Australian Kodály Journal

KMEIA

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AUSTRALIAN KODÁLY JOURNAL

FROM THE EDITOR

Once again this issue of the *Australian Kodály Journal* aims to engage KMEIA members with current research and practice in music education, and is focused on building national and international partnerships, and the sharing of ideas and information through the Kodály music education community. The aim is to produce a journal that stimulates ideas and debate across all areas of music education. It is hoped that the open online access provided will make the journal more readily available to academics, researchers and classroom educators.

I acknowledge the lateness in this edition of the journal being published. Unfortunately this was due to circumstances preventing a more timely release.

I would like to thank the group of distinguished music education researchers and practitioners who provided scripts for the journal as well as the reviewers who voluntarily provided their time, expertise and advice to review the articles in the 2012 issue.

I would also like to encourage you to think about preparing and submitting papers of interest. The survival of the journal is dependent on your contributions and submissions. These could be focused in the areas of classroom pedagogy, curriculum development, creative music making, leadership or research. In this ongoing climate following all the commissioned reports on the state of music education in Australia with the consequence of funding and resources still being minimal and not a priority, it is important to note, celebrate and share ideas and knowledge about best practice as witnessed by the many Kodály centred music programs happening in schools across Australia.

Best wishes

Terrence
Editor 2012

The Australian Kodály Journal is a fully-refereed journal.

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A MESSAGE FROM THE KMEIA PRESIDENT
TESS LAIRD

Tess Laird

It is my great pleasure to present the 2012 President's report celebrating the 2011 achievements of the Kodály Music Education Institution of Australia Incorporated (KMEIA) and its state and territory Branches.

The most significant event during our year was without a doubt, the International Kodály Symposium entitled "Shared Visions – Connecting with Kodály". This was held in Brisbane, at very short notice, during July 2011; and was co-hosted by the Cuskelly School of Music and KMEIA's QLD branch under the directorship of Dr James Cuskelly and Mr Daniel Crump, the Queensland President. Heartfelt thanks must go to these gentlemen and their organising committee for the vibrant and varied offerings, wonderful catering and hospitality. Many concerts were offered which gave us the opportunity to enjoy high quality choral performances, one of the great favourites being the guest Malaysian choir, which performed with such energy and warmth.

It has been pleasing (if at times challenging) to employ technology in a more efficient way to communicate with our members this year. With the help of membership secretary, Jason Boron, we've been able to use Clubs on Line to send messages and celebrate events more frequently and at no postage cost. Through this service we have let members know about special events, and extraordinary and AGM meeting dates and information. We've also used Skype meetings to replace expensive teleconference meetings of the National Council. Thanks go to Jason Goopy and Jason Boron for their technical support here, as using Skype, while not as productive as a face to face meeting, is certainly a much cheaper and quicker alternative to flying cross country.

2011 has also been the year of the inaugural electronic edition of the Australian Kodaly Journal. The gesture of including CD copies of this publication in the IKS delegate bags was very popular and much commented on by delegates. We say a huge 'thank you' to Ann Carroll as she resigns as co-editor of the Journal. She has generously provided her expertise for the past seven issues of the journal (2005-2011), and now hands over the role of editor to Dr Terrence Hays.

Of course, the other major project from the last three years, came to fruition at the Extraordinary General Meeting of the Institute on 2nd January at All Hallows' School in Brisbane, where the Revised Constitution was adopted with unanimous support from all members present. Countless thanks must go to the Constitution Committee: Ann Carroll, (Convenor) Dr Deanna Hoermann and Julie Logan. Public acknowledgement was given in appreciation of the pro bono services of John Carroll, Partner in Charge, and Philip Harrison, Special Counsel, in the Canberra Branch of Clayton Utz. It is very exciting to be conducting this first AGM under the rules of our newly revised constitution.

At this juncture, on behalf of the Kodály Music Education Institute of Australia, I would like to thank Ann Carroll for her phenomenal work in many vital areas of business over the past few years.

Aside from the Journal and the Constitution, Ann has also guided National Council to complete tasks with extremely thorough attention to the details and deadlines so often over looked by others. Countless hours of her time have been devoted to resolving Insurance Agreements and exploring archiving possibilities for our benefit.

In addition to this, Ann is always willing to proof read letters, messages, website updates and my own attempts at formulating agendas, minutes and reports. Jason Boron, as membership secretary, has also been extremely appreciative of Ann's assistance in many matters, and particularly recently with the sending out of notices regarding the AGM.

Our members have been very hard working, and it's very gratifying to note that since the last year's AGM there have been 18 successful applicants for the Australian Kodaly Certificate. A sincere thank you to course providers for continuing to offer this rigorous and valuable training in order to further the knowledge and skills of teachers, and to increase the understanding of the teaching philosophies of Zoltan Kodaly, both in Australia and overseas.

Following Geza Silvay's visit to Australia in 2010 to participate in Colour Strings training with teachers and at the National Conference hosted by the Victorian Branch in Melbourne, we have had news of the awards of several Honorary International Colourstrings Certificates. Congratulations go to Judy Fromhyr, Dr David Banney, Yuri Djachenko, and Rodney and Celia Egerton. These Honorary Certificates appear to be unique to these Australian recipients. This is a wonderful way to recognise the huge steps taken recently in employing Kodaly philosophies in an instrumental discipline.

The State Branches and Chapters celebrated many significant achievements in the past year:

The Victorian Branch has continued to provide a wide range of resources and quality professional development opportunities via workshops, courses, two choral festivals and the 2 day Autumn Seminar, which is scheduled again for May this year. Apart from producing regular newsletters throughout the year, they have been working on expanding their pool of presenters for courses, and offered praise and thanks to all of their current presenters and those who have organised workshops and courses for their members.

The New South Wales Branch has achieved their goal, after very hard work, to have all of their workshops and courses on their 2011/2012 calendar endorsed by the NSW Institute of Teachers – which allows teachers to accumulate Endorsed Professional Development hours through quality experiences offered by KMEIA NSW.

The New South Wales Branch has also supported the formation of a new Armidale Chapter, which held its inaugural meeting on 8th March, 2011. Many of its members are currently studying for the Australian Kodaly Certificate. We look forward to hearing more of their activities in the near future.

Our newest branch in Western Australia has been busy offering professional development opportunities in the form of methodology workshops and musicianship classes. There are 32 members already, and I'm sure they will continue to go from strength to strength under the leadership of a vibrant and young committee.

The South Australian Branch have continued to offer a wide variety of workshops, newsletters and regular courses this year, despite having taken on the hosting of our Biennial National Conference which will happen from 2-5 October. Planning and organisation for this event is well under way – check out their website and make sure you register soon!

In the past year, the ACT Branch have actively run workshops concentrating on choral performance, developing conducting skills, and early childhood and primary methodology and resources. An impressive number of members make this a very strong branch for such a small geographical area. I commend their focus and tenacity in searching out the very best of presenters for members, despite being a significant distance from other larger urban centres of Australia.

The Queensland Branch has provided a variety of workshops, conferences and courses, including the popular Open Classroom Series, and regular newsletters. Due to the outstanding success of the symposium the organisers were able to donate $5000 to the IKS and to provide six scholarships to the Cuskelly School of Music Summer schools for participants wishing to study for the Australian Kodály Certificate. Production is underway for their next major DVD project, Music in the Middle Years. They are also supplementing workshops by providing a series of "Twilight Talk" sessions for teachers to share activities, resources and seek support in areas of interest.

The Mackay Chapter of the Queensland Branch enjoyed great success with their workshops and festivals, kick started by the 2011 Annual Choral Festival with Reka Csernyik and Anthony Young. By this time the 2012 Choral Festival with Anthony Young and Debra Shearer-Dirie will have happened. A large representation from the Mackay Chapter was able to attend the IKS Symposium due to the generous provision of funds from the Judy Creen Education Bursary.

Finally, the Townsville Chapter of the Queensland Branch has had a most exciting year. The Biennial "Spirit of the Voice" Festival produced a performance of the Beethoven's 9th Symphony with massed choir and orchestra. This event was then nominated for a number of Townsville Arts Awards, including the category in which they won "Production of the Year". Congratulations!
The Townville Chapter also celebrated their 20th anniversary as a branch last year at their AGM, during which the award of Honorary Life Membership was bestowed upon our beloved Sr Valerie Huston.

Projects for 2012 and 2013 are many and varied. The Victorian Branch raised the concern of how we could further advocate for quality tertiary teacher training. Initial responses to this suggestion were supportive and the council would like to form a committee this year to further investigate and liaise with other music education bodies in order to advocate for more effective teacher training.

Currently a test website is in development which will hopefully be easier for KMEIA Branches to access and update as required. Early feedback on this site has been very positive, and we owe much gratitude to Jason Goopy for all of the work which he has done to liaise with branches and transfer materials across. Please make sure you contact him if you have thoughts or suggestions in this area.

It is interesting to note the many commonalities in the State and Chapter President reports that comment on the burden of maintaining administrative demands in time-poor committees. Without exception, the contributions of busy executive and committee members were recognised for their diligence, energy, and enthusiasm.

Following along these lines, I would like to offer my thanks to members of the National Council for their contributions to the smooth running of our organisation during this past year: Membership Secretary Jason Boron, Past President Gail Godfrey; Vice President David Banney; Secretary Aleta King; Treasurer Jill Meneely; co-editors of the 2011 Journal Ann Carroll and Terence Hays; Web master: Darren Wicks and Web Master in training Jason Goopy; Do-re-mi national co-ordinator and NSW President Julie Logan, Mackay Chapter past President, Jill Green, SA President Kirsty Dent; Co-opted Members: Daniel Crump and Dr James Cuskelly for their work on the IKS Symposium and Wendy- Cara Dugmore for her assistance on the web team and her initial support for the membership secretary.

We bid farewell and thank you to resigning members of National Council: Ann Clifton, Jill Meneely, Jill Green, Terrence Hays, James Cuskelly, David Banney, Darren Wicks and Wendy-Cara Dugmore.

As we continue to move towards a National Curriculum it would be well to remember the following quote from Kodaly, which is a relevant and significant comment on the current situation as well as the past.

"We put up the fancy spires first. When we saw that the whole edifice was shaky, we set to building the walls. We have still to make a cellar."

Zoltan Kodály

I wish you all the very best for a successful year ahead educating your students and the music educators of tomorrow.

DR DEANNA HOERMANN

At last year's International Kodály Symposium, held in Brisbane in July 2011, Dr Deanna Hoermann was awarded Honorary Membership of the International Kodály Society. This award is based on particular contributions in the fields of composition, performing, research or education, mostly connected to the dissemination of Kodály's vision.

Most of us are aware of Dr Hoermann's unique contributions to music education in Australia and internationally. Firstly, this is evident with regard to her introduction and promotion of the Kodály philosophy and adaption of this pedagogical approach in Australia, the facilitation of student and teacher education, and in documenting successes in the field of educational studies and research. Dr Hoermann was the founder of the Institute, and to this day participates actively on the National Council to further promote our aims. Many may not be aware that Dr Hoermann was also the first President of the International Kodály Society in 1975-76. She has certainly exemplified a life-long commitment to the dissemination of Kodály's vision. Australia owes her a great debt for bringing Kodály philosophy to so many and with such conviction.

On behalf of all KMEIA members I would like to offer our congratulations to Dr Hoermann for receiving this important award of Honorary Membership to the IKS, and to thank her for her unsurpassed contribution to music education in Australia.

Deanna Hoermann

She has certainly exemplified a life-long commitment to the dissemination of Kodály's vision.

MARK O'LEARY

Mark O'Leary

Mark's Honorary Life Membership couldn't be more deserved; we are so grateful that he is here!

There can hardly be a music educator in Victoria who has not in some way been influenced by the work of Mark O'Leary, and many teachers in other states might make the same claim. Through his commitment to promoting Kodály methodology in music education and choral work, Mark has made it possible for countless teachers to develop their own teaching practices to the highest standards. He is generous with advice on choral repertoire, classroom teaching, and in so many other areas of music; Mark is an invaluable resource.

Mark's outstanding career as a teacher and choral conductor serves as a model for all of us and it is a testimony to the fact that it is possible to provide an excellent music program in Australia. The Young Voices of Melbourne, now past its 20th birthday and one of the most outstanding youth choirs in Australia, is proof of the value of aural training and music literacy in young choirs.

Mark is an inspiring and energetic leader of the Victorian Branch and his no nonsense approach to getting things done makes it possible for the committee and branch members to keep moving forward.

Mark's Honorary Life Membership couldn't be more deserved; we are so grateful that he is here!

Susan Searle Victorian Committee

THE 'JUNIOR VOCAL STREAM' AT THE CONSERVATORIUM HIGH SCHOOL

ROBERT CURRY

Robert Curry

The JVS initiative holds great promise, certainly for the Conservatorium's secondary arm, the Con High, and potentially too for its tertiary arm, Sydney University's Faculty of Music. Various aspects of the Stream could well be of interest to students pursuing degrees in music education. Readers of this Journal will no doubt think of many more; here are just three topics that spring to mind: 'Identification of the musically gifted: the JVS audition and selection process'; 'A longitudinal study of JVS students' musical and academic development'; or 'The JVS as catalyst in the assimilation of Kodály methodology into the Conservatorium High's music program'.

It may come as something of a surprise to readers of this *Journal* to learn that the Conservatorium High, a school which has educated many of Australia's most distinguished musicians, espouses no particular philosophy of music education and has never adopted a consistent pedagogical approach to the teaching of classroom music. This laissez-faire attitude has something to do with the origins of the school as the secondary arm of the NSW State Conservatorium of Music and the manner in which that secondary-tertiary relationship evolved over time. In more recent times, it has more to do with entrenched one-size-fits-all departmental staffing policies that are very much in the news today.

The Conservatorium's inaugural Director, Henri Verbrugghen whose brainchild the high school was, firmly believed that "a good general education is as much a necessity to a musician as to a lawyer or a medical practitioner." The school's first principal was seconded from Sydney Boys' High; he taught both secondary and tertiary Conservatorium students. The music-educational needs of the Con's secondary students were adjudged (not unusually for the period) to be essentially the same as those of the tertiary students: solfège, harmony, counterpoint, music history, and orchestration, all of which were all treated as ancillary to the main pursuit: instrumental performance. Students, both secondary and tertiary, were admitted to the Conservatorium on the basis of their ability and potential as instrumentalists. No consideration was given to the possibility of accepting students into the junior school as choristers. Instrumental music reigned supreme.

Until the late 1970s Conservatorium High students received not just instrumental tuition but all their music subjects from members of the Conservatorium's tertiary staff. That situation changed with the appointment of a music specialist as principal in 1975 and the adoption of the Board's Music Courses during 1977-78. By the end of the decade, under Margaret Cunningham as principal, the school had gained a complement of four classroom music teachers; and, finally, in 1981, the school was granted a Head Teacher position in Music – which was duly filled without advertisement.

This pot-luck approach to staffing hampered the school's addressing what many of us have regarded as a major shortcoming in its music program. I am referring to the lack of an integrated, rationally planned all-school choral program directed by a choral/vocal specialist, ideally, one who is Kodály-trained. To be sure, the school long recognised that the most effective way to develop our students' musicianship and aural acuity is through singing. And in recent years greater emphasis has been placed on things vocal, not to diminish the importance of instrumental training but to enhance and sharpen the focus of music pedagogy in the school overall.

Those changes notwithstanding, the Con High remained reluctant to admit into the junior school children whose preferred medium of musical expression is singing. Simply put, the school lacked the wherewithal to provide junior vocal students with coaching and musical training that was both tailored to their particular needs and comparable in breadth and rigour to the level of training provided to instrumental students. This anomaly stems from the fact that expertise in training the young teenage voice is not part of the remit of the singing teachers on the tertiary side of the Conservatorium which, as mentioned above, continues to be the traditional provider of most instrumental tuition for Con High students.

The Junior Vocal Stream (JVS) is a new initiative designed to remedy this longstanding shortcoming in the Conservatorium High's music program. It aims to inculcate the principles of Kodály method into our classroom-music teaching and, more broadly, it emboldens the hope that, over time, this pedagogical approach will enliven and underpin the whole-school music program. Most importantly, the JVS opens the way now for the Con High to admit into the junior school students whose great joy and preferred medium of musical expression is singing. The JVS hinges on a two-pronged strategy: collaboration with Sydney Children's Choirs and engagement of a Kodály-trained choral specialist to teach the JVS students, to oversee the school's choral program and to mentor members of the Con High's music faculty in Kodály pedagogy. Fulfilling this important role is the school's Director of Vocal & Choral Studies, Liz Scott who completed advanced training at the Kodály Institute, Kecskemét and is, herself, an accomplished singer.

Students at the Conservatorium High pursue two programs of study that run concurrently: the standard NSW Board of Studies curriculum and a co-curricular music program that encompasses a Board-endorsed course. Students receive 16 hours of individual tuition per semester in their major and 8 hours in their minor areas which, in addition to instrumental and now vocal music, can embrace composition/ arranging, conducting and musicology. They have opportunities to perform in chamber and vocal ensembles, a wind orchestra and a symphony orchestra, and everybody sings in the all-school choir.

For the present, the Junior Vocal Stream is catering for students starting their first year of high school (Yr 7) or entering Yr 8. Like all Conservatorium High junior students, those in the JVS follow Stage 4 & 5 Mandatory and Elective Music courses, and undertake the usual academic subjects. Unlike other students, however, the primary medium of instruction in the JVS is the voice - one of the distinctive features of the vocal stream initiative. While the pedagogical mode of delivery differs between the instrumental and vocal streams, syllabus requirements remain essentially the same for all junior students.

Another distinctive feature of the JVS is its articulation with the Sydney Children's Choir (SCC). Students in the JVS develop their general vocal and aural skills at school through the Con High's graded aural classes, small vocal ensembles and the all-school choir. They receive specialist vocal coaching and additional aural training outside school hours through their participation in the workshops and classes that are conducted by staff of the Sydney Children's Choir. One of the great attractions of the JVS is that students accepted into this Conservatorium High program become *bona fide* members of the Sydney Children's Choir and, as such, they participate in all the scheduled SCC rehearsals and public performances.

The JVS application process differs in only one respect from that applicable to all other Con High aspirants: JVS candidates must also complete the Sydney Children's Choir audition which, in this case, is conducted by its Artistic Director, Lyn Williams OAM, in collaboration with the Con High's Director of Vocal & Choral Studies, and the Principal. The audition takes approximately 15 minutes. Applicants are first asked to sing two songs of their own choice,

one with piano accompaniment, and the other unaccompanied. Lyn Williams then conducts the following short aural tests:

1. Recognition of pitch patterns: the candidate is asked to sing back intervals played on the piano
2. Melodic memory: two short melodies are played twice. Candidates sing them back from memory
3. Singing the lower part: reading from the music, candidates are asked to sing the lower part of two two-part melodies
4. Sight-singing: candidates are presented with three tonal melodies of increasing difficulty. They are given the starting note and asked to sing at sight.

The remaining, standard components of the Con High application process accord with the Department of Education and Communities' policy on gifted and talented education, specifically the range of recommended strategies for identifying gifted children. These components entail workshops involving diagnostic testing together with individual instrumental auditions (where applicable) and academic assessment through the NSW Selective Schools Test or a *WISC*-IV test (*Wechsler Intelligence Scale for Children*, 4th ed., 2004).

In accepting children into the JVS the school is mindful of the variability of the maturation process as it affects the young singing voice. There can be no guarantee that the vocal quality and potential identified in a Year 6 student at audition will be retained and blossom as the teenage voice settles following puberty. Furthermore, it is not uncommon for Con High students to discover among the rich offerings at the Conservatorium another medium of musical expression that claims their passion and this realisation may lead to their changing majors, from the one presented at audition to a different instrument or to composition/ arranging/ conducting. For this reason, the school insists on JVS students undertaking at least one minor instrumental study. The many factors bearing upon selection of an appropriate minor study are discussed with students and their parents at interview with the Principal shortly after the formal offers have been advised. Thanks to the generosity of the Emorgo Foundation, JVS students wishing to pursue a woodwind instrument as their obligatory minor study can now apply to the Public Education Foundation for financial assistance.

The JVS initiative holds great promise, certainly for the Conservatorium's secondary arm, the Con High, and potentially too for its tertiary arm, Sydney University's Faculty of Music. Various aspects of the Stream could well be of interest to students pursuing degrees in music education. Readers of this *Journal* will no doubt think of many more; here are just three topics that spring to mind: 'Identification of the musically gifted: the JVS audition and selection process'; 'A longitudinal study of JVS students' musical and academic development'; or 'The JVS as catalyst in the assimilation of Kodály methodology into the Conservatorium High's music program'.

Dr Robert Curry is a musicologist and pianist. He completed his undergraduate training at the NSW State Conservatorium of Music, graduating with honours. He continued his musical education in Warsaw at the Państwowa Wyższa Szkoła Muzyczna [Uniwersytet Muzyczny im. Fryderyka Chopina] and at the State University of New York, Stony Brook, where he studied under the distinguished pianist-scholar, Charles Rosen. After completing two Master's degrees at Stony Brook, in music performance and in historical musicology, he took up a University of Toronto doctoral fellowship to pursue studies in Latin paleography and medieval music. Following his return to Australian in 1982 he was appointed a foundation member of the Conservatorium staff in the Western Australian Academy of Performing Arts. He was Head of Classical Music in the Academy until his appointment, in October 2006, as Principal of the Conservatorium High School, Sydney.

SINGING IN A NEW LAND

JUDITH JOHNSON

Judith Johnson

On 13th May 1787, 11 ships left Portsmouth in England to travel to the distant land of New South Wales. This is known in the history of modern Australia as the First Fleet, and brought with it the first white settlement to Australia. The settlement included 759 convicts, their Marine guards (some of whom brought their families), and a few civil officers. They arrived to find 300,000 Aborigines who had inhabited the world's oldest continent for more than 10,000 years.

The largest section of the First Fleet was the convicts, many of whom were guilty of petty crimes, often made necessary by the poor conditions in England. For stealing a loaf of bread or catching a rabbit, they were sentenced to transportation. However, there were also many hardened criminals – murderers, thugs, forgers and rebels who could no longer be sent to America as a result of the American War of Independence. These then were the pioneers, who through hard work, perseverance and great hardship were left to survive and build a new colony through their self-sufficiency.

The last convicts were transported to Australia in 1868, but by then a total of 162,000 men and women had been taken from their homes and shipped across the seas to this developing colony. Of the convicts, 70% were English and Welsh, 24% were Irish and the remaining 5% were Scots. By this time, however, free settlers had begun to arrive in the colony. These early pioneers, convicts and free settlers came from countries with a long history of folk singing and a great deal of the knowledge we have of their lives in those early days has been preserved in the songs they sang in this new land.

The first record of a musical performance in Australia was when the Surgeon-General, John White, whistled the folk tune *When Marlborough Went to War* to a group of Aborigines. It was later reported that the aborigines remembered the tune and were able to sing it perfectly. Even today we still sing this tune to the words of *For He's a Jolly Good Fellow*.

In the second volume of his book, *Folk Songs of Australia*, John Meredith comments on the nature of Australian folk songs, "There is no such thing as an original traditional song, and any item when closely examined will be found to contain musical or textual references to some earlier one . . . Our songs are derived mainly from Irish street ballads and music hall or pub songs" (Meredith, Corell & Brown, 1987)

At the *International Kodály Society Symposium* in Ohio I gave a paper reporting on a new initiative to analyse the folk songs of Australia in the accepted international format. I also related a tale describing my experience with the American folk song *Sweet Betsy from Pike* and how Australian children had rejected this song until I discovered a folk song here which used the same tune but with an Australian story set in a Northern Queensland cane farm. I have now discovered nineteen songs with the same melody.

The tune used for these songs was an old music hall song *Villikins and his Dinah*. In the early days, the music hall relied heavily on folksongs and their tunes. In this instance *Villikins and his Dinah* is a parody of a much earlier folk song which started life as a broadside based on the murder of Maria Marten in 1827. *Villikins and his Dinah* itself became a broadside and appears to have lasted longer than the original.

Other tunes which have been used in the same way are *The Wearing of the Green, Bow Wow Wow, Marching Through Georgia* and *A Fine Old English Gentlemen* to name just a few, but very frequently notes on the original, collected songs will indicate which tune is used. When collating the analysis information I therefore thought it necessary to keep a record of these "borrowed" melodies where they were known. Original melodies are rare, so it seems. For us, the interest is in the words and the stories they tell.

Some of these connections have been made by investigation of the broadsides which are still available. Broadsides could be defined as a song text or texts printed on one side of a single sheet of paper. Broadsides have existed in Britain since the early 1500s. They were produced in huge numbers and were still being sold in the twentieth century. Sanderson of Edinburgh was selling broadsides in 1944 and they were frequently found in Ireland in the 1950s and 60s. Technically, any subject material could be printed as a broadside, but we are interested in broadside ballads referring to the early white settlement in Australia.

Broadsides were cheap, so that put them in the reach of almost everybody. Only occasionally did they print the tune which was to be used, but many broadside sellers "sang" the words to any popular folk song or music hall song they knew. Because there were less folksongs than there were sets of words, broadside singers often used and reused just the songs *they* knew.

Folk song collectors in Australia understood the value of this source of history and many made use of the small collections that exist in Sydney and Canberra. In 1985, Ron Edwards of North Queensland was awarded the Australian Folk Trust Fellowship. This award enabled him to travel to Britain for a month to investigate the collections of broadsides in libraries in Liverpool, York, Bangore University, Dublin, Sheffield, Glasgow and the British Museum. As a result of his research he produced two books *The Convict Maid* and *The Transport's Lament* and where possible, he included tunes to which the broadsides had been sung by pioneers here in Australia.

The other way in which folk songs in Australia have been collected is through field research. Many people have contributed, and the result is a large collection held in the National Library in Canberra, much of which still needs to be transcribed from the sound recordings. One of our greatest collectors has been John Meredith. His books, *Folk Songs of Australia, Volumes 1 & 2,* contain traditional songs, dance tunes, yarns and social history, all of which give valuable information about the singers or players who performed for him: their names and ages, their family history, where they learned the tune and who they learned it from. All this helps us get closer to the origin of the tune.

In addition to Meredith, there are many other collectors to whom we are indebted for the large collections held in Canberra - John Manifold, Hugh Anderson, Bill Scott, Bob Michell and Stan Arthur, to name just a few - and much work is still going on to transcribe songs from the tapes. The Library still sends collectors out into the field to try to find yet more material.

All of this is interesting, necessary and valuable work, but to date and to my knowledge, no work has been done to analyse the music itself to see if it hides information that as teachers we all need. This has become my interest. I am not a collector. I do not go out into the field; instead I am investigating the work that has already been accomplished by those that have gone before.

Shortly before he died I spent a morning with Bill Scott in Warwick to discuss with him what I wanted to do and to see if he thought that my plans had any merit. He was so supportive but had this warning. "Lass, be careful, once you start, it is very obsessive!" And an obsession it has proved to be. I have now analysed or partly analysed 1400 songs in the recognised international format. There are still many more to go but at least this number will allow us to draw some basic conclusions.

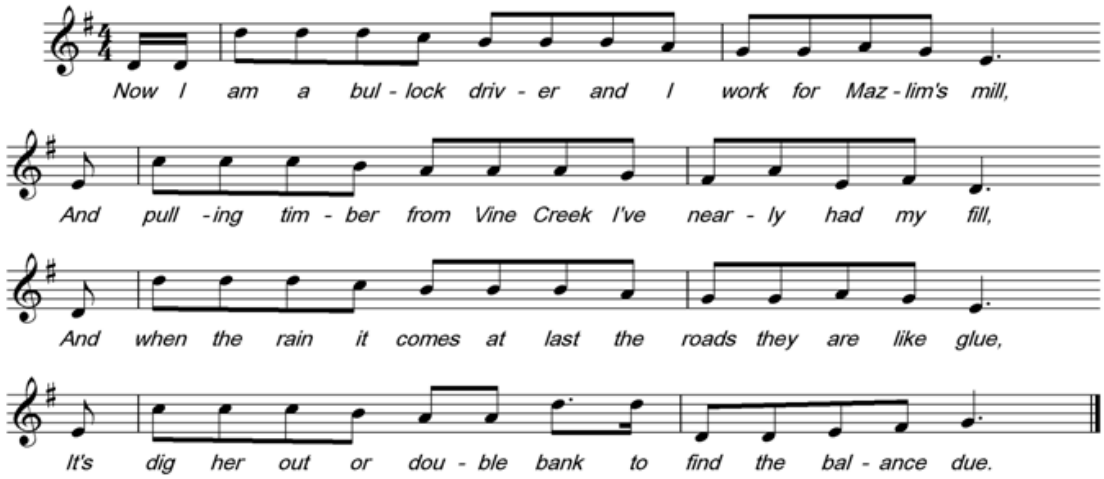
Each song has been transposed so that it finishes on the note G, with one phrase on each line and then analysed in accordance with International guidelines. In addition a spreadsheet has been prepared with the following information:

- Name of the song
- Source
- Tone Set
- Scale
- Range
- Interval
- Rhythmic Content
- Metre
- Is there an anacrusis
- Value of the anacrusis
- Form
- Cadence Notes of each phrase
- Number of syllables per phrase
- Whether the song is heterosyllabic or isosyllabic
- Number of bars per phrase
- Whether heteropodic or isopodic
- Tune used if it is known

The easiest way to understand these is to look at an analysed song:

TITLE: MAZLIM'S MILL
First Line: Now I am a bullock driver and I work for Mazlim's mill

SOURCE DATA: Collected by John Meredith from Jim Bourke, Surry Hills, Sydney around 1954. Printed in the Second Penguin Australian Songbook edited by Bill Scott and in The Australian Folk Song index Part Seven by Ron Edwards. In some versions the name is recorded as Mazlin thought to be John Mazlin who was a pioneer who owned a saw mill near where the present town of Atherton now stands.



Tone Set s,l,t,**d**rmfs **Form:** A-B-A-Bv
Scale: Plagal Major **Cadence Notes:** vi:v:vi:1
Range: v-5 **Interval:** Perf.8ve
Verbal Syllables: 15:14:14:14 Heterosyllabic
Metre: 4/4 **Number of Bars:** 2:2:2:2 Isopodic

Index: A/AU/NW/bd

Source: Where possible I have used only material which has been collected in the field or from broadsides by reputable collectors who have given as much information as possible about the contribution, to verify its authenticity.

Tone set: The range of notes is given in *sol-fa* from the lowest to the highest with the *finalis* of the song indicated. I have often been disappointed that more Australian folk song is not used in our classrooms and have been told –"Oh it's all too hard for the children – much too complicated" – and yet, this analysis is discovering songs with simple rhythm and simple melodies, very adaptable to our classrooms. True there is not the wealth of simple pentatonic material which is available from other sources, but there are pentatonic songs—mostly with a tone set of **s,l, drm** and its variants—which will prove to be very useful.

Scale: Of the 1400 songs analysed, 73 use the do pentatonic scale, 60 use the *do* hexachord and 1047 are in a major key - 36 of these use a plagal major scale. La tonality is less common. To date there are only 9 songs in *la* pentatonic, *la* hexachordal and *la* pentachordal, but I have found 65 in the minor scale. Of the 71 modal songs found there are representatives in the Aeolian, Mixolydian, Dorian and Lydian modes.

Range: The range for each song is indicated by Roman numerals below the *finalis* and Arabic numerals above the *finalis*. Of the songs analysed, 906 include notes a fourth, fifth and even a sixth below the *finalis*. Did the predominance of males in early colonisation need songs which used the lower part of the scale? Only further research will confidently answer that question.

Interval: The interval recorded is from the lowest note to the highest note. Songs with restricted intervals are in the minority. Only 10 songs have the range of a fifth or a sixth. The most common range is that of a ninth with 289 songs in that category. The widest range is a fourteenth but only 2 songs use that interval.

Metre: In metre, 247 songs are in 4/4 and 147 are in 2/4. In 6/8 there are 274 songs and 177 in 3/4. However, many of the 3/4 songs work just as well, if not better, in 6/8 –so it would seem that the metre of choice is compound. There is a sprinkling of other time signatures and a few songs with mixed metre.

Anacrusis: Of the 1400 songs analysed, 1324 begin with an anacrusis.

Of the other categories, Verse/Chorus is one of the most common forms. As most of the songs are ballads this is not surprising. The cadence notes give the pitch at the end of each phrase by using the same numbering system as for range. The phrase structure is definitely *heterosyllabic*, meaning that each phrase has a different number of syllables in its make up, but the phrase structure is also predominantly isopodic, meaning that each phrase contains the same number of bars.

Finally the song is placed in a coded index. The code given for this example as A/AU/NW/bd means this is an Adult folk song collected in Australia, specifically in New South Wales, and is a ballad.

Not all the analysis has been completed, but we now can draw some conclusions which confirm ideas that previously used anecdotal evidence to claim characteristics of Australian folk song.

At the moment this seems to be just a big jumble of statements and numbers. What does it mean for us as teachers? There are questions to be asked and decisions to be made.

Do we want our students singing more Australian folk songs? If the answer is "yes", then we need to know why, and the analysis task needs to be continued, so that we can find the very best materials. The very best materials will also have to take into account the texts of the songs. Our early settlers were rough men and women who sang about life as it was for them. Some of the texts will not be suitable for classroom use, so our analysis needs to also investigate the complete songs – some of which have 12 to 14 verses.

The analysis so far has shown that there are many songs which can successfully be used for musicianship training. All aspects of literacy could be addressed even with the small number of songs

already analysed. One interesting aspect that has spiked interest is the frequency of the ascending major sixth in melodic lines. One line of thinking says that this ascending interval denotes “emotion”. Given the hard life these people led perhaps that is not too far from the truth.

Undoubtedly these songs are not for the youngest children, but that does not mean that we cannot use them to sing to the children as a teacher performance, and then reuse them further into primary school after they have some basic literacy training.

For me, the greatest value of these songs is the history they contain. We presently have a Federal Government that rightly insists on history being part of every curriculum. These songs cover so much of what is needed that it does not take long to realise the opportunities for cross curriculum investigation. From transportation, the life of a convict, early free settlement, the Indigenous people, the pastoral industry, the shearers, the gold rush, the bushrangers, the beginning of the railways, to sailors and their ships - the list is endless. The songs refer to real people, real places and real events.

The ballads are there and tell the stories, but even more importantly we want our children to be singing the songs for the love of the singing, the beautiful melodies they contain and the unique Australian humour that is often found therein. They are enjoyable and whilst we can learn and teach many things from them, it is the performance that is important. Our ancestors brought the songs to us; our task is to ensure that their descendants continue to sing them in this new land.

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PREPARING THE NEXT GENERATION OF PROFESSIONAL MUSICIANS

TERRENCE HAYS

Abstract: This paper explores the nature of mentor relationships in the training of musicians. Using in-depth interviews with professional musicians, this study uses a qualitative framework to describe the construction and meaning of mentorship for musicians from the perspective of the mentor and the protégé. The study particularly looks at the training of musicians focused on preparing for a career in music. The findings identify key functions relating to the psychosocial and career development of the protégé and the meaning of the experience for both participants. The results highlight the developmental and sociological importance of the relationship and the need for music supervisors and faculty administrators to understand the scope of the role in an area of professional training.

Introduction

Much has been written about *mentorship* and its application in the educational (Savage et al., 2010), medical and corporate worlds (Caldwell & Carter, 1993; Field & Field, 1994; Furlong & Maynard, 1995; Miles & Watkins, 2007; Zey, 1995). While there is an abundance of literature concerning mentoring in the fields of nursing, medicine and business, there is a scarcity of literature highlighting the significance of mentoring in the training of musicians. On the other hand, there is much literature on the nature of the on-to one nature of studio teaching in music institutions. This is the traditional practice of instrumental teaching passed down via luminaries such as the Bach's, Beethoven and Liszt (Hultberg, 2000; Jorgensen, 2000; Nerland, 2007). It is the master-apprentice approach, which (Hultberg, 2000, pp. 25-26) describes as focusing on aural learning to facilitate better ability 'to play, to understand and to create music'. Lehmann (2007) also refers to this as the mentor-friend model.

Uszler (1992) states this model of master/apprentice implies the teacher being responsible for inspiring the student who in turn listens, imitates and tends to seek approval. In this model of instruction the main concentrated focus is the development of performance skill and technique (Burwell, 2006; Gaunt, 2008; Leber, 2008; Presland, 2005; Reid, 2001).

Presland (2005, p. 237) makes the point that the conservatoire model of teaching depends largely on a successful relationship between the student and their instrumental/vocal teacher, and that this relationship exists within an 'intense, demanding and rarefied environment'. In such institutions faculty staff can be full-time people who have moved away from a performance career, or in many cases be part-time adjunct staff who also continue to have a busy performing schedule. This also raises the issue of many studio teachers not having any pedagogical training, and are often are employed according to their status as a performer.

Instrumental teachers often have highly individualistic approaches to their teaching and at times use unorthodox methodologies, which is seen by the institution as being artistic license (Burwell, 2006; Kingsbury, 2001; Nerland, 2007). For the institution, the main focus often being the training and graduating of talented students who may bring kudos and status to the music faculty. In which case it is not surprising that many teachers spent much of their time teaching technique and repertoire, which is only one aspect of professional musicianship (Burwell, 2006; Lehmann et al., 2007; Nerland, 2007; Young et al., 2003). The focus ideally should be on 'producing rounded musicians showing a high level

of instrumental competence', a depth of musical understanding and a core of personal confidence that will allow them to express themselves with total commitment in any performing area' (Presland, 2005, p. 237).

Many of the great musicians and pedagogues of today and the past have had mentor figures in their lives, and today interestingly, music training is still mostly taught on a one-to-one basis (Chasins, 1988). It is interesting to note that the other most notable example of one-to-one training in education is the higher degree research student undertaking postgraduate studies with the guidance of an experienced professor. The issue in today's world with both the musician and the graduate student how can we prepare them for the modern world in terms of multi- competencies so they are employable (Leber & McWilliam, 2008; Yorke, 2006; McWilliam & Dawson, 2008; McWilliam et al., 2007)? How do we refine this timehonored pedagogy so that it is about the management of learning rather than the focus on acquisition of skills?

The nature of mentorship

The term *mentor* is derived from Homer's Odyssey, whereby Athene took the image of Mentor who was Odysseus' loyal and most trusted friend and given the responsibility of caring and nurturing Telemachus (Odysseus' son) whenever the father was away from home. The relationship of Mentor to Telemachus was one of responsibility, where guidance, counseling, tutoring, coaching, sponsorship, defending, and protection, were expected. In short, Telemachus was 'locus in parentis' for Odysseus (Carruthers, 1993; Daloz, 1983; Daloz, 1986). Savage, Karp and Logue (2010) describe the process of mentoring as being a "person, usually of superior rank and outstanding achievement, guides the development of an entry-level individual".

In the mid 1960s the term 'mentor' came into vogue when educational sociologist Torrance (1980) noted that the descriptive terms 'patron', 'sponsor' or 'coach' were insufficient to describe the depth of the relationships that were instrumental in the development and guidance of creatively gifted children. Torrance (1983) also suggested that whenever independence and creativity occur and persist, there are usually people who play the role of mentor for aspiring protégés.

In the 1970s Shapiro (1977), Sheehy (1976) and Levinson (1978) used the term *mentor* to describe relationships which focused on the delivery of academic services, as well as added functions such as counseling, advising, assessing guiding, evaluating skills, and overseeing the intellectual development of an individual. In the last two decades the importance of the mentoring relationship has been researched in the areas of adult education, health, business and academia (Penner, 2001; Savage et al., 2010; Yager et al., 2007).

The mentorship phenomenon has often been labeled as a 'symbiotic partnership' because the relationship largely exists as a result of the benefits that both mentor and protégé provide to each other (Blackburn et al., 1981) and is considered the basic form of education because it can provide a holistic, individualistic and experiential approach to learning.

Mentorship is not only defined by formal roles but also in terms of the relationship and the functions it serves (Cullingford, 2006). The relationship requires a personal and professional interest in the development of a younger protégé by the mentor who, in turn, acts as a teacher, sponsor, host, guide, counselor, defender and realiser of the professional 'dream' (Barnes & Stiasny, 1995; Levinson, 1978).

It has been suggested that mentoring "begins by engendering trust, issuing a challenge, providing encouragement and offering a vision for the journey" (Daloz, 1986, p. 30). Throughout this journey, the mentor supports and challenges their protégé to professionally develop as a person by providing ongoing assessment and feedback. Gaunt (2008, p. 230) suggests it is indispensable, intense and intricate part of instrumental and vocal teaching. It is the guiding, nurturing and molding of the student in terms of their learning in preparation for a career, which is paramount in terms of the pedagogy.

An important aspect of this association is to encourage a protégé to recognise their own strengths and weaknesses, while they develop their own skills in a rigorous, nurturing environment (Portner, 2005). The relationship is usually exclusionary and discriminatory in nature, allowing for high-level cognitive and technical skills to be developed by the one-to-one relationship between mentor and protégé. Students working in fields requiring practical skills (such as the case with advanced music students), need to have mentors who are practitioners and role models who can demonstrate how to approach the different ways to approach technical problems, interpret scores, and

provide models of problem solving (Rogers, 1986).

Several authors have proposed different roles or relationships associated with mentoring. For example, Shapiro (1977) suggests that mentoring is part of a continuum of advisory support relationships that form part of the larger patron system. They identify a system of professional patronage and sponsorship, with 'peer pals' at one end of the spectrum and, mentors at the other end. Between these two points are 'guides' and 'sponsors'. Kram (1985b) and Merriam (1983) suggest that mentorship functions can be classified as either career or psychosocial functions. Career functions can include sponsorship, exposure, visibility, coaching, protection and challenging assignments, while psychosocial functions can include role modeling, friendship, counseling, acceptance and confirmation. Other factors that affect the functions of mentor relationships include the developmental tasks that each individual brings to the relationship, which then shape the particular functions sought by protégés and offered by mentors.

The focus of the research

This study describes how mentor relationships in music are constructed and given meaning in the context of the conservatoire studio teacher and the instrumental and or vocal student who is preparing for a career in music. The study explores the dynamics, functions and skills required by the mentor and the protégé whereby the relationship can develop and be mutually beneficial. The term mentor is not necessarily synonymous with the term teacher, (which is often the case in professional training) although some teachers can become mentors. Rather, mentorship is essentially about interpersonal relationships extending beyond the normal teacher/student interaction. It is about the gift and the legacy of the interaction where the protégé is privileged in terms of learning outcomes and opportunities provided by the mentor. The relationship implies trust and a commitment to the development of a professional identity, which is facilitated by the passing on of knowledge, expertise and experience from the older person who is professionally recognised in their field.

Methods

There were 15 informants in this study, comprising six women and nine men. All the informants interviewed were employed as tertiary faculty staff music and were directly involved in teaching both undergraduate and graduate students. All the informants had been recognised professional performers in their time, and several continued to perform outside their teaching commitments. Twelve of the interviews were held at the homes of the informants, which provided time and space where the informant could be relaxed and uninterrupted by work pressures. The remaining three interviews were held in the informants' teaching studios. The duration of all the interviews ranged between 45 and 60 minutes. The informants interviewed were drawn from various music faculties in Australia, and included one from the United States of America. They were purposely selected to include professional musicians responsible for the training of the next generation of musicians. The sample included eight informants working with students in the areas of performance, three who worked in faculty administration, and four who taught across academic studies.

Consistent with qualitative techniques in interviewing, the interview schedule allowed for a free flowing, conversational style (Minichiello et al., 2008). The focus of the interview was on the personal meaning of the mentor experience. The interview schedule was designed to focus the informants on their own experience of being mentored, and also how they undertook mentoring a protégé. The focus of the interview was to explore the meaning and construction of such relationships. The interviews were tape recorded and then transcribed into text as outlined by Browne (2004). These texts were then coded and analysed for meaning units and recurring consistencies.

The analysis of the data was a process of 'thematic discovery' from the transcribed interviews using the methodological principles of open and axial coding described by Strauss and Corbin (1998). Recurring relevant themes were identified by repeated examination and cross-checking of the codes identified from the transcripts. The interviews were staggered and undertaken in groups of five at a time allowing the researcher to refine the interview schedule for the second and third round of interviews so that they were more focused on the themes, issues and ideas that emerged from the initial set of interviews. The interviews also followed a recursive style of interaction that was more conversational in nature and facilitated clarification of ideas and themes raised as suggested by Minichiello, Aroni and Hays (2008).

Using coding principles associated with qualitative data analysis (Browne, 2004), the data were organised in terms of the following categories: general descriptions and definitions, types of mentorship relationships, skills and attributes, negative aspects of the relationship, meaning and importance. From this coding emerged the two

primary categories (or functions), one that relates directly to the personal developmental aspect of mentor relationships, and the other that directly influenced professional skills training and career development.

Kram (1985a) refers to these primary functions as psychosocial functions and career functions. This is supported by Caldwell and Carter (1993) whose definitions of mentorship fall into one of two categories: firstly, the mentorship that facilitates the professional development of the protégé only, and secondly, the mentorship that emphasises the professional and personal development of the protégé.

Defining the concept of the mentor experience

All the informants agreed that mentorship was about relationships, where the value of the experience was important to both the mentor and also the protégé. For the mentor, it essentially is intellectually stimulating and the passing on of professional and personal knowledge. For the protégé, the relationship was associated with personal development and professional training, and at times taking the mentor's ideas another step further. This concept was summarised when one informant said, she said to me 'now you take it' and it was like passing on the baton of her work'. From the mentor's perspective, mentorship was explained as follows:

> I grow all the time. I love it because I am surrounded by very gifted students who sometimes bring tremendous insights to me in areas that I'm just not looking at the present time, and it causes me to re-focus, so I find it to be tremendously exciting. (Laura)

The informants agreed that mentorship was critical in the training of musicians, and all could identify one or more cases of mentorship in their lives as part of their professional training. Mentorship is a 'natural relationship' evolving from a common understanding and starting point associated with a 'good' teaching style. It grows out of the process of the teacher and student interaction with the relationship being described by several informants as a 'surrogate parental' relationship. Such a relationship was described as requiring patience, generosity of time, and a genuine interest in the welfare of the student where the mentor takes responsibility for the total development of the protégé. This included the development of instrumental technique, musicianship and academic development, as outlined by the following statements:

> She was very honest, very direct, very straight forward about expectations, very interested in not only my musical development but also my development as a person. (David)

> A long standing relationship with whom you advise musically, technically, culturally and privately too. (Clare)

The development of a mentor relationship was described by the as mutual bonding by the informants. For the student, it meant learning to speak the same language as the teacher. One of the informants stated that protégés often develop an understanding and love of the discipline that grows from a sense of confidence, challenge, motivation and recognition conveyed by the mentor. Another informant stated, '*…a mentor at the beginning, must have a love of music, and a love of passing on what there're doing in music to inspire the student.* (Deanna)

Mentorship is dependent on both the mentor and the protégé having certain skills and attributes. These skills relate to both to the discipline of music and personal attributes. The common view was mentors needed to be capable of advising and instructing the student in the broader technical, interpretative and performance details of music. As such, the mentor must also have a thorough knowledge of their particular area of teaching. For example, as an instrumental teacher, this requires being able to play or having played the repertoire that they teach. They must also ' *... be able to communicate, have a natural inclination and know an awful lot about what you (mentor) are teaching. You need to know it in a practical way.*' (Stephen)

Other attributes reported by the informants as important for mentoring music students included good inter-personal qualities. For example, mentors need to be committed, patient, perceptive, open, caring, and have a genuine interest in the student's welfare, a sensitivity to other's needs, honest, and have professional integrity.

> Mentors need to be intuitive. They sense that there's something there. It takes an enormous amount of time, effort, patience, thought and worry. I want someone (protégé) who is receptive and open so that they can watch what I do and learn from my strengths, and don't do what's bad or weak, and then provide opportunities and sort of guide them, knowing when are the crucial moments where growth can take place. (Heather)

Finally, mentors leave imprints on protégés' lives by their charismatic personalities and love of music, with mentorship given a special meaning because of the genuine interest and care they have for their students. Informants also reported that mentors also 'open doors' for protégés. This is summarised by the following extracts:

> That teacher opened the doors to all sorts of things to me, to music, to conducting, to orchestration, to counterpoint, because of the chemistry between us. (Ian)

> They (mentors) extend you (protégé) and give something of their own message and their own insights, caring and approachable, encouraging and challenging. (Charles)

Functions of the mentor relationship

The data suggests that functions, defined as the working components of the mentor relationship, are many and varied, and are the aspects of the relationship that enhance both the protégé's and mentor's personal growth and development. These functions are the essential characteristics that differentiate developmental relationships from other work relationships.

The primary functions are classified into two distinct categories: these are (a) *psychosocial* functions; and (b) *career* associated functions. These classifications come from the data and also support Kram's (1985) findings regarding mentor relationships in organisations. *Psychosocial* functions include role modeling, friendship, counseling, acceptance and confirmation. *Career* functions include sponsorship, exposure, networking, coaching, protection and professional training.

The quality and meaning of the mentor experience is dependent on the functions offered in the mentorship, and is directly associated with the interpersonal and communication skills of both parties that together form the nature of the mentor relationship. This is captured by the following statement "*…they (mentors) extend you and give something of their own message and their own insight … caring and approachable, encouraging and challenging*". It is the sum of the individual personalities and the nature of the relationship that determines the meaning of the mentor experience. Ultimately, it is the nature of the relationship that determines the quality and meaning of the relationship for both the protégé, and the mentor. These functions are summarised in **Table 1**. Not every mentorship experience has the same number, or diversity of functions. The functions of the relationship are dependent on the participants, their interpersonal skills, and their particular needs at the time of interaction. **Table 2** summarises the recurring descriptors, skills, attributes and functions of the music mentor relationship put forward by the informants.

Table 1: Summary of functions of a music mentorship

Psychosocial functions	Career functions
Dynamics: personal involvement, friendship	Professional values and standards
Degree of satisfaction	Skills development and training
Importance: acceptance and confirmation	Sponsorship
Gender issues	Exposure
Role modeling	Protection
Counsel	Challenge
Developing independence	Networking

Table 2: Summary of the informants' common descriptives, skills/attributes, and the functions of the music mentor relationship.

Descriptors	Skills/Attributes	Functions
parent figure	patient	opening door
inspirer	professional	providing opportunities
motivator	listener	role model
challenger	perceptive	professional standards
carer	empathy	protector
facilitator	clinician	supporter
career adviser	ethical	teaching technique
charismatic	committed	developing independence
supporter	passionate	recognition of latent talent
	openness	developing analytical skills
	honest	networking
	trusting	professional guide
	open communication	coach
	good interpersonal skills	

The *psychosocial* functions are directly related to the interpersonal relationship between the mentor and protégé that fosters mutual trust and increasing intimacy. Through the quality of the interpersonal bond the protégé is able to identify the older mentor as a role model whom he/she aspires to become. The mentor, in return, advises the protégé on dilemmas facing a younger person in launching a career. It is the individual experience, acceptance, and self-confirmation, through interaction with the mentor, that supports the protégé's views of him/her 'self' as a musician. Simultaneously, the protégé supports the mentor's views of 'self' as someone with wisdom, skill and experience to share. This is illustrated by the statement when one informant said: '*Mentors have to be constantly building the confidence of the protégé, making corrections within a field of confidence by using a positive approach rather than a negative one*'. (Elizabeth)

Career functions are associated with the aspects of learning professional values and skills, and these functions are directly related to the mentor's personal experience, status and influence within an organisation. These functions include sponsorship, coaching, exposure and visibility to help the protégé gain recognition and establish a career as summarised by the statement: '*He (mentor) took a special interest in me. It was quite easy for a one hour lesson to turn into a two hour lesson, and there were also the extra things that he would try to do for you, or show an interest in, or provide, such as playing opportunities*' (Carmel).

Time and space are needed for mentorship to develop where both the mentor and protégé can find a common ground, establish goals, set up open communication and feel confident and at ease with each other. As one informant stated, '*a certain amount of intimacy is essential, and individuals (protégés) don't always reveal themselves, it takes time to develop, because you have to speak the same language*'. (Dianna)

Mentorships are intense and exclusive and the significance on the psyche of the individual is immeasurable. These relationships affect the protégé's cognitive development by affecting his/her conceptualisation of self, and his/her goals in life. The mentor and the music lesson can provide a means whereby the student has the opportunity of developing a special personal relationship with his/her teacher that is not controlled, directed or imposed by external forces, which he/she may not get to experience elsewhere during developing years. This point is illustrated in the following extracts:

> … that one-to-one association was for me (protégé) a special time because everything else at school was in larger groups where you didn't have the opportunity of being close to someone. But she didn't ever intrude on my, sort of, thoughts or plans or ideas terribly much, she simply was there when I wanted her.(Carmel)

> I would tell or discuss with my teacher that which I would never tell my parents, and I find the same with my students. They open the door and they come in and I know what's going on … you know, something's wrong, I can even tell over the phone. (Elizabeth)

Possible drawbacks of mentoring relationships

Not all mentor relationships are ideal. Mentorship failures usually are a result of poor communication, personal egos, manipulation, private or nondisclosed agendas, and/or professional jealousy. Some teachers also have short-term goals, or otherwise created a dependency of the protégé, as summarised by the following statements:

> She (mentor) was a dominating personality, extremely manipulative emotionally and a parent figure that managed to ruin my life. (Jane)

> They (mentor) create dependency so the protégé will keep coming back to be anointed and re-anointed for the rest of their life, which makes them (mentor) feel good. (Mary)

The dynamics of a negative mentorship usually are a result of a controlling power base perspective rather than a guiding teaching style that fosters independence, professional growth, analytical thought and holistic personal development. Informants referred to these negative styles of teaching as 'guru', 'tyrannical', 'authoritarian' and 'Svengali like'. The 'guru' style was described as occurring where students pay homage to the master, and in return hope to be anointed. These negative teaching relationships the informants believed to be "clone" producing or "occupying the student's space". Other ways of manipulation can include giving advice in areas concerning the student's life that do not relate to music, especially in areas where the mentor is neither trained nor qualified.

Another hazardous aspect of mentorship for protégés is the possibility of assuming the mentor's musical deficits. This can lead to particular skill deficiencies such as technical problems, or

a limited exposure to repertoire. Likewise, it may influence the professional attitudes of the protégé for the future, such as his/her personal attitudes to particular choice of repertoire, performance styles, attitudes to other musicians and/or organisations.

> No one's perfect. Teachers have issues and their own problems, and I think the danger is that you (mentor) start teaching some of your negatives or deficits, and the student starts to pick these up as well. (Stephen)

Another hazard of the close working relationship is the individuals becoming emotionally involved in a non-platonic relationship where the dynamics take on another dimension and there are imbalances in the nature and power relationship. This was expressed by one informant when they said:

> I think what can change a mentor relationship is when the relationship becomes sexual. You can get someone (mentor) who has the appearance of being a good mentor and then the protégé feels a loss of trust and sense of agony. (Donald)

Regardless of whether the emotional involvement is mutual or one-sided, it was considered by all the informants that the relationship would be fraught with danger, be non-productive, and likely to lead to failure. This can create a feeling of distrust, betrayal and stress for the student. The protégé can then find them self in a compromised situation, where they feel they need to be more compliant for fear of low grades or professional opportunities that could be jeopardised by the teacher. For example, as described by one informant when they said:

> There is a danger of the relationship becoming too involved, too strong, with the teacher ceasing to be a mentor. They (mentor) become an autocratic, a Svengali teacher, taking over the protégé's life lock, stock and barrel. (Rosanna)

Mentorship can also lead to over personal involvement by either the mentor or the protégé and a blurring of the interpersonal boundaries. One informant explained this when she said this was because '*the student is enamoured with the mentor in the first place, and is having weekly one-to-one lessons"*. A few informants reported that they were particularly careful about teacher-student interaction and the possibility of sexual harassment claims made against them by the protégé. This especially applied to female students and the misconstruing of physical contact within the teaching studio by a male teacher. One informant stated:

> In order to teach an instrument I (mentor) have to touch them, I have to hold their hands, or put my hand on top of theirs, you know? There's a lot of physical things. I always now preface it with 'I'm now going to touch you', as I now think some women will make an enormous fuss. (John)

Challenge, motivation and safety zones

Many of the informants noted that it is the mentor's role to help the student to be focused, stimulated and motivated, and ultimately guiding the protégé towards being an independent analytical thinker. They also stated that the protégé needed to be challenged beyond their immediate comfort zone of their abilities, also requiring the mentor to have a longterm vision for the protégé. It was noted that mentors should be constantly challenged to find new ways to communicate musical and technical concepts to protégés. The mentor at the beginning of the relationship needs to consciously do a 'needs assessment' of the protégé so that they can develop strategies of helping the student attain professional musical skills. This was expressed by one informant when he said: *'You (mentor) first of all have to get a feeling for what the person (protégé) is interested in, what motivates them, and what are their problems both technical and emotional'*. (Charles)

Interestingly, the informants also stated the students need to feel safe and protected while developing professional skills, and to be provided opportunities to make decisions regarding their career. This can include feedback from other professionals regarding their overall development, and at times, can result in them making poor choices, or occasionally failing. With the mentor's help, however, the student can use this as a developmental learning experience, with the mentor providing a safety net for the protégé so that the experience can be interpreted within a positive context.

> That they (protégés) are wanting to take some of the steps and decisions, so gradually you (mentor) have to build in procedures to allow that to happen. Sometimes you have to let the kids go by themselves. This is part of the shepherding approach. Sometimes they are going to make terrible mistakes and sometimes they're going to make terrible choices, but you have to let that happen occasionally. (Deanna)

Discussion

Mentor relationships are an integral part of the development and training of musicians who are focused on a professional career. It is about the development of a unique relationship in which

the personal characteristics, philosophies, needs and priorities of the individuals determine the nature, direction and duration of the relationship (Portner, 2005; Cullingford, 2006; Yager et al., 2007; Savage et al., 2010) (Cohen, 1995; Morton-Cooper & Palmer, 1993; Zey, 1995). The partnership is unique because of the process of sharing, encouragement, challenging and supportiveness. This is based on the mutual attraction and common goals of the mentor and protégé. This study shows that it is these aspects of the relationship that facilitate the personal development and career socialisation for the protégé.

Mentorships are multi-dimensional relationships, with the meaning and quality of the experience characterised by the interaction between the mentor and protégé. The interaction is defined by the functions offered and the dynamics of the interpersonal interaction. The relationship is mutual, exclusive, and provides important functions that are of benefit to both parties. The interpersonal skills of the mentor are especially important in establishing the early relational and informational foundation of the relationship, thus affecting the future framework of mentor and protégé interaction.

Carey (2010) argues that this traditional dominating pedagogical approach in Conservatoires needs a major overhaul. There should be a greater emphasis on the student becoming an independent learner who takes greater responsibility for their learning through a broader range of activities. Reid (2001, p. 40) makes the point it is imperative that students should also develop understanding of 'artistic, social, political and cultural areas that are different from their previous experience' which in turn will facilitate them to 'find their own views' as professionals 'From a teaching perspective, activities should be designed for students that allow them to encounter all aspects of musicality within a musical and communicative framework'. The study shows that is possible in terms of the right teacher and student match, and where mentorship is allowed to blossom. While institutions appoint faculty staff because of their musical competence and perceived status, it is also noted that there can be a hierarchical order in conservatorires in terms of who learns from which teacher. This in turn also can create internal tensions for staff and students (Gaunt, 2008; Nerland, 2007; Young et al., 2003).

The results suggests that mentor relationships extend and develop the protégé, providing psychosocial support and development, along with applied career skills and opportunities that provide specific professional skills to equip him/her for a career in music. These relationships are a powerful tool in helping a protégé to develop and build a self-conception of him/herself, while helping him/her to increase self-esteem and confidence in his/her own abilities as a musician. The relationships recognise the skills, knowledge and experience of the mentor, while allowing him/her (the mentor) to be stimulated, challenged, motivated and valued as a professional musician.

Like other studies on mentorship (Caldwell & Carter, 1993; Carruthers, 1993; Daloz, 1986), this study has found that the meaning and construction of the mentor relationship is a result of the internal dynamics of the relationship, and relies on the rapport between the individual personalities of the mentor and protégé. These dynamics are dependent upon both the mentor's and the protégé's skills of: (i) interpersonal communication; (ii) perception; (iii) empathy; (iv) analysis; and (v) technical competence. For the experience to be mutually beneficial and fulfilling, there needs to be a genuine interest, trust, care and commitment to the relationship by both parties.

This study supports Kram's findings (1985a) that the two primary functions of the relationship include the *psychosocial* aspects and the *career* developmental functions related to becoming a professional musician. While most of the participants related similar stories of their own experience of being mentored and their subsequent philosophies of mentorship in the teaching of their students, not all relationships offer the exact same functions as each other. This is also related to the fact that studio teachers are appointed with different backgrounds, training and performance experience, but also generally have license to teach according to their own particular style, and in many cases with no pedagogical training as suggested by Nerland (2007) and Young, Burwell and Pickup (2003).

The informants in this study confirmed the importance of mentor relationships in their musical training, as well as the training of their own present day students. The relationship gives recognition to the expertise of the mentor and helps to focus on the development of the protégé. This is achieved by extending the protégé's ability to analyse, interpret, express and perform music. It is also largely conditional on the protégé's intellect, personality, and intuitive and perception skills. As Roger Smalley (1996, p. 51) stated, 'the true performer is constantly researching, analysing and learning more about the subject'.

The results of this study also confirms Torrance (1983) and Kaufmann's (1986) research that most gifted people who are successful in their profession have had a mentor in their life who they perceived as helping them by being encouraging, supportive and acting as a role-model. The research shows that for musicians the concept of being successful is not necessarily equated with financial income, status or employment position, as suggested by (Moore, 1982; Phillips, 1977; Roche, 1979), and (Rogers, 1986). Being 'successful' for a musician is equated more with personal contentment and satisfaction, which is ultimately associated with one's quality of life, life choices, and the place and value of music in one's life. This is in contrast to how success is often measured in other fields, such as medicine, business, and law.

The music mentor relationship is concerned with adult learning and development, with helping the protégé to develop the expectation that he/she will continue to go on learning and discovering. This concept of on-going education means that the protégé will continue to learn new repertoire, be better able to solve technical problems, devise strategic practice schedules in preparation for concert performances, and revise learnt repertoire in terms of style and interpretation. In summary, the primary requirements for facilitating a mentorship for musicians includes the following:

(i) developing a genuine rapport,
(ii) the protégé learning the professional skills and language of music,
(iii) the mentor understanding the psychological, intellectual and technical capacities of the protégé,
(iv) the mentor setting realistic goals for the protégé to achieve, and
(v) the mentor developing a strategy that extends the protégé to help them achieve their full potential.

Mentorship is not just about good teaching, it is about preparing the protégé for a future career in terms of the musical, social and psychological challenges of the profession. The experience is directly linked with the value of individuality and the need to pursue and develop people as individuals. Although the importance and benefits of mentoring are recognised by the wider education community, only two informants stated that their Faculty recognised and/or rewarded mentoring as part of their contribution to the profession.

This paper strongly recommends Music Faculties consider the development of educational programs that foster mentoring as part of the teaching agenda. This should include recognition of staff for their excellence and expertise in mentoring students. Such programs would better equip staff with increased knowledge and skills in communication and perception, with increased benefits and outcomes for the individuals and the institution. This would facilitate the development of forums for shared discussion concerning best practice teaching and help alleviate the sense of isolation as suggested by (Gaunt, 2008) and (Young et al., 2003). This would also alleviate the issues within institutions raised by Jorgensen (2000, p. 75) concerning what is the worth and value of it's teaching and 'what makes a good musician'. It might also encourage team teaching and shared responsibilities between supervisors as outlined by (Haddon, 2011). This already happens in higher degree research training, so why not the music studio?

The study suggests that the sociological concept of 'the self' can shed important light on how individuals develop their professional identity and career as a process, which partly evolves from their mentor experiences. The study supports Gaunt's (2008) suggestion that mentorship experience at it's best can be creative, fulfilling and inspiring to both parties involved. At it's worst, it can also be volatile, limiting and damaging. The nature of the relationship depends on the internal dynamics, confidentiality and trust that each participant affords the other, and ultimately can be the gift and the legacy of shared knowledge.

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THE IMPORTANCE OF FOLK MATERIALS: THE "LITTLE STORY" AND THE "BIG STORY"

JAMES CUSKELLY

Kodály believed that folksongs were of the greatest importance and his manifesto for music education places singular emphasis on the inclusion of folk materials within the pedagogical framework. While Kodály believed that the folksong was "the mirror of the spirit of the entire Hungarian people" (Selected Writings, p. 24), he spoke more broadly of the value of folksong in terms of the embodiment of cultural identity, societal values and personal meaning. In this paper, I suggest that the use of such materials as the building blocks of teaching and learning not only elegantly and comprehensively achieves desirable educational outcomes, but also provides all those involved - students, teachers, parents and the wider society - with a deep sense of meaning, in both intrinsic and extrinsic senses of that concept. For the purposes of this paper, I intend to reflect upon the ways in which that sense of personal and shared meaning is engendered by the inclusion of folk materials within the overall context of teaching and learning.

The most obvious benefit of working with folk materials in music education is the way in which such materials are used to promote true musicality in children, even at the very earliest levels. Dobszay explains that the "most essential material for music education lies in monophonic folk songs" (p. 52). There is a vast amount of folk material suitable for teaching and learning within the classroom context. Further, this repertory exhibits key musical characteristics in simple, explicit or miniaturised form, thereby presenting students with unparalleled opportunities for learning. The simple and appealing nature of these materials encourages active engagement and fosters learning through the development of discipline specific skills and knowledge. A great deal of energy and expertise has been already dedicated to the collection, analysis and sequencing folk songs and games drawn from and employed across a range of linguistic and cultural contexts, thus giving further proof of the efficacy of such repertoire choices for teaching and learning. Kodály's emphasis on folk materials alongside his understanding of the benefits of sequential learning, appropriate to the maturation, development and context of the learner, provided the basis for the evolution of an educational philosophy and practice that is breath-taking in its simplicity and effectiveness.

However, if it were simply a matter of finding materials and carefully sequencing them to maximise learning, then surely other materials would serve just as well? Could we not use pop music or jazz? Why not just write some music which would start with the simplest elements and then progress steadily onto the more complex elements? Indeed, such thinking is often seen in a myriad of publications but few of these sorts of materials persist and it is clear that a staged progression in learning is but part of the solution.

I suggest that the inclusion of the folk materials does so much more than just provide access and a logical progression in learning. Firstly, the basic musical activity within the Kodály approach is singing, and Kodály himself considered singing as the "essence" of his ideas on music education. From a broader educational perspective, it is important to note that singing requires the active involvement of learners. Dobszay states that

> Music education must firstly aim at the active participation of the pupils and not at passive listening to music, and voice is the only instrument accessible to all. Besides, singing evokes the fundamental experience of music since music originates, according to Kodály, in singing... (p. 52).

Singing as fundamental stimulus for active engagement

The idea that learners need to be actively engaged is one that is universally endorsed by many researchers (Brown, 2008; Dobszay, 1992: Elliot 1995; Gardner, 1993; Silberman, 1996) and indeed, active engagement in the processes of education is fundamental to the idea of the construction of knowledge. Constructivism is predicated upon the fact that students learn more by doing and experiencing rather than by observing (Dewey, 1963). At its core, constructivism holds that humans are not mere empty vessels waiting to be filled with knowledge, but rather that they are motivated by the search for meaning. In this vein, Brown (2008) contends that learning is most meaningful when the students are "actively connected to the creation and comprehension of knowledge" (p. 31). In a Kodály-based classroom, children sing and chant, dance and play music games, they are involved in a range of literacy tasks such as notating or sight-reading, and they apply their knowledge through combining rhythms and improvising melodies – in short, a Kodály based classroom is fundamentally characterised by active, minds-on learning.

Given this scenario, it is important to emphasise that students are not only experiencing the music and constructing knowledge, but that they are also taking on the role of musician. Through performing the music, the music itself is a product of the students, and the quality of that product is a reflection not only of the careful guidance of a teacher, but also of the actualisation of the latent musical abilities within the children themselves. The essential point to be made here is that music education in this sense is not condescending, a watering down of music so that the children are able to do it, but rather the elevation of the children into authentic musical activity. There is an increasing trend to patronise children and to diminish their potential for learning and intelligent engagement and it seems clear to me at least, that children are perfectly capable of precise and excellent musical performance. Even very young children may be performing as musicians in the earliest classes; the students are evidencing the behaviours and attitudes of performing musicians, and this experience of music-making forms the basis for of a personalised understanding of music more broadly. The point here is not that the children lack ability, but rather that our education systems fail to provide suitable opportunities for the students to achieve their potential.

This induction into the world of music and music making has profound import in terms of the long term development of a sense of meaning. A key component of this framework is the process of experience before intellectualisation, and for me, this is fundamental to the development of a sense of meaning. Laurens van der Post explains:

> It is one of the laws of life that the new meaning must be lived before it can be known, and in some mysterious way modern man knows so much that he is the prisoner of his knowledge. The old dynamic conception of the human spirit as something living always on the frontiers of human knowledge has gone. We hide behind what we know. And there is an extraordinarily angry and aggressive quality in the knowledge of modern man; he is angry with what he does not know; he hates and rejects it. He has lost the sense of wonder about the unknown and he treats it as an enemy. The experience which is before knowing, which would enflame his life with new meaning, is cut off from him. Curiously enough, it has never been studied more closely. People have measured the mechanics of it, and the rhythm, but somehow they do not experience it (van der Post, p.2).

I believe that we could insert the word "music" here and the significance would be all the more apparent:

> The experience of music comes before knowing, this experience of music which would enflame life with new meaning. Curiously enough, the experience of music has never been studied more closely. People have measured the mechanics of it, and the rhythm, but somehow they do not experience it.

Long before van der Post wrote this, Kodály understood that it is only through the experience of music that a person could be awakened to the

potential of music in the human spirit, that it is the experience not the knowledge of music that must come first, and that it is the experience of music which forms the basis of all the meaning. I believe that this also explains in part why Kodály had such admiration, almost a reverence, for folk music and the people who sang it.

The importance of text

The singing is important for another very significant reason. Singing is based upon text and that the texts themselves inevitably engage the imagination, portray the natural world and the creatures in it, or describe an event which involves characters in some way; in short, the text tells a story. Story telling is fundamental to our very humanity and people everywhere and of all ages respond on the deepest level to storytelling. The great mythologist, Joseph Campbell reminds us that story and symbol are universals, stretching across cultures. According to Bill Moyers, stories and myth are full of the essential components of meaning which are most directly relevant to the human condition, and he explains that the remnants of the 'stuff' of mythology "line the walls of our interior system of beliefs" (p.xiv).

He goes on to explain that myths and stories provide an interior road map of experience, drawn by people who have travelled it (Moyers, 1988, p. xvi). The presence of such fundamental attributes in all human endeavours highlights a "constant requirement in the human psyche for a centering in terms of deep principles" (Moyers, 1988, p. xvi). From the work of Campbell and others we have come to understand the significance not only of folk song and story, but of all cultural artefacts, in that these artistic endeavours serve to remind us of who we are and where we have come from. However, in thinking about folk songs, there is another aspect which I would like to consider here. We have already discussed the idea that the folksongs tell stories and the ballad in particular has served as a particularly notable way of transmitting the story.

It worth investigating an example to illustrate the point, and to do that I would like to use the well known English ballad, Barbara Allen.

Barabara Allen
In Scarlet Town where I was born there was a fair maid dwellin',
Made every youth cry 'Welladay'; her name was Barbara Allen
All in the merry month of May when green buds they were swellin'
Young Jemmy Grove on his death bed lay for love of Barbara Allen
Then slowly, slowly she came up and slowly she came nigh him
And all she said when there she came, "Young man I think you're dyin'."
As she was walking o'er the fields, she heard the dead bell knellin'
And every stroke the dead bell gave cried "Woe" to Barbara Allen.
When he was dead and laid in grave her heart was struck with sorrow
"Oh, mother, mother make my bed, for I shall die tomorrow."
"Farewell she said, she virgins all, and shun the fault I fell in
Henceforth take warning by the fall of cruel Barbara Allen."

I would like to reflect upon the text and to summarise the story from two perspectives, that of the 'Little Story' and of the 'Big Story'. From the point of view of the little story, this is a tragic tale of ill-fated love, of the vagaries of beauty and attraction, and of the sad loss of two beautiful young people. Do we hear of similar instances of doomed love in the modern world? And do we also all too frequently hear of the tragic consequences of such unrequited love in contemporary times? Such stories feed the sensationalism that is the modern day press, but I am always deeply saddened to hear of such events.

However, from the perspective of the 'Big Story' this song recounts a sadly recognisable tale which may have happened anywhere, to any group of people, at any time. This is not an experience unique to a particular group of people or relevant only to specific point in history. The commonality of human experience is embedded in tale, and in the telling of it through singing we are reminded of such events within our own worlds. While the recounting of such a story serves to directly tell the 'Little Story', it also transmits a deeper message. Thus, the song represents a certain wisdom, distilled from a myriad of human responses, and it is in this way that the folksong serves the purposes of the 'Big Story. I am not suggesting that these songs overtly serve as morality tales but rather, that such materials serve to artistically capture and recount this essence of human experience that is both particular and universal.

The significance of the " Big Story"

One final point to briefly consider here is that connection which Kodály always made between folk song and the best of art music. For me at least, it is clear that this dual purpose of recounting the 'Little Story' and the 'Big Story' is evident in the finest

folk materials and that this same process is in play in the masterworks of the great composers. Thus, Moyer's 'stuff' of mythology, apparent in the folklore and which "lines the walls of our interior system of beliefs", is both the foundation of and the basis for great works of art.

Kodály stated that Hungarian folk music was so important because "there is not a single experience of a single segment of the Hungarian people which has not left its mark on it" (p. 24). Such thinking is echoed by Dobszáy who asserts that that there are "profound relations between music and other manifestations of folk life", and that folk cultures give "elaborated forms to the great events of life by means of folk customs" (p. 80). Equally, the great works of the music literature – the lieder and songs, the oratorios and masses, the symphonies and operas, the chamber music and solo works – are laden with the archetypes, stories and symbols of our deepest, but often tacitly held, beliefs and values.

These defining aspects of our culture and community are captured in the folk materials and laid down in us all. Standing on the shoulders of those who have gone before, gifted composers are able to draw upon this interior system and engage us directly in the story – both the 'Little and the Big Stories'. The search for meaning is a basic human instinct, evident in all peoples irrespective of culture or history. Indeed, van der Post would posit that it is meaning not happiness that has the most profound impact and long-term influence upon the human condition. He says:

> There's nothing wrong in searching for happiness. But we're using happiness there in a term as if it were the ultimate of human striving. And actually what we found in prison, and I find in life, which gives far more comfort to the soul, is something which is greater than happiness or unhappiness and that is meaning. Because meaning transfigures all. And once what you are living and you are doing has for you meaning, it is irrelevant whether you are happy or unhappy. You're content. You're not alone in your spirit. You belong. (van der Post, 1996)

For me, Kodály had a deep understanding of the potential of music to engage us, to give us meaning, to connect with ourselves and others and place, and to give us a sense of belonging. His philosophy for education provides a framework in which we can eloquently speak the music of the spheres with our children and in so doing, share the wisdom of the ages. He said, "Folksongs are.... the ancient furniture of the soul", and he admonished us to "cultivate them further" (p. 31). I encourage you to cultivate your own awareness of the importance of folksongs. I urge you to sit on the 'ancient furniture of the soul' and to feel its comfort and support. – and I exhort you to share the beauty and depth of folksongs with the children so that they too may know that sense of belonging that comes with being connected.

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YI LULL

ELIZABETH MACKINLEY

"Yil Lull" by Joe Geia

I sing for the black and the people of this land
I sing for the red and the blood that's been shed
Now I'm singing for the gold
And a New year for young and old

Yil lull lay, Yil Lull lay
Yil Lull lay, Yil Lull lay
Yil Lull lay – ay - ay

I sing, unto him on the most high
I sing so many praises, it makes me want to cry
Now I'm singing just for you
So all can recognize

Yil lull lay, Yil Lull lay
Yil Lull lay, Yil Lull lay
Yil Lull lay – ay - ay

"Yil Lull" is a song written by North Queensland Indigenous singer songwriter Joe Geia and it often plays around in my head. Sometimes it whispers to my heart as a sad and quiet lament. At others times the words and melody roar like the angry waters of a tempest, refusing to lull into silence. Each time I hear it, my head and heart collide in a clumsy attempt to do exactly as Joe Geia asks – to recognise, to listen, to hear, and to bear witness to the message this song holds about Indigenous Australian people in this country. But it is not just about them – the message is about me too as a non-Indigenous educator. Geia is calling us to account and asking us how our practice as music educators enacts such recognition. The recognition that he and other Indigenous peoples ask is not comfortable terrain because it *requires moving across* the distances between us to encounter and *be with* one another. Arts education philosopher, Maxine Greene would suggest, that such acts of recognition come hand in hand with "face-to-face morality - the morality that finds expression in coming towards another person, looking him or her in the eyes, gazing, [and] not simply glancing" (1995, p. 156). 'Face-to-face morality' is the ability to cross the distance with empathy as our guide, so as to imagine the "familiar heart of the stranger" (Greene, 1995, p. 157). Speaking to a gathering of folklorists and ethnomusicologists at an opening of the International Council for Traditional Music in 1964 in his role as president of the organisation, Kodály himself pondered the morality we hold as Western music educators in our attempts to define, understand, decode, analyse, notate and recreate the music of Indigenous peoples into our composition and classrooms. He could see how social, cultural and musical encounters could facilitate mutual understanding between us and others and foretold that without these moments of recognition and moral obligation, we would fall "prey to prejudice" (1964, p. 5).

In this paper, I want to take time to converse your reader's heart and mind as though we were good friends to turn around the interlinked ideas of recognition as relationship, relationship as pedagogy, and the power such a pedagogy of heart - indeed, of love - holds for shifting, changing and transforming the ways in which we think about, make representations of, and engage with Indigenous Australian peoples, musics and cultures in our classrooms. In doing so, it is my heartfelt hope to carry you across the threshold from mere disinterested critique into a space where empathy, compassion and mindful caring emerge as necessary recognition and a vital response to the situation we find ourselves in.

The here and now situation

What exactly then, is this situation? I can only speak from my own positioning and experiences, and I would like to invite you to take a walk

with me into the place and people of my heart. I grew up as a qualitative researcher in the interlinked fields of ethnomusicology and music education listening to and learning from Yanyuwa, Garrwa, Mara and Kudanji women from the Aboriginal community at Burrulula in the Northern Territory of Australia through music. The remoteness of Burrulula is something which is difficult to fathom if you have never been 'out bush' in the north of Australia. Burrulula is approximately 80kms inland from the Gulf of Carpentaria in the Northern Territory of Australia and nearly 400km west of the Queensland border. The drive from Darwin to Burrulula is long and straight, the last 380km is a single lane bitumen road without any fuel or food stops, and occasionally blocked by herds of Brahman cattle.

Situated on the banks of the McArthur River, the Aboriginal name Burrulula remembers and holds knowledge about a lagoon complex associated with the Mountain Kangaroo Dreaming. The location of the town today was not a natural meeting place for Aboriginal people prior to colonisation. Yanyuwa, Mara, Garrwa and Kudanji people were forcibly rounded up and placed in Burrulula by government officials in line with Australia's assimiliation policies from the 1940's onwards. Burrulula has long held a reputation as a Wild West Town (Baker, 1999; Roberts, 2005) – it is rough, associated with lawlessness, and overflowing with racial tension. There are approximately 900 people living in Burrulula, with 80% of the transient population identifying as Aboriginal people. The white people who live in town are government officials, health workers, school teachers, parks and wildlife officers, tourism operators, fly in and fly out miners, and shop owners. The whitefellas don't tend to stay for very long – the stress of living in a town like Burrulula sends them back to the cities down south usually within two months or less.

I have been coming to and from Burrulula place since 1994 – it is the place, country and spirit of my husband's family and over time it has become mine too. I am married to a Yanyuwa Aboriginal man and we have two beautiful boys. Relationship grounds me in this place – my relationship to people as kin; the way I perform my relationships socially, politically and musically; the roles and responsibilities I enact because of these relationships; the way my actions as both a student and teacher reflect these relationships; the way I perform and respect what I have learnt about one system of Indigenous Australian music as a white person in white settings; and, the understandings I bring to music through performance of relationship inside and outside Burrulula (e.g., Mackinlay, 2000, 2003, 2005, 2008). I learnt about Yanyuwa women's public songs by sitting around campfires late into the night listening to their voices. I learnt about the Yanyuwa concept of *ngalki* (the essence of things) by hearing the different songs, voices and melodies of the Dreamings for each clan group as senior men sang of their travels across country and their connection to themselves today. I learnt by talking with Yanyuwa Law women and men that if you do not have an embodied and performative knowledge and relationship with song – if you are without song – then you are a nothing person. I learnt about the violence and mess colonising culture began by listening to my maternal granddaughter tell me the horror of her partner hacking her leg with a machete and by standing at the graveside of my daughter's eleven year old son. I learnt about Yanyuwa relationships to country and family by dancing in the dust on the ceremony ground alongside my *kundiyarra* – my female song partners. I learnt how to sing and dance with my voice out of tune and my feet out of step but always by the side of my generous, forgiving and patient teachers – my *marruwarra* (female cross-cousins) Mudinji Issac a-Karrakayn and Dinah Norman a-Marrngawi, my *baba* (sister) Jemima Miller a-Wuwarlu, my *kulhakulha* (daughters) Rose Noble a-Makurndurna, Nancy McDinny a-Yukuwal, Linda McDinny a-Wambadurna and Mrs Green, my *kurkurdi* (maternal grandmother) Mrs Dickson, my *wukuku* (maternal granddaughter) Violet Hammer, and so many others.

Upon each return visit to Burrulula, I hope that maybe things will be different. But no matter how much I may want it, there is no use pretending. My husband's family at Burrulula – my family - live in what can only be described as fourth world conditions in a first world country. Burrulula is an outback ghetto – out of sight, out of mind. There are four Aboriginal camps, one for each language group. The houses in the camps range from small corrugated iron huts to fancier demountable homes. Each house sleeps more than they were ever intended, with a mattress on every square inch of concrete floor. Sometimes houses have electricity, sometimes they don't - access to power depends upon who can afford to purchase the over-priced 'power cards' from the local chicken shop. The remoteness of a place like Burrulula means that food prices are exorbitant, so much so that the call from the Health department to eat five serves of fruit a day seems ridiculous when it is cheaper to fill a family's belly with hot chips than a packet of five apples. In the town camps, people are hungry, sick, reliant upon government welfare and waiting

– for something, anything – to heal their broken pride, spirits, people and culture. While they wait, young and old people die too often – from suicide; from family violence; from curable diseases such as tuberculosis, pneumonia, the common flu, and stomach bugs; and from deeper and more insidious health problems such as alcoholism, drug addiction, and mental illness. Burrulula represents what happens when Indigenous people are dispossessed – when people were shot and killed because they were 'natives', when Aboriginal women serviced the needs of white men; when Aboriginal children were stolen from their mothers because they had yellow skin; when people were forced to leave their traditional country to make way for progress and civilised society; and when a proud people were no longer allowed, and as a consequence can no longer, speak the languages, sing the songs, dance the ceremonies, nor walk, visit and care for their country and their culture in the ways of their ancestors. Each time I return to Burrulula it makes me ashamed of the colonising culture I represent.

It would be wrong of me to only highlight the dark side of Burrulula. People live there; they have to and do survive. Sometimes they do more. Whenever possible people take their young children out bush to get proper 'tucker' - fresh fish, long necked turtle, goanna, bush plums, dugong and sea turtle dugong. Young and old people work for the Language Centre, the Arts Centre, the Sea Ranger's Program, the Health Clinic and for the local Aboriginal Council Mabunji. Every opportunity to teach young people, to keep them away from grog and gunja, to grow up strong babies and keep culture strong is grabbed with two hands. While many elders despair about the future of their children and the culture they know, they have never given up hope – but I wonder, have we? In our haste to turn our faces away from Indigenous people, have we ignored hope and thrown away our capacity for empathy and compassion?

Two moments in time

Let me take you to a moment and place in time approximately 20km outside of Burrulula, an outstation called Sandridge which is owned by Nancy and her family. The McDinny family have long played a central role as my teachers at Burrulula. Nancy's father, Mudinji McDinny Nyilba, was an esteemed Garrwa song man. When I first arrived at Burrulula in July 1994, he greeted me with a twinkle in his eye and asked, "Did you bring your tape recorder my girl?" I nodded and he replied, "Well, I have some songs to sing for you". He then proceeded to sing every morning and evening for two months and in doing so, taught me what it meant to be completely and utterly nurtured and sustained in body, mind and spirit through song. Nancy's mother, Mudinji McDinny a-Manankurra was my sister Yanyuwa way, and my Aboriginal bush name was given to me by her. Nancy and her sisters Isa, Linda, Myra and Rachel have continued to carry and guide me on my Yanyuwa music education journey, and it is their words I want to share with you.

We were sitting together under the shade of a large mango tree at the Sandridge, languishing in the cool breeze and the lengthening shadows of the late afternoon. Linda, Nancy and baba Jemima were talking about their memories of music education the Yanyuwa way. "When I was little", Linda began, "I used to follow my Nana around. She used to teach me how to hunt for goanna and sugar bag and she used to tell us story". Nancy nodded, "I remember sitting down with my grandmother and my Mum, I'd learn a lot from them. So I used to sit next to them all the time as I grew up, sitting next to them and listening to them singing. They told me, 'You have to get this song, learn how to sing so you can teach your children when we're gone' ". The three women sat quietly remembering. Jemima was the first to break the silence, softly humming under her breath and was soon joined by Nancy and Linda. Before long they were singing loudly; the words, rhythm and melody gathering momentum and meaning with each repetition.

The song they sang was not just any song – it was a song which is called 'Li-anthawirriyarra'. Li-anthawirriyarra is a 'big"' Yanyuwa word which can be loosely translated into English as "we are people whose spirits belong to the island country, we are kin to the islands". The sentiment expressed in this phrase is multivocalic and suggests, amongst many things, a deep emotional, social and spiritual attachment to country and sea. The song is not *kujika* (Dreaming song) however; Li-anthawirriyarra is *a-kurjia* or a fun song made by women (see Bradley & Mackinlay, 2000). Belonging to the Yanyuwa genre of *Ihamarnda* or unrestricted performance, this body of contemporary song literature is sometimes termed 'little history' songs by the Yanyuwa. Called *a-kurija* when composed by women and *walaba* when composed by men, these songs concern the actions of human ancestors and these unrestricted songs are believed to have a historical time scale from those composed by old people a long time ago to others which have been composed by present day performers and their peers. They are narratives of human experience and interaction with one another, of relationships to land-and-sea-scapes, and of the contemporary

social world in which the Yanyuwa community live today. These songs represent one of the few ways in which Jemima, Nancy, Linda and their families can identify with a traditional past while embracing, expressing and reinforcing a present and future identity. The three women brought the song to a close and almost as if she could read my mind, Jemima proudly said, "When we have culture all la time – singing, dancing and ceremony – we make ourselves strong. Strong country too. Makim strong, our land and our people".

The culture that Jemima, Nancy and Linda speak and sing of is strong, resilient and linked inherently to the land and sea, the Dreamings, the ceremonies and the songs that hold them. They are of one generation and there is another following behind. I want to introduce you to Rosie - paternal granddaughter to Jemima and me. One of the strongest images I have of teaching and learning with Indigenous children is sitting with Rosie on the banks of a lagoon some 60km out of Burrulula. "Nah, *ngabuji* (paternal grandmother)," she tells me quietly. "I don't go to whitebala school - me just stay home la camp with family. When that whitebala bus bin come to pick us up, we bin scatter im bushes and wait tilim *all* gone." I look down at her and cheekily reply, "Yeah, except on the days when you've got a mutaka (car) and you can come out bush for hunting with me!" It is midday and the water of the lagoon is cool. Our feet are knee deep in mud and we are playing dodge ball with the tiny fish swimming in and out of our toes. "What im that song you bin singim, *ngabuji*? Tharrun on the CD in the Toyota?" I stop and look across at my granddaughter. "What you mean? Beyonce? Or Snoop Doggy?" Rosie looks at me and raises her eyebrows. "Well, I don't know, *ngabuji*." I reply, "Do you want to hum some of it for me?" She bursts into a fit of giggles. "I can't sing im, ngabuji! But you can - I bin listen to you sing im alla time!" Our shared laughter dies down and we are silent for a moment before Rosie shyly asks, "You reckon you could teach me some songs, *ngabuji*? You know, the ones you bin learn im those other kids in school?" I pause, trying to think of the songs she is talking about, and then it dawns on me. Rosie wants me to teach some of the clapping and singing games I use in my music education classes in Darwin. I smile back at her and take her hands in mine. "Sure, *ngabuji*! Stand up now and let's go!"

Together, Rosie, my maternal granddaughter Sandy and I make a small circle. I know exactly which song I am going to teach them. I quickly translate the words of the well-known song "Circle to the left" (Hoermann & Bridges, 1985, p. 40) into Yanyuwa and begin to sing:

Yanyuwa	English
Luku-luku-aya	Circle to the left my friend
Luku-luku-aya	Circle to the left my friend
Luku-luku-aya	Circle to the left my friend
Luku-luku-aya-barra	Circle to the left now
Ngalbandangu luku-luku ngarna	Step in turn yourself around
Walamaya luku-luku ngarna	Step out turn yourself around
Luku-luku-akarriya	Circle to the right my friend
Luku-luku-akarriya	Circle to the right my friend
Luku-luku-akarriya	Circle to the right my friend
Luku- akarriya barra	Circle to the right now
Ngalbandangu luku-luku ngarna	Step in turn yourself around
Walamaya luku-luku ngarna	Step out turn yourself around

The two girls hold my hands tightly and watch my face intently as we dance. They are looking at my lips as they listen carefully to the Yanyuwa words. We finish singing and take a deep bow. Rosie asks shyly, "Ngabuji, can you singim one more time and mindubala dance? … And we'll try singim too".

My sister Jemima (Rosie's other paternal grandmother) begins to stir from her sleep as Rosie and Sandy finish dancing and calls out excitedly, "Yu! Proper deadly one that song!" Rosie grins from ear to ear. I look over at Jemima - and I notice she is crying. I rush over to her. "I'm sorry *baba*! I didn't mean to upset you! I won't put the Yanyuwa words in those songs again!" Jemima shakes her head and sniffles, "No *baba*, that's not it. To hear my *ngabuji* sing in language; that's it, that's the song that's makim me cry. Can you makim some more for us?" Rosie, Jemima and I spend the rest of the afternoon putting Yanyuwa language to English songs, laughing at both the ease and awkwardness it takes to make the translation. Afternoon shadows begin to fall and we decide it's time to head back to town. We all crawl back into the Toyota to begin the long drive home. As the car rattles along the corrugated dirt road, I can hear Jemima softly singing the songs of her mothers, grandmothers and ancestors beside me - the Dreaming songs of her childhood and those of her life as a senior Yanyuwa woman today. Rosie smiles as she listens to her grandmother sing and whispers to me, "I love it, *ngabuji*, when she sings like that."

Yanyuwa women, like Jemima, do everything they can to ensure that their children and grandchildren know the songs of their Dreaming, their country and their ancestors. When asked, Jemima and other senior Aboriginal people provide 'culture' lessons at the Burrulula School, children are taken on excursions out to sites of cultural significance, girls and boys participate in both public and restricted ceremony, whenever and wherever they can. However, it is not easy and at times the obstacles seem insurmountable. Access to vehicles and money for food and fuel is scarce. Access to classrooms and an hour in the school timetable is limited and wavering, dependent upon the political commitment of the School Principal to Aboriginal education. Jemima, her granddaughter Rosie, their family and the entire Aboriginal community at Burrulula fight daily to survive against the contemporary realities of historical legacy, social upheaval and cultural fracturing and dispossession. Children like Rosie struggle to draw links between the songs her grandmother sings while out bush with the harsh reality of town camp living where people are hungry, poor and unhealthy. Children find it hard to see the value in the songs of her grandmothers' when all of the people around her in positions of power - the white teachers at her school, the white people working at the ration shop, the white authorities from the government who fly in and out - place little value on the song knowledge her grandmother holds. Children like Rosie want to be able to sing like her grandmother in language, to dance to the rhythms of her ancestors on country, but the contexts for her to learn from Jemima according to Yanyuwa systems of teaching, learning, and knowledge, are few and far between. The gap between her Yanyuwa Aboriginal culture and mainstream Australian culture sometimes seems too wide to even contemplate closing and children like Rosie are unsure which side she belongs to.

Conclusion

I can't help but think that I have not given what many of you may have wanted from me today. I have not told you which traditional and authentic Aboriginal music can be used in classrooms, I have not said anything about the tonality of Aboriginal music and how we can teach it to children, and I have not talked about how we might go about actually teaching the songs of Indigenous people. I have not done anything of these things because we need to go back to the start and ask ourselves, which side do we sit on? Where do we belong in this educational landscape as music educators? Do we open doors or do we slam them tightly shut for children like Rosie to be empowered as an Aboriginal person through our music education practice? Her experience is but one amongst many similar held by Aboriginal people regardless of whether they live in the bush, in rural towns or the big cities. Do we dare to stand and look face-to-face at our moral obligations as music educators in relation to Indigenous peoples and in that moment imagine that our classrooms should, could and can be otherwise? And if not now, when? All of us here today are passionate about music in the lives of children and their learning. We all know the magic and power that music brings to our lives as teachers and learners to touch that something which we struggle to describe but which we all share – our humanity. When will we brave enough to engage our thinking hearts, decide that the inequality and injustice experienced by Aboriginal people – my Aboriginal family – is 'unendurable', and act upon all that we hold to be true about music, education and our shared humanity? When we will have the courage as teachers to engage in a musicking which is thoughtful, nurturing, and socially just all at once – a musicking which can and must save the world? bell hooks reminds us that "all the great movements for social justice in our society have strongly emphasized a love ethic" (hooks, 2000, p. xix) and that to "truly love we must learn various ingredients - care, affection, recognition, respect, commitment, and trust, as well as honest and open communication" (hooks, 2000, p. 5). Let us move together and enter into that open space to look at each other's humanity and 'musick' in dialogue across those borders that would divide us. Let us imagine what it would mean if to dialogue was to speak and to hear, to hear was to recognise, to recognise was to respond, to respond was to feel empathy, to feel empathy was to love, and to love was to enact change? (Rose, 2005, p. 213). There is so much we can do - if we care to. 'What we cannot imagine cannot come into being' and while I cannot know how, what, when or why you might be in a position to choose to engage your thinking heart and a love ethic in your work in relation to Indigenous peoples, social justice and music education, all I ask is that when that moment comes, you are brave enough to begin the imagining.

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THE ADOLESCENT MALE CHANGING VOICE: PHYSIOLOGICAL, PSYCHOLOGICAL AND PRACTICAL CONSIDERATIONS FOR CLASSROOM MUSIC TEACHERS

ANTHONY YOUNG

Abstract: This paper provides practical suggestions for teachers working with changing voice boys in Australia, the United States and England after summarising historical approaches and discussing the physiological and sociological challenges inherent in this area.

Kodály said, "if one were to attempt to express the essence of this education in one word, it could only be – singing" (Kodály, 1974, p. 206). Singing remains a core tenet of Kodály inspired music instruction (Cuskelly, 2008, p. 27). While singing is an acceptable means of expression in many cultures, in others, notably, the United States, the United Kingdom and Australia, adolescent boys have resisted singing for many years. (Harrison, Engaging boys in a sequential, voice-based music program, 2006, p. 6) (Swanson, 1960; Freer, 2007; Ashley, 2009). The author, a teacher in an all boys secondary school, has investigated the reasons behind this resistance in order to attempt to find ways to encourage boys to sing, thereby enabling them to enjoy the musical education Kodály envisaged.

Physiological challenges to adolescent male singers

Historical Development; the 'Broken' voice vs. the "Changing' voice

Adolescent boys were actively discouraged from singing by teachers for many years. (Friar, 1999, p. 26). Manuel Garcia, in the late 19th century "proposed that the voice should be rested during its time of change" (Cooksey, 2000, p. 719). Garcia's view was persistent in the United Kingdom in the 1920s (Richards, 1922, pp. 43,44).

Teachers in the United States had to teach boys through the voice change because of the development of middle school curriculum choirs "so these teachers learned to adapt their teaching to the students' needs" (Friar, 1999, p. 27). This practice of singing 'through the change' was influential on English authorities over time and by 1933, Cooksey reports that the London County City Schools issued a statement that "a boy's voice never breaks" and that "singing and speaking are essentially the same process" (Cooksey, 2000, p. 217).

While singing through the voice change was slowly becoming accepted, a number of approaches emerged, none of which seemed to deal satisfactorily with the experiences of all teachers and boys. Duncan McKenzie introduced his 'alto –tenor plan' (Brinson, 1996, p. 217). Irvin Cooper developed the '*Cambiata* plan' in the 1950s (Ashley, 2009, p. 49). Frederick Swanston's work was also influential following his initial experiments with his students in the mid 1960s (Brinson, 1996, p. 217).

Friar states "choral educators of the 1970s needed more empirical evidence of the value of the new approach(es)" and the most influential researcher in this era was John Cooksey (Friar, 1999, p. 28). Cooksey's work reconciled earlier approaches. He found that the voices went

through six sequential stages of development, namely, Premutational, Midvoice I (beginning of change), Midvoice II (middle of change), Midvoice IIA (climax of change) New Baritone (tapering period) and Settling Period (expansion development) (Cooksey, Voice Transformation in Male Adolescents, 2000, pp. 721, 733).

By 1977, Cooksey claimed that:

1) Pubertal stages of development closely parallel the stages of voice mutation. Singing is most limited at the climax of puberty.
2) Voice mutation proceeds at various rates through sequential stages which affect singing differently in each stage. The onset of voice transformation is variable.
3) Mutation can start as early as age 12 and end as late as 17.
4) The first stage of voice mutation is indicated by an increase in "breathiness and strain" in the upper registers.
5) The lower register is generally more stable throughout the mutation than the upper.
6) The most noticeable changes occur in the Midvoice I, Midvoice II and Midvoice IIA stages.
7) Register definitions (modal, falsetto, whistle) become clear during the high mutational period.
8) Age and grade level are not reliable criteria for voice classification.
9) The average speaking fundamental frequency lies near the bottom of the voice pitch range.

Between 1977 and 1980, Cooksey, Beckett and Wiseman used sonographic analysis to investigate the area. Groom and Baressi and Bless carried out further work in 1984. Later, the London Oratory School Study (1992 – 1994) and the Cambridge Study (1996) were undertaken (Cooksey, Voice Transformation in Male Adolescents, 2000, pp. 723-734).

Cooksey alleges that these studies have largely validated his claims and that they support the following additional observations:
1) Total pitch range compass is the most important vocal criterion in determining voice maturation stage.
2) Other criteria include tessitura, voice quality (increased breathiness and constriction in the Midvoice IIA stage), register development and average speaking fundamental frequency.
3) Adult voice quality should not be expected from the early adolescent male voice, even after the Settling Baritone classification has been reached.
4) The width of the comfortable singing pitch range (tessitura) remains fairly stable throughout the stages of voice change.
5) Increase in height seems related to the most extensive voice maturation stages while increase in weight accompanies the settling baritone classification.

In spite of his very comprehensive work, Cooksey's view that there are fixed stages of vocal development is not completely uncontested. White and White quote Sataloff and Speigel who claim the voice can change in four different ways but agree that "despite the nature of the change, the young male is still capable of free natural singing throughout puberty, provided he receives encouragement, good training and the opportunity to sing appropriate literature" (White & White, 2001, p. 41).

Physiological description of voice change during adolescence

White and White efficiently summarise the physiological changes that occur to cause the speaking voice to drop approximately one octave.

> The muscles and cartilage of the larynx change in position, size, strength and texture; accordingly, the singing voice changes in range, power and tone". "At the onset of puberty….physiological changes occur in the organs, muscles, cartilage, and bones that support the phonatory process. The epiglottis grows, flattens and ascends, the neck usually lengthens. The chest cavity grows larger, especially in males. As the skeletal structure of the head grows, the resonating cavities increase in size and change in shape. More important, the larynx grows at different rates and in different directions according to gender. The male larynx grows primarily in the anterior - posterior (front-to-back) direction, leading to the angular projection of the thyroid cartilage, the Adam's apple, a visible indication of the impending voice change. In fact, the male's vocal folds lengthen four to eight millimeters (White & White, 2001, pp. 39-40). This description aligns with that of Thurman and Klitzke (Thurman & Klitzke, 2000, pp. 697-701) and Ashley (2009, p. 42).

Ashley's work in England noted a strong correlation between a "rapid increase in lung volume and weight " and the "end of the treble career" (Ashley, 2009, p. 44). He says:

> Boys experience increasing muscular difficulty in controlling their voices at around age thirteen or fourteen. This is fundamentally no different to general adolescent clumsiness and the difficulty

> some boys have at the same age of controlling limbs that have suddenly changed length. The vocal folds at this stage become quite rapidly more massive…and this change outpaces the boy's ability to adjust the way he controls their movement. The result is not infrequently a flip between child and emergent adolescent pitch during speech, the 'cracking' or 'squeaky' voice that can embarrass boys at this age" (Ashley, 2009, p. 47).

Cookey's description is similar; "when a young man sings in his upper range, then, his vocal folds cannot thin out as much as before, but his habitual prepubertal brain program will lengthen them for those pitches anyway." "If male voices shift suddenly from lower or upper registers to the falsetto" boys "commonly shut off their voices" and say that their voice "cracked" or "broke" (Cooksey, 2000, pp. 827-828).

Cooksey attacks the term "broken voice". He explains that during puberty "voice function… becomes "confused", and unintended "surprise" sounds and out-of-tune singing can be expected in boys" who are vocally inexperienced (and) continue to use "prepubertal brain programs". (Cooksey, 2000, pp. 827-828).

Clearly, voices change dramatically, and perhaps erratically, through a set of predictable stages during adolescence. Continuing to sing during the voice change is not inherently dangerous (Phillips, 1996, pp. 67-87). Cooksey claims, "the extent and vigour of speaking activities has the greater potential for the development of voice disorders". Any teacher who has heard students yelling at a sporting match or a school dance, will agree that those activities are far more damaging. Accordingly "if the capabilities and limitations of changing voices are taken into account, singing can be an exciting and healthy activity. Voices …used in a (sic) efficient, expressive and healthy way are much more likely to continue expressive speaking and singing for the rest of their lives" (Cooksey, 2000, p. 833). Phillips and Aitchison assert that "singing is a learned behaviour and can be effectively taught as a developmental skill" and "total range may be improved with instruction, especially for boys" (Phillips & Aithchison, 1997, p. 195).

The reassurance of Phillips and Aitchison is encouraging but the fact remains that boys at the peak of vocal mutation, unsure of what sounds their voice will make, have good physiological reasons to be reluctant to sing.

Social and Sociological Challenges to Adolescent Male Singers

A growing dislike of singing in both genders

Sociological issues that are not gender specific compound this reluctance. In the United Kingdom, Graham Welch has investigated whether attitudes to school singing and singing ability are improving as a result of the 'Sing Up' program. He found "girls consistently tend to have more positive attitudes towards singing than boys" and "younger children tend to be more positive than their older peers". "As children get older, they get more competent at singing, but appear to like it less". He claims that this "relates to changes in their musical identity, which often becomes much more peer focused. Singing in school becomes a less 'cool' thing to do as children are increasingly influenced by popular music culture" (Welch, 2010). Elsewhere he states "as they become older, both sexes have less positive attitudes towards singing in school, socially and in the home. Older children of both sexes engage with singing more at a personal (private) level, suggesting that it may be something to do with singing in school ('school music') and/or singing related to a childhood identity that creates increased negativity" (Welch).

In the United Kingdom at least, it appears that children like to sing less as they grow up and that boys are even less likely to want to sing. Teachers may not get to nurture changing male voices because the boys will have decided not to sing at school at all. Ashley suggests that the boys' attitude to singing "a social decision about how to sing" is more influential, perhaps, than physiological factors. (Ashley, 2009, p. 44).

Boys not wanting to sound like girls

Ashley states, in the current social climate, courage is required for a boy to sing as a treble with the fluty, feminine head voice, also described as 'thin fold' vocal production which has been advocated by educators for more than a century. For the purposes of this article, 'head voice' is defined as vocal production in which the 'lengthener" muscles of the larynx are predominantly used. They have to "defy peer proscription to sing in a high voice". A high voice is seen as feminine and a social "compulsory heterosexuality" in childhood (Ashley, 2009, p. 89), stems from a "hegemonic masculinity" which has created "the idea that sounding like a girl is in any case a terrible thing". "Whatever the reasons might be, it is undeniable that for most ten to fourteen-year-old boys, a degree of socio-cultural distance from girls is as fundamental an element of young male identity as there can be" (Ashley, 2009, p. 58).

He postulates that in the early 1900s, boys "had a much more deferential relation to adults and would not question the order to sound like a woman in the way that boys would today" (Ashley, 2009, p. 58,59). Modern boys are much less malleable because of the "rise in youth cultural taste and the children's rights movement" (iAshley, 2009, p.59).

Ashley has done considerable research in this area and notes the development of the 'Continental' treble sound first promoted at Westminster Catholic cathedral in London by organist George Malcolm. "The term refers to a hard edged, 'reedy' sound and contrasted with what was then a more traditional, softer and flutier 'English' sound" (Ashley, 2009, p. 59). The sound was described in unmistakeably male terms. Ashley quotes Malcolm who claimed "Boys will be boys….they are expected to sound like boys and are not taught to produce an uncharacteristic quality of tone, remotely unlike that of the voices with which they talk, or laugh, or cheer at a football match". George Guest, who also taught John Scott, Sir David Lumsden and Stephen Cleobury introduced the "Continental" sound into St. John's College Cambridge and it was a boys' choral sound which was "Benjamin Britten's clearly stated preference" (ibid p 59,60). Ashley's material suggests that English Cathedral organists have developed this more 'boyish' choral sound to better differentiate boys' singing from female singing, thereby making it more socially acceptable for the boys.

In the United States, Cooper concurs suggesting that thin fold, head voice should be used only in a closed community such as a boy choir away from the influence of other boys who do not sing. Ashley relates "it is other young people outside this community who will say that the higher voices 'sound like girls' and, in such circumstances, Collins' recommendation is that a limited tessitura, based upon modal range should be adapted (Ashley, 2009, p.68). For the purposes of this article, modal means vocal production with the 'shortener' muscles, those used for speech, being predominant in producing sound. English trebles seem to consider that their performances are aimed at older audiences and never for peers. Ashley quotes an eleven-year-old singer who was shown a performance by a boy band comprised of cathedral singers, (ibid p. 75). The boy said, "old people and grannies will love them and they might appeal to very young boys, but no way to me. It was no longer "cool" for young boys to sing just to "please mummy" (Ashley, 2009, p. 96). While it is admirable for students to sing for "old people and grannies" it is clear that performances for peers may not be valued and may in fact damage a child's social capital in the playground. This material suggests that teachers need to exercise care and make careful judgements when considering whether to have boys sing in their head voices in front of some peer groups.

The foregoing overly simplifies the complex sociological issue of singing and identity for boys and the reader is recommended to consult Ashley How High Should Boys Sing for a more detailed treatment of the subject in the English context.

Boys wanting to be 'real' boys and 'real' boys don't sing

In the secondary school, when the voice change occurs, boys are said to be under intense pressure to conform to narrow conceptions of masculinity which often exclude singing. Swain in 2003 found that "the pupil peer group" has "a fundamental influence on the construction of masculine identities". "It provides boys with a series of collective meanings of what it is to be a boy, and there is constant pressure on individuals to perform and behave to the expected group norms". "It is the peer group, rather than individual boys, that is the bearer of gender definitions". Boys need to gain "power" and "status" through "intense manoeuvring" "through negotiation" and this power is sustained through "physical performance" (Swain, 2003, p. 302).

Swain examined constructions of male identity in three English schools; one upper-middle class, one middle class and one working class (Swain 2003,. p 301). Unsurprisingly, Swain found "the boys defined their masculinity through action, and the most esteemed and prevalent resource that the boys drew on across all three schools to gain status was physicality /athleticism, which was inextricably linked to the body in the form of strength, power, skill, fitness and speed". "The best athletes were generally the most popular in their class and school year". "Boys are strongly encouraged to be active, physical, competitive, aggressive, and so on, and it is seen by many as an entry into the world of men" (Swain, 2003, p. 303).

The control by the peer group even extended to mandating what "trainers" (shoes) and other clothing could be worn. "There were serious risks involved for anyone not conforming to the group norms" and there was a need to dress "in order to be safe" and to avoid "rejection and/or peer-group ostracism". (Swain, 2003, p 308). The "dominant bodies were invariably heterosexual bodies, for masculinity and heterosexuality are entwined and to be a 'real' boy (or girl) is to be heterosexual. Thus, the boys at the

bottom of the pupil hierarchy were often positioned and controlled by feminising them and by using the strategy of homophobic abuse" (Swain, 2003, p 309). Clearly, Swain's study has serious implications for the emotional and intellectual growth of boys generally; none of the peer groups seemed to privilege academic achievement, decency, reliability, compassion, understanding or honour. For the music teacher, the study is particularly depressing, as singing would almost certainly be excluded from the definition of 'real boy'.

The construction of masculinity as being anti-intellectual is as problematic as the construction being anti-singing and it is a construction of long standing. Freer refers to John Locke complaining in 1695 about "the failure of boys to concentrate on their Latin studies" (Freer, 2007, p. 29). Mills observes that in Australia, "there is a valorisation within many schools of boys who perform well at sport". "Accompanying this is often a denigration of boys who reject sport, especially if this rejection is not replaced by another masculinised activity, for example, an interest in motorbikes". Like Swain, Mills found that "denigration is often delivered through misogynist and homophobic discourses and the deployment of terms such as 'girl' and 'poofter' to marginalise boys whose behaviours do not accord with expected forms of masculinity". Mills also found these issues in "most schools, elite and poor" (Mills, 2009, p. 18).

Mills found that "within some communities there is a construction of schoolwork as feminine, and some subjects more than others, for example, dance, music, English and drama". As such, he found that "one of the contributing factors in the lower achievement levels of boys…is an avoidance of all things feminine (Mills, 2009, p. 19).

Mills alleges that successful teachers in this context have "rejected notions of a 'true masculinity' and encouraged boys to see that there were multiple ways of being a man" (Mills, 2009, p. 19). This is indeed a laudable aim and successful teachers of male singing are indeed able to broaden the concept of maleness and hopefully, as a result of the thoughtful modelling of appropriate behaviour develop more inclusive, healthy constructions of masculinity. However, it is submitted that in the face of substantial sociological barriers, it might be more efficient to subvert the dominant paradigm from within.

Practical suggestions for assisting male adolescent singers

Dealing creatively with sociological realities; Turning singing into a sport

Given that constructions of maleness have been educationally problematic for hundreds of years, it is probably most useful to appropriate elements of hegemonic masculinity so as to effect change from within the discourse. The foregoing material clearly establishes that the dominant construction of masculinity is to be active and physical. Accordingly, recasting singing as a sport-like activity is a way forward. Harrison admits, "examples of effective practice in exploring the complementary nature of the two activities are scarce, but isolated instances can provide useful illustrations for… improving the plight of music in relation to status and participation" (Harrison, 2005, p. 56). Harrison wisely counsels, "sport can be harnessed as a motivational tool in music, but this needs to be executed with caution so as to avoid entrenching stereotypes" (Harrison, 2005, p.57). It is important that the music program does not become complicit in reinforcing some of the more unsavoury aspects of hegemonic masculinity.

In Australia, the structures of co-curricular music and sport are very similar. Sportsmen train and Musicians rehearse. Sport has games and Music has concerts. Cultivating an effective working relationship with the sport department can benefit all concerned. Roe advises "get the coach to back the choral program if you can" (Roe, 1983, p. 17). Ashley coached rugby himself (Ashley, 2009, p. 94). The boys in his choral outreach program "are content to go out to primary schools…as long as the lesson they are missing is not double sport". He advises "boys will sing provided they are not asked to choose between choir and sport, an unfair choice that youngsters should not have to make (Ashley, 2009, p. 103). Clever and complementary scheduling of singing and sporting activities is therefore essential.

The great vocal pedagogue Richard Miller recalls that his high school choral conductor "would identify leading athletes" and "convinced students that being a member of the choral group was as prestigious as being on an athletic team. Her logic was that well-developed bodies would produce relatively mature voices". "As a result, as an un-athletic fourteen-year-old my location in the concert choir was between the co-captain of the football team and a leading basketball player" (Miller, 2008, p. 18). Clearly, Miller's conductor was effectively recruiting influential sporting peers to the choral program so that it would be a socially acceptable activity. This

is an example of the broadening of the concept of masculinity advocated by Mills.

Incorporation of kinaesthetic learning

Sport-like, active music lessons and choral rehearsals can work very well. Voice pedagogues already use the term "vocal athlete". Sessions that start with physical "warm ups" align well with physical education lessons. Indeed, Kodály believed "singing connected with movements and action is a much more ancient, and, at the same time, more complex phenomenon than is a simple song" (Kodály, 1974, p. 46).

Voice pedagogy and choral methodology support physical involvement in singing. Rodney Eichenberger's work encourages the singers to move in rehearsal to assist with vocal technique and interpretation (Eichenberger, 2001). Castles claims "boys like action" (Castles, 2009, p. 40). The Kodály method encourages using the large limbs for the feeling the beat. Singing while walking the beat or dancing is a valuable way of developing a sense of the beat in singers while, at a technical level, encouraging them to keep their knees unlocked and their hips free. Cooksey recommends using "physical gestures that serve as a visual-kinaesthetic metaphor for some aspect of the vocal skill being targeted" such as "pretending to throw a Frisbee, spreading open arms down and away with voicing or turning hands in rapid circles in front of the abdomen" to encourage active breath support and healthy voice use. (Cooksey, 2000, p. 829). Clapped ostinati, games and the Curwen hand signs are also part of the stock in trade of the Kodály teacher and can make the music classroom and rehearsal room more sporty places. The author of this paper has incorporated considerably increased movement into his secondary classes and rehearsals and found this improves singing, attitudes to music and lesson effectiveness (Young, 2006, pp. 19, 74-75). Continuing Kodály games throughout schooling would further encourage the allying of sport and singing and Ashley validates the value of singing as "social play" (Ashley, 2009, p. 146).

The value of older peers as role models

Ashley also notes the sociological value of older peers singing as role models for younger students. Boys will look up to young men who are the age of their older brothers and will emulate their singing behaviour. He uses Mechling's term "fratriarchy" "to reflect the fact that it is the community of older brothers rather than adults who are the main influences on boys' identity and aspirations. " (Ashley, 2009, p. 156). Ashley notes younger boys seek reassurance that plenty of other boys sing and that "those boys that do are 'normal' in the sense that they also play sport, fight each other, have a laugh and so on" (Ashley, 2009, p. 157).

Environment within the rehearsal or class

There is no point in recruiting young men to join choir rehearsals or music classes if the experience is unsatisfactory. Kodály exhorts us to "teach music and singing at school in such a way that it is not a torture but a joy for the pupil" (Kodály, 1974, p. 120). By contrast, Thurmann and Welch begin their text with some horrific vignettes. Here is one:

> "As a child I loved to sing. I sang all the time. One day the music teacher at school had us all sing for her by ourselves, and she divided us up into two groups- the bluebirds and the crows."
> "I was a crow"
> "Well, I grew up on a farm, and I knew what crows sounded like. I haven't sung since"
> (Thurman & Welch, 2000, p. xii)

Leon Thurman writes:

> All human beings have experiences that are interpreted as threatening and we have experiences that we interpret as beneficial, and we evolve reactive behaviour patterns in response to them…The only way to change a protective-prominent ratio toward a constructive-prominent ratio is to create consistently safe surroundings. (Thurman, 2000, p. 25).

Oakes writes that it is "the confidence of each individual singer which must be carefully and consistently encouraged". He says the teacher must "strive to maintain an environment that is a safe place to sing and experiment with the voice" (Oakes, 2008, p. 116). Cassidy Parker believes that the classroom should be a friendly place. She reports, "social interaction produced the highest levels of excitement in the students. Excitement led to intrinsic motivation. Therefore, we can conclude that if students are with friends in the choral classroom, they will have higher levels of excitement and in turn, develop greater intrinsic motivation." Later she notes, "for many students, the school chorus becomes part of their social identity as the group's social bonds grow". She remarks "teens are vulnerable in the classroom" but "if an environment is deemed safe and trustworthy…the singing experience will be one that fosters growth of individuals and their voices" (Cassidy Parker, 2007, pp. 28-29). A supportive environment, where strong peer relationships can be forged, would enable students to sing through the voice change with

confidence. Creating this environment might require courage on the part of the teacher to demand and enforce interpersonal respect and the valuing of others as core attributes of classroom discourse (Young, 2009, pp. 75,76).

Research on boys' learning styles

Freer recommends "a change of activity focus or location in the room about every twelve or thirteen minutes". This accords with current Kodály teaching methodology, which recommends that lessons comprise a number of short focuses (Klinger, 1990). In addition, Freer suggests teachers "take advantage of research suggesting that competition and timed activities promote learning in male students" (Freer, 2007, p. 29).

Bromfman recommends repetition of activities with variety when explaining the "research in motor learning in relation to skill acquisition". He finds "for optimal physical learning to occur, repetition should ideally consist of a variety of similar tasks.…related to, but not an exact replication of the skill to be learned" (Bromfman, 2009, p. 61). Leon Thurman says the brain learns by "target practice" and the adolescent male needs opportunities for continual "target practice" throughout the voice change process. (Thurman, Human-Compatible Learning, 2000, p. 196). This approach also reflects the use of focus teaching in the Kodály method where each focus will usually end with a reinforcement stage, which is a repetition of the skill learned in a new way (Klinger, 1990, pp. 25-28). Similarly, the practice activities undertaken after a musical element has been "presented" or "made conscious" provide just the sort of "target practice" that Thurman recommends (Klinger, 1990, p. 57-61).

Separation of boys and girls during the voice mutation

The separation of male and female singers during voice change is recommended by a number of researchers (Freer, 2007; Brinson, 1996), so that boys are less self-conscious. This may not be possible in many circumstances. If so, students should be seated sensitively so that boy trebles are not placed with sopranos for example. Changing voice boys can sit together, male trebles in a separate group and the girls in another group again. The teacher can make clear the fact that a male treble singing in the same octave as a soprano is not automatically 'a girl' just as a trumpet playing in the same octave as a flute does not mean that the trumpet is a flute ('gendered' instruments are chosen here on purpose). This classroom arrangement worked for the author in a co-educational context in the past.

Modal and head voice

While professing a love of the sound of the Head Voice, Ashley suspects that "for boys who do not sing, I have reached the conclusion that an introduction to singing has to be through the modal voice" while the "boy voice, in its full range of capability from head/falsetto downwards" will become a "small specialist niche" for those boys who are interested in singing and want to extend themselves (Ashley, 2009, pp. 168-169). Ashley's finding is at variance with prevailing pedagogy. The author, continuing to work in an all boys' school, with perhaps the luxury of boys who are willing to experiment with their voices, continues to develop both head and chest adjustments of the voice. This follows Ancel's approach with the Australian Boys Choir. Ashley's material suggests, however, that the teacher needs to start by using whatever vocal register will work in his or her context.

Unison singing range and repertoire

Cooksey states "Unison singing is possible". He complains "most published unison songs have pitch ranges that are too wide or the appropriate ones are in keys that force many changing voices into pitch ranges that they are incapable of singing without excess vocal effort" (Cooksey, 2000, p. 824). This presents challenges for the Kodály teacher for whom unison singing of repertoire and scales is essential for teaching musicianship and music theory. In Queensland this problem is ameliorated by the Late Beginner sequence of concepts, which starts with restricted range (doh, re and mi) and builds gradually. The teacher will encounter students at different stages of voice mutation, but good voice teaching coupled with careful choice of keys should enable the teacher to accommodate most changing voice boys (Young, 2006, p. 20). Students with particularly unruly voices and restricted ranges can learn to swap octaves and still participate in tune in class activities without compromising their vocal comfort or development.

Exercises and the development of vocal technique

Cooksey does not seem to advocate intense vocal training and he reserves his technical advice for those boys who are having trouble singing through their range, in particular, having a 'hole' between C4 and F4. Like many other researchers, he recommends vocalising downward through the falsetto (Cooksey, 2000, p. 829). He states "physically efficient register transitions can be facilitated by vocalising from the upper range down-ward if falsetto (head voice) register can be produced with ease". "These register transition

processes can produce a very consistent, efficiently produced tone throughout the singer's pitch range" (Cooksey, 2000, p. 828). David Jorlett, Anton Armstrong, and Jerry Blackstone also support maintaining the Head Voice with Blackstone advocating extensive use of Head Voice for settling voices (Blackstone, 1998).

Cooksey also recommends spoken sighs, which glide smoothly from head to chest (Cooksey, 2000, p. 829). These exercises are part of the voice development regime advocated by Westminster Choir College (Haasemann & Jordan, 1991, p. 62). Cooksey suggests these exercises be refined into descending 5 note and 3 passages as the voices develop. He also recommends imitation of teacher modelled sounds with various pitch inflections and voice qualities. The author has found all of these exercises very valuable.

In the quest for good intonation during the voice change, the author recommends viewing correct intonation as 'an achievable challenge rather than a quixotic goal.' The word 'closer' will be more encouraging and effective than 'wrong'. The teacher should have aural and vocal solutions for the hard working struggling student and also have motivating strategies for the less involved student (Young, 2006, p. 20). The teacher should also check all of the usual physical causes of out of tune singing, such as poor breath management, bad body alignment, tight jaw or tongue (Young, 2006). If the basic physical coordination of the student appears in order, then aural training will assist. Inner hearing and 'silent singing' are essential (Young, 2006). Again, inner hearing exercises are core activities in the Kodály method.

General voice teaching including training in voice production, resonance, breath management, diction, and body alignment also enhance good vocal coordination. Researchers and practitioners provide excellent exercises specifically for male changing voices. Ancel, who has had considerable success with changing voices, has developed the "loo law" exercise (Ancel, 2010). Similarly, White and White have developed excellent exercises, which take advantage of the vowel formants and vowel modification to assist in making the register shift of the voice more comfortable and less noticeable (2001). Once a teacher is aware of the physiology of singing, he or she can develop their own exercises and incorporate them into classes. Moreover, the repertoire of the method can be sung, for example, on fricative consonants (such as "th" voiced or unvoiced) to encourage engagement of lower abdominal support and release of the tongue.

It is imperative that the teacher who wishes students to use their voices possesses the skills to empower them to use their voices successfully.

Adolescent males can sing with more accuracy and vibrancy than is presently expected with diligent but not excessive training in a safe supportive environment. If classroom teachers are going to use the voice as the core means of music instruction, it follows that voice teaching should be incorporated intrinsically into teaching focuses. In the case of boys, this is necessary if the aural discovery of musical concepts is to be facilitated by the singing of material in which those concepts are found. Moreover, facility with the instrument will build confidence in learning, satisfaction in competent singing and joy in successful performance.

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STATE REPORTS 2012

QUEENSLAND REPORT

The year 2012 has been another busy and productive one for the KMEIA Queensland branch. We have continued in our objective to provide a range of professional development opportunities for members and non-members across the state, that promote best practice and self-reflection in music education. This has seen the continuance of events such as the *Nuts and Bolts* workshop, the *Early Childhood Conference* and the *Open Classroom Series*, and the introduction of new projects such as the *Twilight Talks* and the one-off workshops with Lilla Gabor. Work on further DVDs following on from the success of the Musical Beginnings project continues to progress. Members and committees in our Townsville and Mackay chapters have also been hard at work this year.

Townsville Chapter
Our Townsville Chapter of the Queensland Branch has had a most exciting year. The Biennial "Spirit of the Voice" Festival produced a performance of the Beethoven's 9th Symphony with massed choir and orchestra. This event was then nominated for a number of Townsville Arts Awards, including the category in which they won "Production of the Year". Congratulations! The Townsville Chapter also celebrated their 20th anniversary as a branch last year at their AGM, during which the award of Honorary Life Membership was bestowed upon our beloved Sr Valerie Huston.

Mackay Chapter
Our Mackay Chapter of the Queensland Branch enjoyed great success with their workshops and festivals, kick started by the 2011 Annual Choral Festival with Reka Csernyik and Anthony Young. By this time the 2012 Choral Festival with Anthony Young and Debra Shearer-Dirie will have happened. A large representation from the Mackay Chapter was able to attend the IKS Symposium due to the generous provision of funds from the Judy Creen Education Bursary.

Nuts and Bolts Workshop
The Queensland Branch's 2012 year got off to a great start with the *Nuts and Bolts* workshop held at Mt Alvernia in March. Sessions were facilitated by Maree Hennessy, Debbie O'Shea, Anthony Young, Lois Pagano, Kathryn Yarrow and Stacey Pye and included work in musicianship, and early childhood, primary and secondary methodology. This year we had sixty participants, seven of which were new members and two of which were students. The day was a great way to begin the year sharing ideas and experiences with colleagues from around the greater Brisbane area and beyond.

Lilla Gabor Workshops
We were delighted to host Lilla Gabor whilst she visited Australia this year in June. Lilla was in Brisbane from the 4th to the 8th of June. During her stay she had the opportunity to visit many of our schools to take workshops with

a number of choirs. Lilla worked with Anthony Young and his TTBB choir for fourteen to seventeen year old boys at St Laurence's College, and with Dr James Cuskelly and the Queensland Kodaly Choir and the SSA choir at St Aidan's Anglican Girl's College. She also spent some time working with Anne Pook and her treble voices choir at Warrigal Road State School, Daniel Crump and the SSA choir at Mt Alvernia College and with Jane Hooper and her SSA choir at Jamboree Heights State School. Lilla then flew to Townsville to participate in the Winter School celebrations from the 24th to the 26th of June. Overall it was a full and productive trip and we thank Lilla for the time she spent with us.

Twilight Talk Series

In 2012 KMEIA Queensland introduced the *Twilight Talks* series to provide a forum for professional dialogue surrounding matters that we face each day in our schools. The first of our Twilight Talks, held at Brisbane Girls Grammar School in February, focused on the issues surrounding the Older Beginners Sequence. A group of like-minded people came together to network and discuss matters relating to Older Beginners including: intakes and shifting school populations, where to begin, repertoire, vocal and general maturity issues, popular culture, technology, school expectations, differentiation and extension in a multi-level classroom, integration with instrumental programs….the list of issues on this topic seems endless.

For ninety minutes we tossed around ideas, shared our experiences, and listened to various points of view as to how we can tackle this broad range of issues. Those in attendance were challenged to think about not only what we do in our classrooms but also why we choose to do what we do. The aim of the Twilight Talk Series is not to offer perfect solutions but rather to offer a range of suggestions and to get teachers talking to and connecting with each other. Lengthy notes were taken and conversations continued across the table during our post-Talk dinner and the aim is for KMEIA Qld to facilitate continuing conversation online in the days and weeks that follow.

As another new concept KMEIA plans to incorporate *Twilight Talk #2 – Thoughts on Advocacy* with our 2012 AGM with a live Twitter feed to ensure all members have the opportunity to have their voice heard.

Open Classroom Series

Perhaps one of the most exciting and effective professional development opportunity the Queensland branch of KMEIA provides is the *Open Classroom Series*. The *Open Classrooms Series* enables teachers to gather to observe and discuss 'best' and 'next' practices in music education. Accessing well-known 'master teachers', the sessions provide insight into effective music programs in a variety of contexts in Queensland schools. Sessions have included classroom music in early childhood, primary, middle school and senior settings. Links between instrumental programs have been showcased as well as open choral rehearsals and open lectures in the university setting. This is the 4th year that the series has been running and with great success. Schools from varying sectors and age-groups have been involved over the years and in 2012, we thank Mt Alvernia, The Gap State School and St Joseph's School (Ipswich) for their sessions in Term 3 – with more to come in Term 4.

Whilst providing an excellent model for teaching and learning, these afternoons enable a forum for teachers to gather, connect and to critically reflect on their own teaching. Certainly, the QCT and AITSL overtly state that it is reflective practices such as this that underpin the development of teachers in their career trajectories from Graduate through to Proficient, Highly Accomplished and Lead Teacher.

The discussions following each session provide insight into the structure of the programs at the host schools, examining and highlighting common challenges, effective pedagogies, use of repertoire as well as useful advocacy processes.

The ways in which the 'master' teachers engage, challenge, and support their students in varying contexts highlights the flexibility and 'responsivity' of the pedagogies (inspired by Kodály's vision). Kodály's vision for access to excellent music education is evidenced in varying ways and is affected by factors such as time allocation, school structure, needs and demographic of students and the character and style of the teacher.

The networking aspect of this event is also beneficial - for pre-service, beginning and well-established teachers to be part of a professional community of 'like minds' – one of support and focus on excellent practice. Informal mentoring opportunities and collaborations have arisen as a direct result of this series. The Open Classrooms model has been an exciting inter-systemic professional learning opportunity for music teachers in Queensland. We acknowledge the contribution that the host schools make when 'opening' their classrooms and thank them for inspiring us to continually strive for excellence in music education in Australia.

Early Childhood Conference
Later this month, on the 22nd and 23rd of September, KMEIA Qld will be once again facilitating the annual *Early Childhood Conference*. This year it will take place at the Anglican Church Grammar School (Churchie) in East Brisbane and will include presentations from Dr James Cuskelly, Paula Melville-Clark, Debbie O'Shea, Debra Todhunter, Emma Rowe, Stacey Pye, Kathryn Yarrow, Kerryn Vezos and Deb Brydon. Attendees will have the opportunity to participate in practical workshops focussing on best practise and skill development in the area of musical education in early childhood. Predicted numbers for attendance at this stage are around 30.

Do-re-mi
The Do-re-mi chapter of the KMEIA Qld branch also continues to be a hub of activity and productivity. Do-Re-Mi teachers attended a Teachers Afternoon in June at which the opportunity to raise issues and ideas was provided. The do-re-mi committee continues to provide support for its affiliated do-re-mi teachers in the way of providing advertisement, the purchasing of stock, maintenance of the website, appointments of new teachers, the organisation of the *Early Childhood Conference* and currently a renewal process of the curriculum.

Musical Beginnings DVD

Middle Years DVD

Once again it has been already a full and busy year for everyone involved in the KMEIA Queensland branch. We acknowledge and thank all of the volunteers on the committees that help to make possible all of these important and valuable opportunities for teachers to continue to develop and reflect upon their own skills as professionals. At this point in time when our national music education curriculum is under review, it has never been more important for music educators across the country to be involved in engaging with each other in dialogue and reflection upon what the fundamental goals of our Australian music education curriculum should be.

WESTERN AUSTRALIAN REPORT

Throughout 2012, KMEIA WA has facilitated a number of professional development opportunities for teachers focusing on *Musicianship classes* and *Methodology* training. An introduction to the Kodály approach was also delivered at the ASME WA Induction Day in March for new and returning teachers, resulting in a number of new members to join the Institute.

In July, the Branch offered the *Methodology Mania* event for music teachers. Maree Hennessy (QLD) travelled to Perth to share her knowledge and expertise with primary music teachers. Wendy-Cara Dugmore and Philippa Chapman presented repertoire and teaching strategies for secondary educators. The event was a success with 50 people attending on the day, including a number of tertiary students currently studying music education. I am very grateful to Presbyterian Ladies' College who made available their facilities for the day as well the dedicated committee who work tirelessly to advance the aims and objects of the Institute in Western Australia.

Jason Boron, President, KMEIA WA Inc.

This year the South Australian Branch is being challenged by planning and organising the National Kodály Conference to be held at Prince Alfred College between the 2-5th October: www.kodaly2012.com

We are conscious that the support we give to our teachers must still go on. Our first term workshop was combined with Orff and Dalcroze. This is the first time we have had such a workshop, but it was a great success. A clearer understanding of the different systems was highlighted. Our opening warm up song was taught by three teachers each representing the different groups approach in working with song material.

Kodály used the voice, Orff-Schulwerk used body percussion and Dalcroze used movement and dance building on what had gone before. It was great watching the various groups working together: encouraging and challenging participants to be totally involved yet still having fun in making music together.

Two presenters from each Association gave a lesson aimed at either the early childhood or primary sector. It was fascinating to see the different approaches in succession. Every session offered a variety of great teaching ideas and strategies. We were delighted that 47 Kodály members attended. We also gained a few new members because of the Conference.

Getting in readiness for the Olympics was our Term 2 theme, “Let the Games Being”. Our torch- bearer came running into the ‘arena’ carrying her’ flaming’ torch to Chariots of Fire, it was a hilarious start to the workshop. We started with a Health Hussle to warm up in readiness for the Games, which had a musical purpose. Musical skills were tested in games like Rhythm Baseball, Gymnastics, in which we were divided into three groups; one working with hoops, another with Chinese flags and the third with streamers We were stimulated with O Fortuna- from “Carmina Burana’ by Carl Orff

Pitch games and activities challenged our musical knowledge. We were shown how to assess these activities. We finished with ball/beat work to Queen’s “We are the Champions” & “We will Rock You” (I am sure Kodály purists would be shocked!) but all had fun developing coordinated body responses to beat, rhythm and ensemble skills. Another plus for the committee was the 18 University students attending the workshop.

In our preparations for the National Conference we were able to get funding for scholarships for distant educators; early years teaching; university students; and Instrumental teachers. We were able to fill our quota for the scholarship applications from those attending the workshop. This was just before the Super Early Bird deadline closed.

Our third term workshop catered for 0 to 5 year olds. Early childhood music is an area, which we are able to address with confidence. Two of our members have published a book ‘Let’s Start with a Song’ showing how games offer so many avenues to link with Belonging, Being, Becoming (the Curriculum Framework). In this workshop not only were the 3 “B’s” addressed but the “3 ‘R’s” Respect, Reflect, Relate (Resource of Assessment of learning and Development using Observation Scales) and acknowledging in the Quality Improvement Plan (QIP) for the National Quality Standard. We had 45 who attended this, for many, their first Music Conference.

Kirsty Dent, our President, teaches at Willunga Primary School to the south of the city. She ran a Cluster Group Workshop after school one afternoon titled: “Sing Sing Sing”. Her aim was to help the local classroom teachers to sing with their children. Kirsty introduced simple songs and games which they could sing well; have lots of fun with, and get them involved in an approach to classroom music which many were not very familiar with. The teachers were able to identify the value of basic Kodály principles we hold so dear. They also saw the capacity to support language development; the relations with literacy, numeracy and many other areas like PE.

New Format for Teacher Training Courses in Sydney: Primary Level 1
Seventeen teachers have appreciated our new modular format of presenting the course in two extended three-day segments combined with a greater quantity of external assignments. The first section of the Primary 1 Teacher Training course in Methodology, Cultural Materials and Teaching Techniques is offered in the first week of the April holidays and the second segment of Musicianship and Conducting at the beginning of the June vacation. Participants wishing to satisfy the requirements of the Australian Kodály Certificate have chosen to complete elective individual projects applying Kodály principles to their respective settings during Term 3.

Teachers are choosing to update their music education skills for NSW Institute of Teachers endorsed PD hours and/or assessment towards the Australian Kodály Certificate and have formed a supportive network across NSW. Participants have worked hard, but left inspired by the expertise of the highly regarded lecturers as noted by Kristin Potter:

> I just wanted to thank you briefly for running a great Course. You have reminded me why I do what I do, and of what I always felt was important in teaching little ones. I now have a much clearer head, and clear direction! Thank you so much - I wonder if you realise how far reaching your wonderful influence will be!

We are thrilled to think of all the children both in Sydney and regional NSW who will benefit from this talented, enthusiastic and dedicated group of teachers and look forward to welcoming them back in 2013 for Primary Level 2 along with a fresh group to commence Primary Level 1.

NSW Institute of Teachers endorsed Professional Development hours through Professional Teachers' Council of NSW
Specialist music and classroom teachers have been accumulating their endorsed PD hours in music with a wonderful variety of workshops on offer, including 65 attending a Primary Music Day in Penrith with Maree Hennessy (Qld), two fantastic IWB sessions with Catriona Turnbull (Sydney), and sublime choral sessions with Jenny Samild (Sydney) and Lilla Gabor (Hungary).

Early Childhood staff across Sydney have also flocked to the series of workshops for under 5's presented by Jill Holland and Rose Bloom and are very pleased to be able to incorporate meaningful and sequential music experiences into their new Early Years Learning Frameworks programs. 37 teachers also travelled from far and wide to relish a whole day of delightful activities for 0-6 years with Julie Wylie from New Zealand (pictured).

Armidale Chapter have established an efficient committee who work hard to bring an impressive array of lecturers in for a whole weekend of Kodály for every age and stage, each October. These have been well attended and becoming an integral part of the region's music education PD diary. The extensive grassroots work of all the committees is a reflection of the Kodály ethos of making high quality music education available to all. Keep an eye on the website for 2013 events in NSW.

A very dedicated group of Committee members have been working regularly to develop the National Kodály Music Education Conference. With about 4 weeks to go, they are getting down to the finer details necessary to run such a Conference. They are very relieved at the response with the number of registrations received so far, and most grateful to the support received from Music Leaders in the other States.

Julie Logan, President, NSW Branch

DO-RE-MI 2012 UPDATE

JULIE LOGAN NATIONAL DRM COORDINATOR

Do-re-mi teachers are either classroom teachers and/or private instrumental teachers who are required to achieve their AKC in early childhood studies as well as updating their professional development every two years.

Over 2000 Australian children are benefitting from a developmental and sequential music program presented by 43 highly qualified and experienced teachers. The majority of do-re-mi programs are offered in Qld and NSW but we are very pleased to welcome Ginette Aitchison in Melbourne, Gabrielle Freer in South Australia, Jennifer Sullivan in Perth, Elaine Ding in Jakarta and Tammy Kilpatrick to Armidale.

Most **do-re-mi** teachers are self employed and benefit from being involved with a network of like minded teachers available for support, furthering ideas and sharing of music material – new songs, extension of known material with the benefit of a community of teachers who have been teaching the **do-re-mi** programme for 20 years or more.

Some **do-re-mi** teachers also provide classes for children in day care and preschools as well as providing professional development workshops to early childhood staff.

Do-re-mi classes are often the first point of contact with Kodály for many families. Parents of our students see us as a qualified and professional group using the same logo, core curriculum and our fabulous website showcasing our teachers and photos of students past and present.

Families on the move actively seek out **do-re-mi** teachers in their new locations and subsequently become advocates for quality Kodály based music education at their children's primary schools.

Do-re-mi graduates who pursue further instrumental or vocal studies are noticed by music teachers for their trained ear and voice and generally superior 'musicality'.

I wish to extend our gratitude to all the committee members who also facilitate a great deal of professional development for teachers working in the field of Early Childhood Music and in particular three retiring members of the Qld do-re-mi Committee: Caryn Eastman, David O'Keeffe and Bernadette Barr who have worked tirelessly and made an enormous contribution to KMEIA.

Our structure is a unique model built on the philosophy of Zoltan Kodály to generously share expertise and time in supporting the development of our teachers and consequently enriching the musical lives of many families across Australasia.

For further information please visit: www.do-re-mi.com.au
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