Te Puna Puoru National Centre for Research
in Music Education and Sound Arts

Music Education Research Centre (MERC)
Centre for Music and Theatre and Film Studies, College of Arts
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UNIVERSITY OF CANTERBURY
Te Whare Wānanga o Waitaha
CHRISTCHURCH NEW ZEALAND

e-**journal** of studies in music education
Formerly (Volumes 1 to 7) published in hard copy as *Sound Ideas*

Volume 8, No. 2, January 2010

Music education in the wider community

Editor: David Sell

http://www.merc.canterbury.ac.nz/sound_ideas.shtml

Contents

e-Journal of Studies in Music Education – its pedigree

This is the third generation of University of Canterbury publications on music education. Its parentage must have been feminine, because in the good family tradition, each new birth involved a change of name.

The grandparents date from 1986, when the School of Music began publishing the Canterbury Series of ***Studies in Music Education***. This was three years before Tim Berners-Lee invented the now familiar World-Wide-Web, and nearly a decade before the Internet started to become more than the domain of a select few who understood the marvels of the personal computer.

Studies in Music Education went through six issues under the general editorship of David Sell before a regenerated enthusiasm, led by Roger Buckton newly appointed Head of the School of Music, brought ***Sound Ideas*** into the world in 1997. A lively editorial committee had many stimulating meetings as we worked out new policies, and the distribution of tasks. During eleven years and the preparation of nineteen issues, the electronic publishing world gradually started to overtake us.

The internet was undergoing explosive development even as *Sound Ideas* was born, though ink on paper was to remain the main medium of communicating ideas and information for some time yet. Electronic publishing gathered momentum from the start of the new millennium, and as *Sound Ideas* approached its nineteenth issue in 2008, the editorial committee was moved towards a new conception. MERC had been set up in 2006, and responsibility for the publication of *Sound Ideas* passed easily into a new home but with the same parentage.

Thanks to welcome financial support from the University of Canterbury's College of Arts we decided to make the transition into e-publishing by offering a free issue made up mostly of articles originally published in *Sound Ideas*. It was also the right place to include an index of all the *Sound Ideas* issues and their contents.

The ***e-journal of studies in music education*** was born early in 2009, but its christening takes place only with this issue. With its new name comes a new status. The *e-Journal of studies in music education* is a fully refereed international journal, but with an emphasis on Australasia, the South Pacific region and South-east Asia.

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About MERC

The National Centre for Research in Music Education and Sound Arts (MERC) serves as the national hub for the coordination of and contribution to research in music education and sound arts. It aims to increase understanding and knowledge of the musical arts in education and in the wider community. MERC is devoted to developing the national and international profile of music education in Aotearoa New Zealand

MERC began life in January 2006, and was publicly launched on February the 21st at a ceremony at the University Staff Club, described by many who attended as more interesting, enlightening and different from any university event of similar purpose.

Management

One of twenty one research centres at the University of Canterbury, MERC works under an advisory board made up of representatives of the University of Canterbury, of other New Zealand universities, of Music Education New Zealand Aotearoa (MENZA), and Music Education Trust Aotearoa New Zealand (METANZ). Others are co-opted from time to time. The Co-directors of MERC are David Sell and Merryn Dunmill, and the Manager is Roger Buckton.

Partner Organisations

A number of national music education organisations are acknowledged as partners. These are currently MENZA – Music Education New Zealand Aotearoa, the national subject association for music education, and METANZ – Music Education Trust Aotearoa New Zealand, a national trust dealing with advocacy and issues relating to music education. Working partnerships with arts and education agencies, including the Ministry of Education, Creative New Zealand, the Christchurch School of Music, and UNESCO are well established.

MERC has a special relationship with Arts Hub Aotearoa (AHA) – the UNESCO/UC Asia Pacific Arts Education Observatory, known as the "Hub" – which has grown out of a MERC initiative, and is now functioning as a semi-autonomous unit. This dates back to 2006 when the Ministry of Education invited MERC to apply to become a UNESCO Arts in Asian Education Observatory. MERC has since successfully applied to host an Observatory for Arts in Asia Pacific Education, initially with a project-related focus on music education, then linking with research in arts education throughout the Asia Pacific region and beyond. The New Zealand UNESCO secretariat and the Ministry of Education both submitted endorsements to UNESCO's regional centre head office in support of MERC's applicationwhich is now under negotiation for development.

In 2009, MERC organized the first New Zealand national conference in music education, in the process of which it formed a close relationship with the Australia New Zealand Association for Research in Music Education (ANZARME). (See the report of the Akaroa Conference on page 13 of this issue).

Recent Research

In late 2008 and the first half of 2009, MERC was commissioned by the Universities of Canterbury and Otago, and by the Christchurch Polytechnic Institute of Technology to carry out

a survey of senior secondary school student in music, and their tertiary study preferences. This was completed in May 2009 and the report, under the title *Where to from here?* made available to the three institutions.

Projects in 2010

1. Database This has been developed since 2007 as a repository of research, publications, policy and practice in music education and sound arts in New Zealand. It is a key part of the collaborative networking roles that are a major part of MERC's service to the wider music education community, and to date has close to one thousand entries. (See the separate description of the Database on page 14 of this issue).

2. Community Access Network Music (CAN Music) (CAN Music) The Research Committee of the College of Arts has made a grant to MERC to carry out a study of the relationship between music educators, musical and cultural leaders, and the communities that they serve. This is to be carried out in 2010, and is the first stage of what is planned as a pilot for further national and Asia Pacific studies in music and in other arts disciplines in adherence to the UNESCO/ University of Canterbury Memorandum of Understanding specifications, namely, coordinating experienced and skilled staff; conducting research in music education (Field) and promoting best practice research into innovative use of the arts in the Field; collecting, analysing, repackaging and sharing information in the Field; compiling the results of research in the form of reports and databases; contributing to the UNESCO websites, databases and digital libraries in the Field; undertaking relevant projects and programmes; and contributing to and facilitating the objectives of the Asia Pacific Action Plan.

Over the past four years, MERC has built up a list of suggested and/or potential activities. This currently stands at more than twenty-five possible topics. The Directors periodically review these and set priorities with regard to need and financing. Readers are welcome to recommend other research needs, identify interests, advise the directors of their own interests in carrying out research, and of information concerning available funding possibilities.

The editorial team of the e-journal

From the beginning of *Sound Ideas* in 1987 editing has been consistently the responsibility of a core team of three - **Roger Buckton**, **David Sel**l and **Merryn Dunmill**. To these have been added, as occasion and speciality called, **Alan Thomas, Malcolm Tait** and **Julie Wylie** as co-editors. Others, especially **Susan Wallis**, assisted in matters of design, layout and production.

With the genesis in 2009 of the ***e-journal of studies in music education***, the editorial team remains the same, assisted by this group of experts, to whom we express our gratitude –

Tim Winfield, Marketing and Outreach co-ordinator of the College of Arts, who created the overall design of the ***e-journal.***

Stephen Compton, Technician, and Lecturer/Co-ordinator of Recording and Production Techniques, School of Music, who assists with technical matters and ensures that it goes on line accurately.

Roger Corbett, Desktop Support Consultant, Information Technology unit, who is always ready with ideas and suggestions.

Akaroa - the editors of the e-journal
of Studies in Music Education

The editors

Dr Roger Buckton

Dr Roger Buckton is a senior lecturer at the School of Music and is responsible for the teaching and development of music education studies at the graduate and post-graduate levels. His career encompasses secondary school teaching, the music advisory service and College of Education, and in these areas he has held positions such as HOD Music at Rangiora High School and Auckland College of Education, and Otago District Music Adviser.

He was a member of the New Zealand Syllabus Committee in Music Education (1990/2) and served as a member of the Ministerial Advisory Committee on the Arts in Education, the Music Panel for the New Zealand Qualifications Authority, the Ministry of Education's senior secondary schools' achievement standards music panel and the National Education Monitoring Project (music).

From 1990/92 he was the director of the team that wrote the Ministry of Education's three Teacher Handbooks in Music Education for Early Childhood, Primary and Secondary Schools. Other publications include *Sing a Song of Six Year Olds (NZCER)*, and the MUSIKit Recorder Series.

A founder and co-editor of *Sound Ideas,* he edited seven issues and wrote three articles.

For the past twenty years, he has been researching the music of the New Zealand Bohemians. This work includes recording songs, music and dance as well as investigating performance practices in such folk music, playing the Bohemian bagpipe - the dudelsack and more recently, the Northumbrian Pipes.

David Sell

Following twelve years as a music specialist in secondary schools in the Wellington region, David Sell was District Music Adviser in Canterbury, a position that he held for two years before being appointed lecturer in music at the University of Canterbury. In his twenty eight years on the full-time staff he rose to reader/associate professor, served two terms as Dean of Music and Fine Arts and was eight years Head of the School of Music. Since retiring, he has continued as a part-time lecturer, specializing in music education.

David was for eighteen years on the Board of the New Zealand Society for Music Education (now MENZA), was inaugural president, and is a current committee member of Music Education Canterbury, was on the setting up committee and Board of Studies of the National Academy of Singing and Dramatic Art (NASDA), President of the Specialist Music Programme for its first six years, and is currently Chairman of Arts Canterbury and on the executive committee of the Christchurch Community Arts Council.

The author, co-author or editor of thirty five books, mostly concerning music education, he is also a concert reviewer for The Press, Christchurch, and has written at various times for the *New Zealand Listener*, *Opera, Opera*, and publications of the International Society for Music Education. He participated in five conferences, in Tunis, London (Ont.), Canberra, Helsinki and Seoul, and at ISME Research Commission seminars in Gummersbach, Christchurch and Mexico City, and seminars of the Commission for Music in Schools and Teacher Training in Leningrad and Kyong-ju.

Merryn Dunmill

Merryn Dunmill was a teacher educator for fifteen years, lecturing in professional education for Early Childhood, Primary and Secondary Programmes at the Christchurch College of Education. During the latter period of her time at the College of Education she was also schools' music adviser and served as an NZQA expert panel member, writer and moderator for senior secondary music.

Merryn is the immediate past President of MENZA, a trustee on the Board of SOUNZ (The Centre for New Zealand Music), and has served as advisor to the New Zealand Music Industry Commission and to the *Play it Strange* Trust. Her current position is Project Leader of the Arts Online for the Ministry of Education and Co-Director of MERC at the University of Canterbury.

Merryn was a member of the writing group that developed The Arts in the New Zealand Curriculum statement and has been a key writer for the New Zealand Curriculum Project – rewriting the current curriculum. She was contracted for six years (2000 – 2006) as National Facilitator of Music for the Ministry of Education and has developed many Ministry of Education print and online music and arts materials for schools, including Māori and Pasifika resources. She has contributed to a number of national research projects in The Arts and serves as a member of the music advisory group for the National Education Monitoring Project (NEMP).

The refereeing procedure

Each article was read and assessed by two referees. This was a "blind" process in which the authors' names were removed from the articles before sending. Realistically, however, we acknowledge that in a field such as ours, it is impossible to keep authorship entirely anonymous, topics, specialities, references and collegial connections often providing compelling clues as to the author. All referees carried out their tasks with integrity, and we are most grateful for the time and consideration that they gave. The papers were sent to the referees without comment, and they were given no fixed format for replies, but were asked to consider –

- Research design
- Writing style and clarity
- Relevance of cited literature
- Impact of the research

and to consider an appropriate category from the following -

- Approve for publication in its present form
- Approve for publication, but recommend that the following changes are made
- Recommend that it be resubmitted with the following changes made to the satisfaction of the assessment panel
- Reject

Members of the referee panel for this issue were –

Diana Blom, PhD – University of Western Sydney.
Diana Blom teaches music at the University of Western Sydney. Current research areas include the arts practice as research, music therapy and classroom outcomes, collaboration and tertiary popular songwriters. A paper on tertiary performance was recently published in *Inside, Outside, Upside-down* Black Swan Press (2008). Diana is a composer and plays harpsichord and piano. Recent CD releases include Blom's 'The Whale's Song' (cello and piano) on *Music of the Spirit* (Wirripang); and 'Gong Agong' (piano and CD) co-written with Emma Stacker on *Unfenced* (ACMA). She is co-author of *Music Composition Toolbox* (Science Press), a composition text for secondary level.

Beth Bolton, PhD. - Boyer College of Music and Dance, Temple University Associate Dean for Faculty and Academic Affairs, Associate Professor of Music Education, Boyer College of Music and Dance, Temple University, Philadelphia, Pennsylvania, USA. Early childhood music specialist. Author/composer *Musicianship: Developing Audiation Skill* and *Katangaroo: Children's Songs.* Co-author *Jump Right In: The Music Curriculum, Music Play, Early Childhood Song and Chant Book.* International lectures and presentations in Australia, Brazil, Dominican Republic, Italy, Lithuania, New Zealand, South Korea, Singapore.

Roger Buckton, PhD – School of Music, University of Canterbury, Christchurch NZ

Roger Buckton's career encompasses secondary school teaching, the music advisory service and College of Education, and in these areas he has held positions such as HOD Music at Rangiora High School and Auckland College of Education, and Otago District Music Adviser. Currently a Senior Lecturer at the University of Canterbury, and Director of the Music Education Research Centre at the University of Canterbury.

Pamela Burnard, PhD – Cambridge University, UK

Senior Lecturer in the Faculty of Education at the University of Cambridge, UK where she manages Higher Degree course in Arts, Culture and Education and Educational Research. Co-editor of the British Journal of Music Education, Associate Editor of Psychology of Music and serves on numerous editorial Boards, including Thinking Skills and Creativity, Journal of Artistic and Creative Education, the Asia-Pacific Journal for Arts Education, Research Studies in Music, Research Studies in Education, amongst others. Co-editor of several books including Reflective Practices in Arts Education (Springer, 2006), Creative Learning 3-11 (Trentham, 2007) and Music Education with Digital Technologies (Continuum, 2007). Has participated in numerous international collaborative research teams, with colleagues from Europe, USA, Oceania, South East Asia and the Middle East investigating 'Artist-teacher partnerships', 'Creative learning', 'Children's creativity', and 'Inclusive pedagogies in music education, 'Arts-based knowledge and creativity' amongst others. Convenor of the British Education Research Association (BERA) special interest group (SIG) Creativity in Education, Treasurer of Society for Research in the Psychology of Music Education (SEMPRE) and has served as elected member on ISME's Board of Directors (2004-2008).

Merryn Dunmill – University of Canterbury, Christchurch, NZ

Co-Director of the Music Education Research Centre at the University of Canterbury, Director of the newly formed UNESCO/University of Canterbury's Asia Pacific Arts Education Observatory (NZ) known as AHA (Arts Hub Aotearoa). Contracted by the NZ Ministry of Education as Project Leader of their key portal for all arts education – Arts Online. Director of Distance Music at the Christchurch School of Music, and is studying for PhD on e-mentoring in musical arts education.

Sarah Hoskyns - New Zealand School of Music, Massey University, Wellington, NZ

Sarah Hoskyns is Director of the Master of Music Therapy Programme at the New Zealand School of Music and was previously Head of Music Therapy at Guildhall School of Music and Drama, London. As a clinician, she has worked in varied areas, including the probation service, and with young children with special needs. She is joint editor (with Leslie Bunt) of *The Handbook of Music Therapy* and is an editor for the web-journal *Voices: a World Forum for Music Therapy*. She is currently developing PhD research into Masters' Education in music therapy, exploring the integration of research and clinical teaching.

Samuel Leong, PhD – Institute of Education, Hong Kong

Associate Dean (Quality Assurance) of the Faculty of Arts and Sciences and Professor and Head of the Department of Cultural and Creative Arts at the Hong Kong Institute of Education. A native of Singapore, he was a member of the National Executive of the Australian Society for Music Education and co-directed the Australian National Review of School Music Education (2004-05) before moving to Hong Kong. Editorial boards of several refereed journals and has authored and edited a number of publications including *Using Music Technology in Music Education*, *Music in Schools and Teacher Education: A Global Perspective.* and *Musicianship in the 21st century*. His current research projects are in the areas of interdisciplinary arts education, i-learning, performance wellness, assessment and curriculum reform.

David Lines, PhD - University of Auckland

Senior Lecturer: Associate Head of School, Music Education, in the School of Music, University of Auckland. Specialises in instrumental and vocal music pedagogy, critical studies in the arts, curriculum development, jazz education, music in cultural contexts and philosophy of music education. Currently writing a book on contemporary perspectives of music education. Past Chairperson of Auckland Society for Music Education, New Zealand representative on the ANZARME Council.

The Akaroa Conference, 3 to 6 July, 2009

Named *Il est bel et bon*, the 1st conference of the Music Education Research Centre (MERC) and 31st of the Australia New Zealand Association for Research in Music Education (ANZARME) was held at Akaroa early in July. Its venue, in the cosy nautical environment of the Boatshed, was not the only unique feature of the Akaroa conference. The theme song, a lively French part-song which inspired the conference name, was given an enthusiastic, if less than polished performance at the conference dinner at French Farm, while between a generous amount of Gallic fun, thirty-five research papers were presented and discussed.

Akaroa is a charming seaside village on Banks Peninsula, about eighty kilometers east of Christchurch city. For those not familiar with its French significance the area was settled in the 1850s by French, and some German, immigrants whose early aspirations of setting up a French colony in the region were dashed by the British getting there first.

The overall conference theme was “ANZ Music Education Practices - a research perspective”. Guest speaker Professor Sam Leong, of the Hong Kong Institute of Education offered an international perspective with his account of “Music Teacher Education in Hong Kong: Towards 2012 and Beyond”, and the papers were delivered in eight sessions – Early Childhood, Curriculum and Assessment, Teaching and Learning, School Music, Methodology, Community Education, ICT and Composition, and General Interest.

The Conference Proceedings are to be published in Australia by ANZARME, under the editorship of Dr. Anne Power, University of Western Sydney.

The Akaroa conference provided the catalyst for this issue of the e-journal. Many of the papers presented were recognized as having potential for further development, and it was agreed between the Council members of ANZARME and the MERC organizing committee that the conference proceedings would be published by ANZARME, while MERC would invite certain participants to develop their papers further for publication in its newly set-up ***e-journal of studies in music education***.

The “definitive” performance of *Il est bel et bon*

The Akaroa conference in session

New Zealand Database of Research in Music Education

The database project was set off in 2007 with an establishment grant from the College of Arts. The intention was to build a repository of information on research, publications, policy and practice in music education and sound arts in New Zealand. It is a key part of the collaborative networking roles carried out by the directors – David Sell and Merryn Dunmill.

The database will further serve as a base for international collaborations through the Arts Hub Aotearoa (AHA). As a national database and repository for information relating to music and sound arts education, the Hub will be in a position to compile an analytical inventory of research and materials, summarise accounts of research, synthesise and analyse research findings and present these in through such media as this journal.

By now the database has close to one thousand entries, with work still proceeding as more information is gained of the increasing amount of research being carried out.

There were many necessary decisions needed in setting up the database, not the least of which was deciding what we mean by research. MERC decided to adopt the general definitions of the University of Canterbury:

- Research is original investigation undertaken in order to contribute to knowledge and understanding, and to cultural innovation or aesthetic refinement.
- It typically involves enquiry of an experimental or critical nature, and may be driven by hypotheses or intellectual positions capable of rigorous assessment by experts in a given discipline.
- The findings of research must be open to scrutiny and evaluation by others in the field, and must exist in some form of publication, which may include electronic media as well as a paper or thesis.
- Research includes contribution to the intellectual infrastructure of music education. It also includes experimental development in such areas as curriculum, pedagogy or materials that may lead to substantially improved practice in the various facets of music education.

It was also necessary to provide some guide to what kinds of research outcomes should be eligible for inclusion:

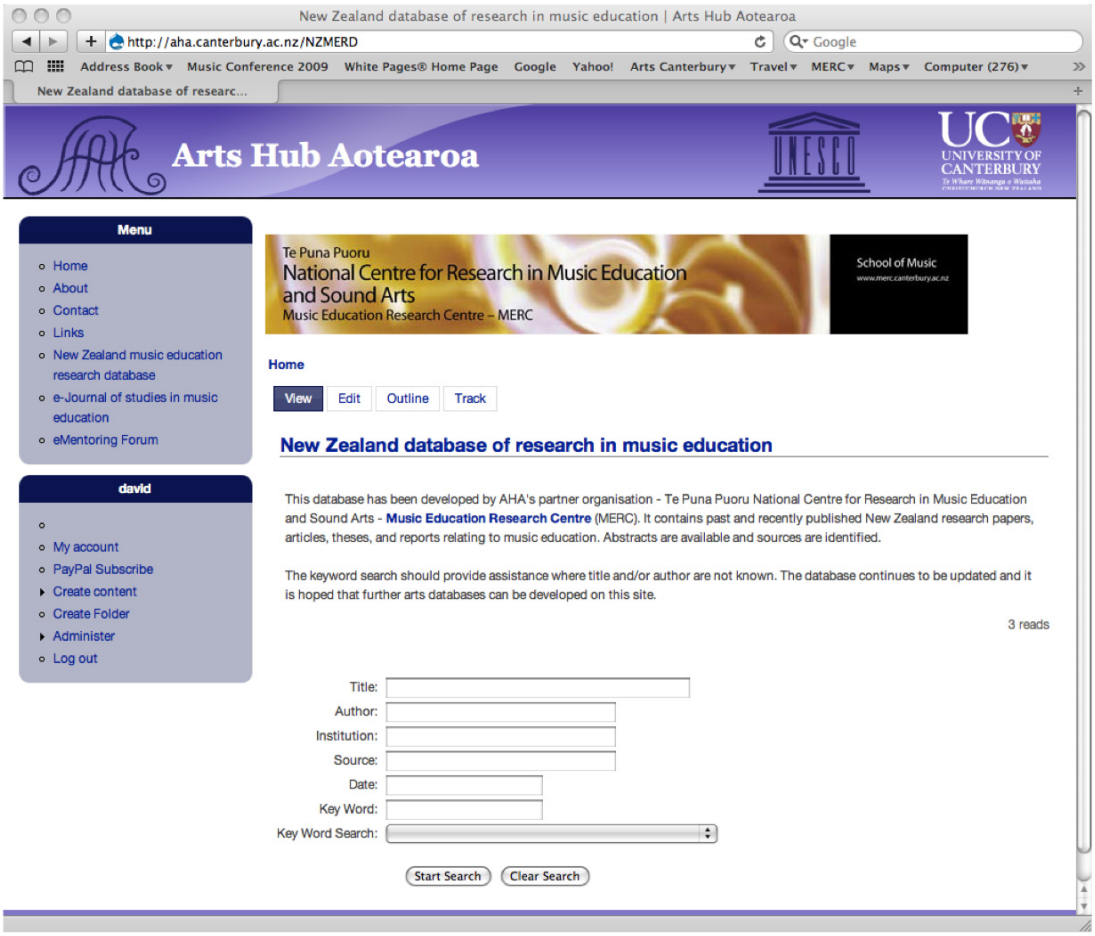
- Theses for postgraduate degrees conferred by a tertiary institution in New Zealand
- Research essays completed as part of the requirements of a post-graduate degree of a tertiary institution in New Zealand.
- Seminar reports and research essays completed as part of the requirements of an undergraduate degree that meet the general definition of research.
- Published articles based on research in a field of music education.
- Published conference and other papers based on research in a field of music education.
- Other reports of research work that are consistent with the university's definition of research.

The database is presented in the following fields:

- Title
- Research author
- Document type
- Date
- Institution
- Source
- Availability
- Contact
- Abstract
- Keywords

Access to the database is through the web site, http://aha.canterbury.ac.nz/NZMERD.

We acknowledge the work of the MERC staff, greatly helped by research assistants Anna Dunbar and Jessica D'Ath who spent many hours seeking information and in many cases reading theses and articles in order to write missing abstracts.



Editorial

Four of the ten conference participants who were invited to contribute to this, and to the subsequent Volume 9 No.1 elected this earlier issue, and the title of “Music education in the wider community” was decided on. The community emphasis ranges through studies of the immigrant Bosnia choir in Victoria, the integration of art forms that are natural to the indigenous Maori communities of New Zealand, techniques of instrumental teaching to an increasingly ageing Australian population, and an historical study of the introduction and practice of Dalcroze techniques in New Zealand.

One message that comes through with all the articles is that music education now extends beyond its traditional duality of formal training by “private” music teachers, and structured school music curricula. It is recognised that there are numerous music educational media, both formal and informal, and that, as Jane Southcott and Dawn Joseph attest in their inspiring practical study of the Bosnian Behar Choir, musical activities have the power, and music educators the responsibility to “enhance quality of life, specifically in health, happiness and community”.

Along similar lines, Diana Owen, through her own experience as a studio teacher, observed that the traditional pattern of learning the piano from about eight is changing, probably faster than the provision of resources for a new type of pupil – the adult. Changing social attitudes towards life-long education, increased disposable income and longer life expectancy are factors that are changing approaches to studio teaching. The adult beginner is different from the child in many respects, not the least being motivation, learning skills and life experience. These and others, such as the need for more relevant teaching materials are addressed in Diana Owen’s study, offering a valuable resource to an increasing number of studio teachers working with an increasing number of adult students.

There is much that cultures can learn from each other, and Te Oti Rakena is able to approach the matter of integrating art forms, in this case music and dance, from the standpoint of his own Maori heritage applied to western academic techniques. His formulating of a deliberate cross-cultural experience and his detailed analysis of it serves to not only reveal differences but also offer strategies and practices of direct benefit to the realities of bi-cultural and multi-cultural classrooms. Of particular interest is his demonstration of arts educational practices that are based on integrative cooperation rather than compromise.

Following the theme of integrated music and dance, Joan Pope’s interesting history of Dalcroze eurhythmics in New Zealand goes beyond a catalogue of events to a study of influence. One seldom meets a Dalcroze teacher these days, but like the work of other great music educators such as Curwen, Orff and Kodaly, the principles behind the practice are such that its influence on music educational thinking and practice is profound.

We learn from our past, from the work of great innovators and from our understanding of the diverse and changing community that it is our privilege to serve.

David Sell

Sharing community through singing: The Bosnian Behar Choir in Victoria, Australia

Jane Southcott & Dawn Joseph

Abstract

In 2008, the Australian Federal Minister for Ageing identified the importance of promoting social engagement amongst older Australians who frequently rely on community arts organizations to enhance quality of life, specifically in health, happiness and community. The arts are identified as a powerful catalyst in building strong communities that have the potential for connection, caring and social development. Greater active engagement in performing arts by older people is positively related to enhanced individual and community well-being. Our research study, *Well-being and ageing: community, diversity and the arts* (begun in 2008), explores cultural diversity and complexity within older Australian society through an examination of engagement with a community choir. In 2009 data were collected *via* semi-structured interviews that were analysed using Interpretative Phenomenological Analysis which utilises a phenomenological approach that explores personal experience in the participant's life-world. Our research study focuses on one community choir, the Bosnian Behar Choir, in Victoria, Australia, as a lens through which to explore active ageing. Three significant issues were identified from this research which will be reported under the themes of well-being, community and cultural diversity. The Bosnian Behar Choir demonstrates how community music making can enhance well-being and positive ageing in contemporary Australia.

Key words: Positive ageing, well-being, community choir, cultural diversity, identity, Australia, music, Bosnian Behar Choir

The authors

Dr. Jane Southcott is a senior lecturer in the Faculty of Education, Monash University, Melbourne. Her main research focus is the history of the music curriculum in Australia, America and Europe. She is a narrative historian and much of her research is biographical. Dr Southcott also researches experiential education, cultural identity and performance anxiety. She is Director of Postgraduate Education, teaches in postgraduate and pre-service programmes and supervises many postgraduate research students. Dr Southcott is the President of the Australian and New Zealand Association for Research in Music Education.

Dr. Dawn Joseph is a senior lecturer in music and education studies in the Faculty of Arts and Education, Deakin University, Melbourne, Australia. She is currently responsible for teaching in both undergraduate and postgraduate courses and is the Course Coordinator of the Bachelor of Teaching/Bachelor of Arts. Dawn researches, publishes and reviews in national and international journals in the areas of teacher education, music education, African music, cultural diversity and multiculturalism. Dr Joseph is a member of the national committee of the Australian Society for Music Education and a committee member of the Victorian Chapter of the same body.

Introduction

The maintenance of well-being in ageing populations is an important and significant issue in contemporary Australian society where about 13% of the population (some 2.8 million people) is aged 65 years or older. By 2021 this is expected to rise to 18%, and to 26% (around 7 million people) in 2051. The number of people aged over 80 years will almost double over the next 20 years (Australian Bureau of Statistics, 2009). The issues of ageing have been recognised as a National Priority by the Australian federal government. The Hon. Justine Elliot MP, Minister for Ageing, stated that, "caring for our ageing population is one of the major challenges facing our nation this century – and as a Government – we take that responsibility very seriously" (Elliot, 2008). Australia is not alone in facing these challenges. Globally, there is increasing interest in the concept of active ageing which is defined by the World Health Organization (WHO) as "the process of optimizing opportunities for health, participation and security in order to enhance quality of life as people age" (WHO, 2002, p. 12).

The United Nations World Assembly on Ageing revisited the arguments first made by Fries in the 1970s that marked increases in life expectancy in industrialized countries during the 20th century and the elimination of many infectious diseases had led to a longer old age before the onset of final, debilitating illness (Kalach, Aboderin & Hoskins, 2000). Cohen (2006) affirms that, "social engagement with aging has a positive influence on general health and reduced mortality" (p. 9). The WHO has stated that globally, society is faced with an ageing population which demands increasing attention to the concept of active ageing which should allow older people "to realize their potential for physical, social, and mental well-being throughout the life course and to participate in society according to their needs, desires and capacities, while providing them with adequate protection, security and care" (WHO, 2002, p. 12). Successful ageing involves maintaining well-being and actively engaging with life (Anezberger, 2002). One of the resultant challenges of this is the need to promote healthy ageing for older people. In this sense, 'active' refers to continuing participation in social, economic, and cultural aspects of life (WHO, 2002, p. 12). The WHO (2002) asks the important question: as people are living longer, how can the quality of life in old age people be improved? The latter, which is the focus of our research, concerns the making and maintaining of relationships with other people. Our research study focuses on one community choir, the Bosnian Behar Choir, in Victoria, Australia, as a lens through which to explore active ageing, well-being, community and cultural diversity.

Community, active ageing and the arts

Older Australians frequently rely on voluntary community arts organisations to enhance life quality in health, happiness, independence, activity and community. In 2008, the Australian Federal Minister for Ageing identified the importance of promoting social measures to reduce social isolation amongst older Australians (Elliott, 2008). This aligns with international understanding. The arts provide ways for individuals and communities to express and engage with others, build community identity, and improve quality of life. There is a general belief that arts practice essentially is a 'good thing'. In the report *Creative Capacity* + Arts Victoria (2007)

asserted that, “individuals who can imagine, invent and interpret are happier, healthier and have more potential for quality of life. Communities that embrace diversity, creative expression and cultural activity are richer, stronger and more able to deal with social challenges” (Arts Victoria, 2007). This report continued to identify the arts as a powerful catalyst in building strong communities that have the potential for connection, caring and social development.

Greater active engagement in performing arts by older people (50+) is positively related to enhanced individual and community well-being. Communities that “embrace diversity, creative expression and cultural activity are richer, stronger and more able to deal with social challenges” (Arts Victoria, 2007). Greaves and Farbus (2006) confirm that creative and social activity has a range of psychosocial and physical health benefits. Arts engagement takes place in many different contexts, from formal to informal and throughout the lifespan of the individual. Fisher and Specht (1999) identified that creative activities involve the maintenance of mental preparedness, a positive attitude, keeping active and personal growth, and satisfaction in one’s commitment to community and self. Creative activity, such as arts engagement, can facilitate successful ageing by encouraging the maintenance and development of cognitive skills, motivation, problem-solving ability, and enhanced confidence that can influence all facets of day-to-day life. Creative endeavour, particularly that embodied in the arts, requires openness to challenges, the development of skills, and the ability to be both innovative and flexible – all traits that enhance life at any age and are vitally important in ensuring successful and active ageing. Duay and Bryan (2006) point out that, for older people, learning can be as much about socialising as it is about learning. Coffman (2002) asserts that a desire for socialization is a strong motivation for older musicians to join ensembles in which “music making was inherently a social activity, and most players mentioned both aspects in the same breath” (Coffman, 2006, p. 19). Duay and Bryan (2006) identified the “importance of maintaining close family relationships, socializing with friends and acquaintances, and helping others” (pp. 427-428). Community groups that cater for older people are well aware of the importance of both the arts and the establishment and maintenance of social groups in combating social isolation.

According to Sloboda (1989) music is the most social of all the arts. Clift and Hancox (2001) agree that, “music may justly claim to have the greatest significance in relation to health and healing. The idea that music can have significant health benefits has deep historical roots in Western culture … and is endorsed too within many non-Western cultural traditions” (p. 249). Although the therapeutic benefits of music are long established (Hays, Bright & Minichiello 2002) there has been less attention given to healthy older people still living in the community (Hays & Minichiello, 2005). Cohen *et al.* (2006) have identified that sustained singing in groups has potential well-being and health benefits for older people. Clift and Hancox (2001) identified six dimensions of benefit associated with singing that included well-being, social and physical benefits. According to Bamford and Clift (2007) just singing has “distinct physiological and psychological benefits …which may be greater than the benefits of using instruments, or even unique to the phenomenon of the voice. These include: physical relaxation, improved breathing and posture, facial and other musculature activity, shared activity, cultural, social, emotional and spiritual associations, and benefits for the heart, immune system and other physical functions” (p. 6). Chorus America (2009) found that adult choir members demonstrate a deep involvement in civic life and highly developed social skills.

Our research study, *Well-being and ageing: community, diversity and the arts* (begun in 2008), explores the cultural diversity and complexity within older Australian society through an examination of engagement with a community choir. Although we are interviewing community groups in performing and visual arts, this paper only reports on one particular community choir, the Bosnian Behar Choir whose members have all migrated to Australia, many as refugees. This group provides a window into complex cultural identity, with the members celebrating both their Bosnian heritage and their Australian citizenship. Culture, which surrounds all individuals and populations, shapes the way in which we age and cultural identity is celebrated through the performing arts. As Knight and Riciardelli (2003) point out "it may well be that other cultures perceive successful aging quite differently" (p. 240). We need to see older people as active participants in an age-integrated society that recognises the significant contribution they can make to their communities. Policy and programmes need to respect current cultures and traditions while de-bunking outmoded misinformation and stereotypical perceptions.

This paper reports on interview data collected from members of the Bosnian Behar Choir. The conversations focused on how such membership can enhance well-being, encourage a sense of community, and support cultural identity amongst older people in Victoria, Australia.

The Bosnian Behar Choir

Few immigrants came to Australia from what is now known as Bosnia-Herzegovina before World War II. By the 1960s and 1970s increasing unemployment in what was then the Socialist Federal Republic of Yugoslavia triggered migration to Australia. Initially the numbers were small but increased in the 1990s with rising social unrest in the Yugoslav federation. In 1992 violent social conflict erupted following a vote for independence from the Yugoslav federation in which Serbian leaders declared a separate Serbian Republic of Bosnia-Herzegovina, whilst Croatians joined with the government in Sarajevo. Several thousand immigrants from war-torn Bosnia-Herzegovina arrived in Australia and by 2006, 8,900 people were living in Victoria (Victorian Multicultural Commission, 2007, p. 1). Bosnian is the dominant language spoken at home, followed by Serbian and Croatian (Museum Victoria, 2009).

In 1998 the Bosnian Behar Choir was formed at a picnic which may explain the name of the choir – in Bosnian 'Behar' means 'Blossom'. From the outset, this has been a mixed choir with a piano-accordion accompanist. Initially there were six members, today there are twenty-six, mostly Bosnian with a few Croatians. All members are over the age of 50, there is a greater number of women than men, and 90% of the members are refugees who came from Bosnia, having lost everything. The choir rehearses every Monday and has a formal committee structure with seven office bearers. The choir has taken part in more than one hundred community events. These have included the Match Works Pako Festa, Brimbank Festival, Geelong Festival, Bosnia-Herzegovina Festival, and the Multinational Concert Bushfire Appeal. The members of the choir take their commitment to the ensemble seriously. If more than four rehearsals are missed without apology, then membership is cancelled. Financially the choir has occasionally been supported by their local council or by donations. In addition they share proceedings from their concerts with the auspicing bodies.

Methodology

In 2008 we began a study into *Well-being and ageing: community, diversity and the arts in Victoria.* In this research project semi-structured interviews have been undertaken with community groups located through Community Arts Victoria and Multicultural Arts Victoria. The selected community music groups chosen cater to older persons active in the performing arts. The groups were selected to represent different cultural communities within Victorian society to inform our understanding of social diversity. Ethical approval having been gained, the groups were contacted by our Research Assistant (RA) and invited to be interviewed. The focus group semi-structured interviews (approximately 50-60 minutes duration), undertaken by the RA, first solicited background data about the participants and the community group. Then a range of questions was asked concerning such issues as ageing, well-being, social isolation, cultural diversity, health, happiness, independence, and participation in the Arts. The audio recording of the interview was transcribed for analysis and returned to the volunteer participants for confirmation.

Once confirmed, the interviews were analysed using Interpretative Phenomenological Analysis (IPA), which enables the exploration of personal experience in participants' life-worlds. Phenomenological research focuses on the exploration of participants' experiences, understandings, perceptions and views (Brocki & Wearden, 2006; Reid, Flowers & Larkin, 2005) and recognizes that this involves a process of interpretation by the researcher (Smith, 2005). In-depth semi-structured interviews are recommended as most effective in IPA (Smith 2005; Eatough & Smith 2006). Data analysed in this manner is reported thematically and illustrated by direct quotations from the interview transcripts (Larkin, Watts & Clifton, 2006). From the emergent themes identified in the semi-structured interviews, analysis constructed final tables of themes "outlining the meaning inherent in participants' experience" (Smith & Osborn, 2003, p. 76). Semi-structured interviews can be described as 'conversational' particularly in small focus groups (Macionis & Plummer, 2005). In 2009 two long-term members of the choir (one male and one female), both fluent in English, volunteered to be interviewed. Both interviewees are in their mid-sixties. The resources available for this study did not make it possible to undertake interviews in Bosnian or Croatian. The interviewees will be identified by pseudonyms (Marko and Anna).

Discussion of findings

From the thematic analysis of the data, three significant, but to some degree, overlapping themes were identified and will be the focus of this discussion. The first theme, well-being, addresses the use of music to facilitate and improve emotional, cognitive and physical health. The second theme considers community and identifies our participants' understanding of how choir membership creates a sense of belonging. The third theme, cultural identity, links this particular choir with its Bosnian heritage and its connection to contemporary Australian society.

Well-being

Our interviewees understand choir membership as far more than just singing. The weekly meetings become social gatherings as much as musical rehearsals, which resonates with their very first gathering – a picnic. Coming together as a group engendered positive and transformative experiences. Marko felt uplifted by rehearsals and performances. He asserted that such communal singing "recharges my batteries!" He explained, "if I'm upset about something or am feeling a little worried, when I get to rehearsal and sing I feel much better – the problems seem to go away". Being in a group with shared histories and understandings, may assist members overcome feelings of isolation and loneliness, both very real issues for older people regardless of ethnicity or cultural background. Anna said that "the singing is lovely; you sing from your heart and your soul is fed by that – both the singing and getting together". This confluence was considered far more effective than either just singing or just socialising. Anna explained that "you can sing anywhere but getting together with your own people and singing makes you so 'full'; it takes away any feeling of being 'empty'". Music transcends the mundane for these older people and they recognise its benefits. Anna described that "just getting together, joining a group all helps your sense of well-being – you can't get it from sitting in front of a poker machine!" Having gained much from choir membership, Anna sees this as a solution for others. She commented that when she sees "people who are depressed and lonely I say to them, 'Why don't you join a group?"' Our interviewees understand the act of singing itself offers benefits above other group activities – participation in a shared performance is so much more than a "group outing".

Our participants believe that singing in a community choir can also enhance physical well-being. Anna explained that, "whatever makes you happy and makes you feel better that's well-being. You may be ill … and this [singing] may help you to feel better … all of a sudden you start to sing and you think, 'Oh gosh, I feel good'". Anna felt empowered by this as "you create your own sense of well-being, nobody can do it for you". Both our interviewees saw choir membership as akin to belonging to an extended family. Marko described past experiences when "some of our members have been quite ill or had an operation. They can't wait to get back to rehearsals. They feel that coming to choir will make them better sooner than staying at home thinking about how unwell they are". Encapsulating this idea, Anna asserted that, "being a choir member gives me a purpose in life".

Belonging to a community

This community choir, with its shared histories and understandings, offered our participants a profound sense of community. When discussing choir membership, the RA asked how the interviewees came to join the choir. Marko, a foundation member of the group, explained that initially he only saw himself as an administrator and supporter of the choir, but when membership numbers fell, he felt that, to ensure the choir's continuance, he should become one of the singers. He never considered himself much of a singer but felt that, over time, he has improved and become more confident. Marko observed his own development, and stated that, "It's also about improving yourself! You can improve yourself gradually – a little bit at a time". Anna, at first hesitant about joining the choir, was actually bluffed into taking part. She was a friend of Marko's wife who first invited her to sing. Initially Anna refused but one evening Marko's wife just announced that, "'Anna is joining the Choir'. I didn't want to embarrass her so I joined! And that's how I started." Anna is not alone in needing incentive to take the first step

towards ensemble membership. She is also not alone in finding that, once you do take the plunge, there are considerable benefits to membership. Once she had joined, Anna was made to feel very welcome and no longer considered herself to be an outsider.

This choir, like many other community choirs, has no audition – all who volunteer are welcome, which offers a sense of immediate inclusion. Our participants do not consider themselves to be expert singers. Anna asserted that "most of us aren't good singers" even though they give a lot of public performances. As mentioned before, as well as the music, Anna valued the social aspect of this communal music making. She mentioned that over the years she has "met so many lovely people in the choir". Marko confirmed that "we mainly get together to enjoy each other's company". Clearly choir membership was far more than a musical activity to our interviewees. When Anna first joined she felt that membership of the choir could replace lost family. Echoing Marko's statements, she said, "I was really touched by some of the things the members do – somebody may be sick and members visit them". This made her feel less isolated and gave her a greater sense of belonging. She explained that "to me that means a lot and I see other people feeling the same way". This desire for community was understandable. Anna stated that "about 90% of the members of the group are refugees who came from Bosnia and they lost everything". She thought that, "in a way, because we are a small community of Bosnian people we are more like a family… in our group we are not just from the same country, we are not just friends, we really are family!"

The feeling of community engendered by this choir extended beyond the rehearsals and performances. Marko felt that attending rehearsals gave him a strong sense of satisfaction as he enjoyed "meeting with the others, chatting with each other, sharing some jokes, being with people I admire. We've been together for thirteen or fourteen years; it's a long time". Over the years friendships have developed and connections have been made. Giving an example of this, Marko explained that, if "someone gets upset or offended we work together to calm them and to help them settle down". This sense of family and community permeates group membership. Our interviewees felt that their performances could also create a sense of belonging with the audience. Anna explained, "it's almost as if the people listening come together; for a short time they are part of something, even though they don't really belong to the group, for that particular moment they do belong to the group as they listen to the music and enjoy it. That's the sense of satisfaction I get out of being a choir member". Further, Anna observed that it was good that the wider community saw older people singing. She makes the point that, in her understanding, contemporary Australian society does not acknowledge the presence of older people *per se* but that seeing them performing in the choir could change this perception.

Cultural identity

Our participants perceive themselves to be both Bosnian and Australian. Singing in the choir connects them to their Bosnian heritage by the performance of songs in their original language and more current Australian 'folk' songs. Thus the choir upholds their past, enabling the maintenance of their cultural heritage. Further the choir connects its members to their place in contemporary Australia and allows them to share their culture with their families, friends and the wider community. Marko stated that he has been in Australia for about forty years and enjoys living here but singing in the choir "takes me back to those days, it brings me memories … and there are still some ties with the old lifestyle". Anna had also been in Australia for about the

same length of time and would have appreciated being in such a group when she first arrived, as "for the first five years I cried quite a lot. If I'd had something like the choir to support me I wouldn't have cried – I would have felt that I was part of this country". Although Anna is one of two Croatians in the Bosnian Choir she does not see this a barrier to community music making. She stated that, "as Bosnian or Croatian Australians we are all Australians. I am proud to be an Australian; they help us heaps but I believe we help them too". Ideally multicultural music making fosters the development of respect for difference and the understanding that we live in a diverse society.

Within this diverse society, our interviewees believed that there was a difference of understanding of ageing between Australia and Europe. Anna believed that "Australians generally don't brood about growing older. Once they reach a certain age, Europeans tend to develop the attitude that they are old, that their age prevents them from doing things such as joining groups, that they connect any feelings of being unwell with their age and they just sit and brood about it". She believes that "in Australia, you can be what you want to be at any age! Age doesn't have to stop you". Anna relishes this idea that she sees reflected in the dress of older people – "in Australia older women dress colourfully unlike older European women". Anna saw her participation in the choir as a realisation of this new attitude and freedom.

Conclusion

This article explores the understandings of well-being, positive ageing and community music making held by members of the Bosnian Behar Choir, Victoria, Australia. As members of a minority group within the wider Australian population, the choir members "construct personal narratives that weave elements of their narrower and broader cultural identities in an ongoing process" (Bekerman & Kopelowitz, 2008, p. 4). Jenkins (2004) reminds us that music is a powerful mechanism within communities that affirms identity and creates a sense of collective national identity by "sharing with other community members a similar sense of things" and participating in a common symbolic domain where music making and culture is celebrated (p. 112). Demonstrably, our interviewees celebrate community and find a sense of family, belonging and a common purpose through membership of this ensemble.

In many ways the Bosnian Behar Choir epitomizes Berman's definition of community as "a group of people who acknowledge their interconnectedness, have a sense of their common purpose, respect their differences, share in group decision making as well as in the responsibility for the actions of the group, and support each other's growth" (Berman, 1990, cited in Good & Judikis, 2002, p. 10). Through this group participation, the choir members feel stronger and less self-conscious (Clift, *et al.,* 2008, p. 38). This palpable sense of well-being connectedness has grown over the past decade of the life of the choir. As the members are predominantly refugees, the choir serves as an effective social meeting place where its members can find a sense of family, belonging and also empowerment. The choir members support each other beyond just music making into their wider lives which contributes to their health and well-being. Bailey and Davidson (2005) similarly found that the "camaraderie experienced in the choir setting results in social encounters which are indicative of relationships and feelings normally experienced with family and friends" (p. 277). Similarly, Greaves and

Farbus (2006) identified that group support can enrich friendship, empower participants and encourage “active social network building” (p. 135).

Our interviewees have all come to Australia as immigrants to make new lives. As older people reflecting on their engagement with both their choir and the wider community, they speak of a new, culturally different paradigm of ageing in which active, social engagement is the norm rather than the exception. Our participants, Anna and Marko, believe that they can share their culture, language, and music with their local community. They regret that this opportunity only came later in their new lives in their new country, but both agree that their current choir membership is something to be celebrated. As Fisher and Specht (1999) point out, “successful aging [*sic*] is about being happy and being hopeful and making the most of what our lives have to offer” (p. 470). The Bosnian Behar Choir not only sings for themselves, but also has sung in more than one hundred community events in the belief that such sharing will foster mutual respect and understanding in multicultural Australia.

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Tuia, tui, tuia: A Performance Exercise in Hybridity in Aotearoa/New Zealand

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Note: This article contains five video clips. To access them, click on the URL given with each, and select the clip

Abstract

The research project "Tuia, tui, tuia" posed two questions: "What new and interesting performance works can be created when two or more performance traditions talk to each other?" and "Can these culturally hybrid artistic forms communicate knowledge about the 'other'?" The project explored alternative ways of approaching classical voice studio practice by including other vocal traditions, by valuing the context and influence of ancestry on studio practice and by sharing creative units through interdisciplinary knowledge transfer with dance students. The project drew on the experiences of degree-level classical voice students and degree-level dance studies students. The paper describes the progression of twelve workshops towards a performance outcome which expressed the story of the class in narrative form and reflected the learning experiences of the participants.

Key words: Collaboration, Māori, Pacific Island, Dance, Voice pedagogy, studio teaching, performance research, hybridity

The author

Te Oti's *whakapapa** links him to Ngati Ruanui, Nga Puhi and Kai Tahu. He returned to New Zealand in 2004 to take up a position at the University of Auckland after receiving a Masters Degree from New England Conservatory (Boston), a Doctor of Musical Arts in voice from the University of Texas at Austin, and three year post-doctorate study based in Germany. Te Oti is currently the Coordinator of Vocal studies (classical) and Associate-Dean Equity for the National Institute of Creative Arts and Industries at the University of Auckland. He is an active researcher in the area of studio teaching and performance research.

* Whakapapa is the awareness of ancestry in the Maori culture. Those named are specific Maori tribes that feature in Te Oti's ancestry (ed).

Introduction

Every year the Vocal Studies Department (classical) at the University of Auckland, School of Music, produces a voice class concert. The concert includes performances of art songs, opera scenes, arias and repertoire from the musical theatre genre. This is aligned with the training offered by the School of Music, which is founded on the traditional European conservatory model[1]. The courses within the performance degree structure are designed to develop and enhance the skill set necessary to deliver accurate and authentic interpretations of art music from the Western European tradition. While New Zealand is a land predominantly populated by descendants of Britain and Western European countries, the context for the delivery of these courses is far from the source of those traditions and the relevance to a population distanced from its music traditions over time and space is remote.

Auckland, the largest city in New Zealand, is the most densely populated Polynesian city in the world and 18,353 kilometres from London. The thriving resurgence of indigenous Māori culture[2], the increasing significance of minority Pacific Island immigrants and their descendants[3] and the rise in Asian immigrants from around the Pacific Rim[4] have resulted in an ethnically-diverse population whose cultures and non-western worldviews are redefining education and artistic practice in New Zealand. Teaching performance voice in the current university system needs to reflect contemporary living in Aotearoa[5]/New Zealand rather than the direct expression of a colonial past. (Nicholas, 2006) This can be a challenge for those who teach the performance practices of western music in a post-colonial context. However, for innovative educators who recognise the worth of the knowledge of small-scale non-western traditional societies in colonial or postcolonial situations (Kawharu, 1975) it offers an opportunity to enrich their current education praxis with non-traditional tools.

The design of this research project was devised in a previous workshop project that was performed as part of the School of Music 2005 annual voice class concert. It was conceived as "an adventure in performance from which further discussions on difference, a deeper analysis of hybridity and more experiments in juxtaposing exotica could grow." (Rakena, 2007) The project entitled *Tauparapara* juxtaposed standard works from the classical voice repertoire with music from the students' individual sound worlds to create a performance piece in which cultural ideas and traditions were exchanged and conjoined in an artistic third space (Rutherford, 1990; Bhabha 1994) free of the boundaries of cultural, social and historic constructs (Nederveen Pieterse, 2001).

Tuia, tui tuia was a further experiment in juxtaposing exotica and retained the idea of repositioning classical voice training in a space that recognised different worldviews, both cultural and artistic. It offered a different focus to classically trained singers who created a performance piece through a process which integrated the collective customs of the group and established a new set of invented traditions. In practice the research project sought to avoid the reinterpretation associated with conventional performance practice, the centrality of historically informed performance practice, and any type of hierarchical teaching power structure as a means of knowledge transfer. The project sought to explore the values of the performers based in a collective paradigm and the contribution of those values to the acquisition of skills associated with collaborative performance.

Rationale

The University of Auckland classical voice performance courses align with the School of Music degree programmes based in a traditional conservatory model. This means the indicative outcomes of all co-requisite courses are designed to lead to careers in classical performance and pedagogy. This, however, does not align with most young singers' first experience of singing the classical repertoire. In New Zealand vocal training most often occurs in a choral setting. "In the choral realm, repertoire serves as the vehicle for learning the specific objectives of the curriculum which include vocal technique, music theory, music history, sight-reading, and ear-training." (Butke, 2006, pg 58) In other words, the training of musical skills is foregrounded in choral training.

To effect a successful transition to a professional career in the vocal arts, classical singers require an equal amount of non-musical skill training. Voice students must develop a facility and dexterity with foreign languages that allow singers to communicate song text authentically in languages they do not speak. Singers must display a confidence onstage with movement and dance. They must be skilled in the art of acting in order to become "great interpretive artists" (Barnes, 2008, p. 68). They must have enough self-awareness to be cognisant of body positioning and physical activities that can detract or enhance the aesthetic effect of their performance. (Wormhoudt, 2001)

A singer's opportunities for eloquence and communication surpass those of any other performing artist. They have a voice, music and their bodies. (Barnes, 2008) Internationally renowned singer and teacher Jan de Gaetani said to her singing students, "What you do with your body affects your entire musical view". (Wormhoudt, 2001, p. 47) Ex-ballet dancer at the Metropolitan Opera and master teacher, Ellen Rievman, claimed that singers need to be in good shape, they need to be athletic and they need to have stamina and physical flexibility. (Barnes, 2007) Ideally, a singer's mind and body are so entwined that they function as a cohesive expressive unit, always in service to music and text. Classical singers are, however, rarely "in their bodies"; instead, they are trained to be "heads that sing". (Butke, 2006, pg 58)

This research project approached the challenge of incorporating the various diverse discipline skills needed in the demanding profession of singing into the studio voice environment. (Harrison, 2006) Key to this research project was the exploration of the 'other' whether ethnic or

discipline, by participating in the 'other's' creative process. This project focused on sharing knowledge between dancers and singers. In the collaborative dance and voice project *Tuia, tui, tuia* the researcher recreated the workshop environment that was initially explored in the performance project *Tauparapara* with the emphasis on the acceptance and value of prior learning while invoking Bhabha's notion of 'third space'. In this project the researcher investigated the exchange of accumulated knowledge between dancers and singers. Of special interest was how knowledge transferred in an environment that revealed the "internal and external conditions" (Illeris, 2009, p. 8) of the participants' acquisition of that knowledge could ignite creative conditions and motivate a unique performance outcome.

Research Design and Methods

The research project drew on the experiences of degree-level dance studies students and degree-level voice class students. The twelve workshops progressed towards a performance outcome which expressed in narrative form the story of the class and the learning experiences of the participants. Embedded in the research design were *Kaupapa*[6] *Māori* Research principles.

Kaupapa Māori Research (KMR) is now a well-established academic discipline and research methodology (see for example, Smith, 1999). KMR locates a Māori worldview at the centre of the enquiry. It has of necessity an understanding of the social, economic and political influences on Māori outcomes and is able to use a wide variety of research methods as tools. It is about understanding those power dynamics that create and maintain the unequal position of Māori in New Zealand society. This includes the role that the education system plays in expanding or limiting Māori student success (Curtis, 2007).

At the core of their framework the workshop activities had procedures appropriate to the indigenous Māori culture and an understanding that all participants' worldviews and prior learning should be respected and valued. The participants agreed to acknowledge any cultural limitations and to commit to collaborating in culturally safe ways. In this way the project was grounded in a South Pacific context, and the predominant western perspective was not the only viable worldview.

Aims

The students worked together in three different educational contexts (studio, workshop and performance) and in two power environments (peer knowledge exchange and expert tutelage). Each discipline defined individual aims and objectives. The voice students' aims were to explore the use of the body as an expressive instrument and to investigate cultural identity through their artistic practice. To achieve this, they worked with the dance students to enhance their theoretical and kinaesthetic understanding of the body as an instrument and enhance their knowledge of voice through reciprocal knowledge exchange. In addition, the voice students engaged with tutors specialising in different styles of dance and genres of singing while they

explored the 'oldest thread', those cultural or ethnic influences that contributed to their development as an artist that may or may not be utilised in their performance practice.

The dance students' aims were to develop an understanding and awareness of theory and practice of dance by exploring perspectives of difference in the fields of identity, ancestry and intercultural contexts in Aotearoa/New Zealand and to develop an extended awareness of a range of philosophical, cultural and intercultural issues underpinning dance in Aotearoa/New Zealand. To achieve this, the dance students explored *whakapapa* or genealogy, personal histories, personal positions and perspectives as forms of research in dance and developed research skills towards personal narratives in a collaborative environment and towards a performance outcome. They also extended their critical analysis skills when reviewing dance and related performance and investigated performance skills within an intercultural framework. (Harvey, 2008)

The Workshops

The Workshop Framework

The researcher devised the workshop series in consultation with the dance tutor and two student assistants, one from the School of Dance Studies and one from the Voice Studies Department. Through collaborative brainstorming, tasks were generated to encourage trans-disciplinary and intercultural knowledge exchange. The structure of each weekly workshop drew on the philosophy of traditional indigenous schools of learning. (Mead, 2003) Each workshop began with a *karakia* (blessing or ritual prayer). All participants had the opportunity to lead the class in a blessing that revealed their artistic ancestry and was relevant to their upbringing. The ritual focused and united the participants on the collaborative task to follow.

Link to video clip 1 - Karakia – Tania (58")
http://www.merc.canterbury.ac.nz/ejournal/ejournalvids.shtml

As an example, here is a breakdown of the first week of workshop activities:

Week 1: Collaborative Workshop - Introduction

Karakia: Two students presented a *whakataukī* (proverb) and *waiata* (song). The participation and ethics forms were dispensed and the workshop conditions and expectations outlined. The question, "Why are we doing this?" was asked. This motivated an open discussion about students' expectations and their desired learning outcomes.

The student assistants facilitated introductory studio exercises designed to break down inhibitions and set up collaborative practice. These included an exercise called *Blind Movement with Voice using Three Points of Contact*. The participants worked in pairs, alternating roles: one 'blind' and the other leading the movement. They connected through one point of contact (the hand, the elbow or the shoulder) and gradually combined vocal sounds (telling a story, singing a song, humming or conversing) with movement. The objective was to sense and share movement, through listening and feeling the energy of another person.

Another exercise was the *Sound and Movement Wave*. In this exercise, everyone stood in a circle. Each person chose a sound with an accompanying movement. One person began and performed the movement and sound with commitment. Every other person in the circle consecutively repeated the sound and movement with the same amount of energy and commitment. When the wave reached the original performer the next person began a new wave with their sound and movement.

The student assistants led a task that asked participants to identify and collaboratively define a vocabulary of discipline-specific words such as 'dance', 'collaboration', 'embodiment' and 'movement'. This task revealed student participants' understanding of key words and concepts central to both artistic disciplines. The student assistant laid out large pieces of paper with one word in the middle, and coloured crayons. The participants circled around the room and wrote down their synonyms, definitions, thoughts and understanding of what these words meant. Three words were presented –

Movement
Process
Collaboration

Descriptions of **movement** given by the students were 'life', 'physical', 'change', 'motion', 'expression', 'exploring', 'feeling', 'inevitable with everything', 'breathing', 'something that happens in space and time', 'always moving', 'grooving', 'growth', 'living', 'everything comes down to this', 'all', and 'tempo/speed'.

Process was described as 'creative process', 'cycle', 'transient', 'goals', 'going through steps', learning', 'mind', 'working with and through things/something', 'learning and coming through', 'improving', 'body', 'unpredictable journey', 'imagination', 'new skills learnt', 'beginning - end', 'finding truth', 'what you have to go through to achieve something', 'important', 'growing', 'discipline' and 'freedom'.

Perhaps the most important word to define, as a concept and process, was **collaboration**. It was important to reveal students' ideas about collaboration, and to follow these up with discussion. The students saw "collaboration" as 'maturity', 'working together', 'expression', 'chances', 'us', 'necessary for growth and survival as an artist', 'combination', 'awesome', 'making something we couldn't do alone', 'make', 'exploration', 'together', 'combine', 'across cultures', 'together the feeling of one', 'unite', 'giving from different sources to make a whole', and 'common goal'.

It was vital that students were clear about their responsibilities. This task had revealed student's expectations through their understanding of the key terms used in both disciplines. The task continued with the opportunity for students to debate, contest, enlighten and discuss their definitions. Through this task the researcher and dance tutor outlined their expectations and the students' responsibilities to the research project and worked with the participants to define the parameters within which they would learn, create and interact with sensitivity and empathy. In

this way the practice of collaboration was modelled for students from the outset, and ensure that the research methods were transparent.

Workshop Themes

The first three workshops encouraged students to consider how family influences or *whānau* shaped their artistic and career choices. Participants chose two pieces of music that were meaningful for one of the following reasons: (a) you love it; it makes you smile or cry, it moves you; (b) you will never forget it, it carries a powerful sense of nostalgia for you; (c) you hate it, you can't stand it, you associate bad memories with it.

The following questions guided their reflections. Why have you chosen to sing? Why have you chosen to dance? What and who has led you to this point and what has kept you going? The students used the questions to create a short speech or *mihi* in which they shared their reflections in oral narratives supported by audio examples. The objectives of these tasks were to reveal the notion of 'the oldest thread' *(*something that incarnates fundamental spiritual or social roots for the person) and to recognise the importance and influence of subjectivity for humans generally and especially those who perform.

Feeding and Nourishing

The tutors and students shared cross-discipline information on technique and creative process through a series of interactive exercises that were subtitled *Feeding and Nourishing*. Wormhoudt (2001) and Chapman (2006) support the premise that vocal health and the management of breath are fundamental to a singer's training. Exercises based in this area allowed a kinaesthetic sharing of voice students' knowledge with the dancers through basic vocal exercises. Dancers have an intimate knowledge of the body as an expressive instrument. A variety of tasks allowed the dancers to share their understanding of the theory of movement with the singers, and through practice encouraged the voice students to develop an awareness of their bodies.

The dance studies teaching assistant led tasks that evolved out of the participants' stories. The teaching assistant, who studied in Japan, used a Butoh[7]-influenced task as well as activities inspired by Emilyn Claid's *Full Body/Empty Body*[8]. An exercise was developed that transformed memories or feelings drawn from the stories into a piece of embodied art. This performance outcome included movement and vocal gestures. The participants chose something that was cognitively meaningful and translated it into a movement and/or sound. The objective was to distil an emotion from the shared stories. The participants improvised gestures and vocal sounds, and experimented with translating the embodied feelings into a short movement or vocal phrase. This was the basis for creating movement and vocal metaphors from the stories, and exploring task-based choreography.

Link to Video Clip 2 - *Feeling metaphor* (1'27")
http://www.merc.canterbury.ac.nz/ejournal/ejournalvids.shtml

The voice participants introduced the singers' breathing mechanism to the dance participants as a natural reflexive activity based in a balanced posture. Using the *Alexander Technique*[9] and various *Feldenkrais*[10]- based movements the dancers discovered individual postural anomalies and holding patterns that disturbed the efficient function of their breath system, and by extension laryngeal function. Employing *Estill model*[11] sirens, vocal figures and vocal qualities to show emotion in voice, body and face, the task demonstrated how the voice can be affected by manipulation of the body. The focus of this task was to isolate the instrument that exists within the framework of the body and allow the participants to experience sound production and body movement together.

Link to Video clip 3 for a workshop example of *Baa Baa Black Sheep* (1'27")
http://www.merc.canterbury.ac.nz/ejournal/ejournalvids.shtml

External experts tutored cross-cultural and cross-genre workshops. The development of the workshop structure included a Samoan section that had relevance to the Pacific context. The tutors discussed conflicting opinions around authenticity, sincerity and creativity with regard to cultural customs and traditions. They also examined the challenges of modern, urban, immigrant life and the hybrid forms of dance/song/movement that have developed as a result of globalisation. The discussion stimulated thoughts about the wider political implications and the traditions, roots and futures of the participants' disciplines.

Link to Video clip 4 for a workshop example of *Siva* (1'17")
http://www.merc.canterbury.ac.nz/ejournal/ejournalvids.shtml

Structure of the Performance

The Māori concept *Take-Utu-Ea* refers to an issue that needs resolution. It comprises a disruption or forced imbalance to the natural order of life by an inappropriate action, followed by reciprocation (restoration of balance by exchange) until a resolution is reached. (Mead, 2003) The two student assistants shaped the structure of the performance in a theatrically-aligned translation of this concept. The form of the work began by establishing the natural order (dancers dancing and singers singing), a dilemma was identified (singers acquiring dancing skills, dancers acquiring vocal skills), a turning point and discovery (the 'other's' process experienced and confidence gathered in the 'other's' skills), until a climax was reached where the 'other' was now us, or we were transformed as performers, and the dilemma resolved.

The performance drew on all aspects of the workshop series. This included the use of musical examples the students had shared, narratives they had created and exercises that shared discipline knowledge. It also included the songs they had learned together and choreography they had created collaboratively.

Setting up the Dilemma

The students created a 10-minute sound track as precursor to the main activity, and to accompany the audience as they entered the performance venue. It was comprised of excerpts from the aural examples participants used to illustrate their introductory narratives. (See the appendix for a full list of musical excerpts.) The tape ended with an exposed heart-beat and the

Berceuse in D flat, opus 57 by Chopin. This piece of music signalled the students' entrance into the performance space.

Balance

The performance began with the students modifying the Butoh-influenced imagery task. They lay on the floor in the dark while aural excerpts recorded during the workshop sessions were played. As their voices began to narrate stories, they rose from the floor and improvised a gesture or movement that was an embodiment of a distilled emotion evoked by the narrative. Gradually the students separated into defined groups, either dancers or singers, depending on how they had self-identified themselves at the beginning of the workshop series. The dancers choreographed a very structured classically-inspired dance to the choral piece *Ubi caritas* from *Quatre Motets* of Duruflé. The singers performed the choral work.

Turning Point/Obstacle/Discovery

The students used the activities and tasks from the workshop series designed to share discipline knowledge, break down inhibitions and enhance collaborative skills. This section of the performance told the story of the collaboration through three of the exercises. The first was the *Sound Movement Wave* exercise outlined previously in this article. The third exercise was a variant on the breathing task which drew from Alexander Technique and Feldenkrais. A singer sang an aria while the dancer moved part of the singer's body as if they were a marionette, and explored the changing timbre of the voice. The final exercise, called *Stop and Sing*, involved two singers who are placed in the performance space and who can only sing one phrase of a song at a time. The singers are not able to continue unless they are touched by one of the other students who improvise gestures and movements based on their interpretation of the music and text while moving around the room. They can only move when a singer is singing. Should no one be close to the singer singing, one student is chosen prior to the exercise beginning, and they touch the performer and start them singing again. this activity led the work into the next section.

Crises

Some performers offered to repeat the monologues they had created for the workshop. These stories described their experiences as developing artists and revealed trans-disciplinary connectivity. The sharing of text and the confidence gained from previous discipline knowledge-sharing gave incentive to students from both discipline areas to explore the 'other'. In this section the singers and dancers worked together in less-defined discipline groups. The students moved to physically and vocally support the solo singers, and danced as one mellifluous being to the music and the text.

Climax

The final section began with dancers and singers integrated fully as one performance entity. The group used *Swing Low, Sweet Chariot* in a modified form that allowed individual expressions of sound and gesture, and progressively infused it with elements of Samoan siva.[13] Gradually the piece morphed into the traditional Samoan song, *Lau Filifiliga*, taught to the group by the Samoan tutor in one of the final workshop classes.

Resolution

The formation of a collaborative entity where dancer and singer are not easily distinguishable announced the resolution of the piece. Displayed in this moment of integrated performance was knowledge of the 'other', experience of the 'other', and acceptance of the 'other'. The performance ended with the opening task performed again, but re-contextualised, demonstrating the transformation of the student participants.

Link to Video clip 5 for a performance excerpt of *Tuia, tui, Tuia* (2'13")
http://www.merc.canterbury.ac.nz/ejournal/ejournalvids.shtml

Conclusion

The process of cross-disciplinary training has significant challenges for the student learner. For classical singers grounded in the music traditions of Western Europe, the need to assimilate dance skills is beyond the experience of most students, both in lived experience and in terms of learning situations. It is very difficult for a student to break down the skill that needs to be acquired if he or she cannot link it to a scheme or pattern already experienced as a learner. In this sense it can be said many of the non-musical skills needed by a singer fall into the category of learning that Illeris calls "accommodative". (Illeris, 2009) Illeris described this learning as occurring in situations "where something takes place that is difficult to immediately relate to any existing scheme or pattern." (p.13) He goes on to describe this type of learning as being characterised by breaking down an existing scheme and transforming it so that the new situation can be linked to it.

Tuia, tui, tuia provided a safe and quality-assured environment for voice and dance students to cross the existing limitations of discipline knowledge and understand and accept new or different patterns of learning. The discovery of artistic connections and societal linkages, and the creation of a scenario where the outcome is collaboratively gained provided an opportunity to invent familiar and safe contexts for learning new skills. The transformation and expansion of learning processes by extension has broadened student's creative choices, as shown in the structure of the performance piece. Ongoing studio work and collaborative projects will give testament to the long-term application of these skills in varied contexts, but individual feedback from participants has already indicated the value of reflective thought and internalised motivation, both habits learned from the workshop experience.

The structure of the performance demonstrated the uniqueness of the subject matter. It re-contextualised the individual stories of the participants and of workshop-initiated activities. The performance blended artistic disciplines, extended participants' creative units beyond their individual specialist topics and revealed authentic stories about the performers' artistic roots. The 'other' was expressed not just in ethnic terms, but also in musical terms, by the juxtaposition of waiata[12], Italian aria and contemporary artists; in dance terms, the 'other' was expressed with the juxtaposition of Samoan Siva, classical choreography, modern dance and improvisation.

By the end of the project the students had shared important knowledge of the other's discipline and obtained important skills for working in collaborative environments. The students had been challenged to write about and discuss dance and voice within the context of Aotearoa/New Zealand through different philosophical and cultural perspectives with a critical level of engagement. In collaboration, they had developed a performance piece with an awareness of ancestry, personal histories, personal positions and perspectives, and learned to articulate their respective cultural positions as they related to the context of a range of cultures in Aotearoa/New Zealand.

Footnotes

[1] As stated in the history section of the School of Music in the 2008 review document of the Bachelor of Music degree at the University of Auckland.

[2]The first people to settle New Zealand, a land they called Aotearoa, and whose sovereignty and full authority over the land and water was guaranteed in a document called the *Treaty of Waitangi,* signed with the British Crown in 1840

[3]According to the *Brief to incoming Minister of Pacific Island affairs* in November 2008, Auckland is expected to host 62 percent of New Zealand's population growth between 2006 and 2031, a sizeable proportion of which will be Pacific Islanders. The population is young with a birth-rate outstripping that of other groups. Projections are that by 2026 one in ten New Zealanders will be Pacific Islander.

[4]According the Ministry of Ethnic Affairs, November 2008 statistics indicate the Asian population has the fastest growing rate within the immigrant population and it is projected to reach 16% of the resident population by 2026.

[5] Aotearoa is an indigenous Māori word that loosely means land of the long white cloud. It has many romantic stories associated to its creation, and is used to refer to the whole of New Zealand by both indigenous and non-indigenous New Zealanders. Prior to colonisation Māori had no name for the entire country and some historians claim that the post-colonial usage of Aotearoa was initiated by the Europeans.

[6] Kaupapa in this sense is the underlying philosophy that shapes the principles. The philosophy draws on the accumulated knowledge base of generations of Maori, the indigenous people of New Zealand.

[7] Butoh originated in Post World-War II Japan. It is a contemporary form of dance that has little to do with either traditional Japanese dances or most western forms of dance, although it does borrow elements from each. Imagery work is important .

[8] *Empty body* is a Butoh concept that refers to an opening up of space in the body to allow yourself room to be moved. It is to move without conscious intention or desire for self-expression.

[9] The Alexander Technique is an established posture-based method which helps a person to discover a new balance in the body by releasing unnecessary tension.

[10] An established movement-based method that aims to improve posture, coordination, flexibility and suppleness

[11] The Estill training system trains the singer to associate certain “figures" or exercises with movement of different vocal muscles.

[12] The Māori word for song.

[13] The Samoan word for dance.

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Appendix

Collaborative Musical Whakapapa

1 Celia Cruz, El no te quiere na
2 Corrine Rae Bailey, Girl put your record on
3 Jane Monheit, Over the Rainbow
4 Mary J Blige, No more Drama
5 Māori traditional, Poi atu taku poi
6 Earth Wind and Fire, Boogie Wonderland
7 Nathan Aweau, Kane'ohe Kamehameha
8 Catherine Okenten, Wake up
9 Catherine Okenten, Demolition Lovers
10 Mozart, Der Holle Rache (Queen of the night)
11 Māori traditional, Manurere
12 Leonard Cohen, Halleluia
13 Candian traditional, Un Canadien
14 Bjork, Joga
15 Percussiones Polynesiennes, Ahuru ma maha
16 Chopin, Berceuse in Db, op 57
17 Sesame Street, The theme to Sesame Street
18 Samoan traditional, Lau filifiga

Challenges in teaching adult music students in the instrumental studio

Diana Owen, Canberra, Australia

Abstract

Demographic and economic trends in Australia, together with the impact of the baby boomer generation, indicate a likelihood that there will be increasing numbers of adults seeking further education, including the study of a musical instrument. This article, drawn from the author's Masters thesis, *Teaching the adult instrumental music student: the challenges* (Owen, 2007) is an exploration of the experience of four instrumental studio music teachers in teaching adults. It seeks to identify the specific challenges involved as the literature revealed the lack of a comprehensive approach to this subject. Low self esteem and life context inhibitors were found to be the two most significant challenges with their consequent implications for motivation and achievement. Recommendations include recognition of adult music education as a training specialization, greater attention to the provision of suitable published repertoire and to the application of lifelong learning (specifically music) in the maintenance of mental fitness. Suggestions for future research include documenting, with a holistic approach to the adult student, the experience of studio music teachers as well as cross-disciplinary research involving music educators, adult music students, neuroscientists and psychologists.

Key words: Music teaching, adult learning, studio music teaching

The author

Diana Owen has pursued a life-long interest in and study of music, initially piano and later harp in parallel with a career in information management. Already holding a B.A. and A.L.I.A.A., she recently completed a M.Ed. (Music Ed.) at Monash University, and it is on her thesis for that degree that this article is based. She has been an adult music student of a second instrument and now has a studio teaching practice which includes adult music novices studying harp. She has performed in ensembles in Australia, the U.S. and Japan, has attended three World Harp Congresses and numerous harp conferences, workshops and master classes in the U.S., and has served as a Committee Member and Instrumental Convenor for the Australian National Eisteddfod.

Introduction

In the researcher's experience as a young piano student during the 1950s and 1960s, other than those undertaking tertiary study for a full-time musical career, the adult music student was a rare or unknown phenomenon. This study has grown out of the researcher's own musical history the significance of which is that 'behind and within each phase of the qualitative research process stands the biographically situated researcher' whose perspective 'leads to the adoption of particular views of the "other" who is studied' (Denzin & Lincoln, 2000, p.18). As an adult student of a second instrument, albeit not as a novice at music, and as a teacher of adult music students, the researcher's stance is empathetic. Currently adult students constitute the majority within the researcher's teaching practice.

This increase in the number of adult music students might be a consequence of the researcher's own particular circumstances or it might be more widespread and perhaps explained by:

- attitudinal climate, perhaps attributable to higher levels of education and opportunity available to the general population together with a growing acceptance of lifelong learning

- economic circumstances, whereby people in the workforce or self-funded retirees have more disposable income for expenditure on items other than the basic necessities of life

- demographic factors, in that people have greater life expectancy and longer and healthier retirement in increasing numbers (Australian Bureau of Statistics, n.d.) which is further compounded by the impact of the baby boomer generation. The definitive baby boomer birth years for Australia are 1946 to 1965 (Australian Bureau of Statistics, 2003, p.2) which at 2008 includes those in the approximate age range of 43 to 59 years.

What was the experience of other music teachers and were there significant differences involved in teaching music to adult students?

This study seeks to investigate the phenomenon of the adult music student from the teacher's perspective and to answer the following question:

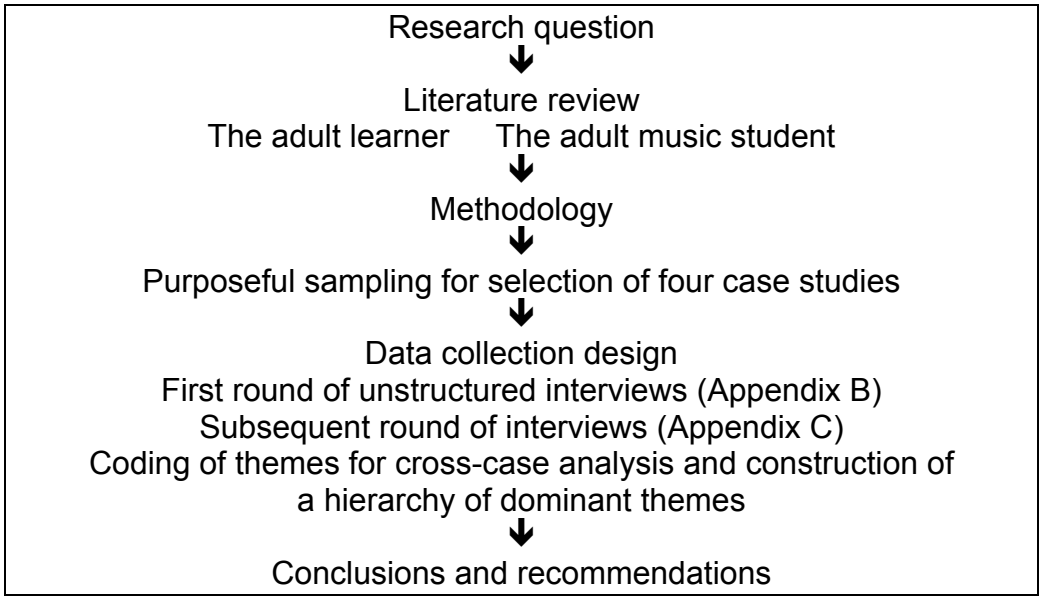
> **What are the challenges involved in teaching the adult instrumental music student?**

It concerns one-on-one teaching of adult music students and does not extend to group, community or adult education classes. An adult music student is regarded as someone aged 18 years or over who initiates participation in music lessons and who takes full responsibility for arrangements, payment and study without the supervision of another adult. At the upper end of the age range, the same criteria have been applied and whilst there is no arbitrary upper age limit the study does not extend to the geriatric, dependent and frail aged.

The research design

The research design (Figure 2) flows from the research question with each link in the chain of action logically dependent upon the previous one whilst also allowing for the emergence of any new themes.

Figure 2. The research design



Literature Review

A brief contextualizing examination of literature dealing with (i) the adult learner gives a representative background for (ii) the adult music student.

(i) The adult learner

Until well into the 20th century, research into, and knowledge of, the learning process was concerned with 'nonadults or select adult populations such as college students and the elderly' (Merriam & Caffarella, 1991, p.316). From the mid 20th century onwards adult educators began formulating ideas about adult learning, moving towards 'a multifaceted understanding of the inherent richness and complexity of the phenomenon' (Knowles, Holton & Swanson, 1998, p.1). Nevertheless, 'the literature acknowledges the failure of our inherited systems of education to motivate and to enable everyone to be involved in lifelong learning (Nazareth, 1999, p.72).

Shifts in thinking from the environment to the individual as the locus of influence are reflected in behaviourist, cognitivist and humanist theories of learning. In the mid fifties Erikson's life cycle learning acknowledged continuing developmental phases throughout adulthood, posing corresponding complexities concerning the adult learner (Tennant, 1997, p.31). Eventually there was a move to a more holistic view that it is the configuration of context, learner, and

process together which makes learning in adulthood distinctly different from learning in childhood (Merriam & Caffarella, 1991, p.302). Post World War II, with increasing interest in adult education, andragogy became the most significant influence focusing more on process with 'a set of core adult learning principles that apply to all adult learning situations' (Knowles, Holton & Swanson, 1998 p.2). The andragogical model is based on characteristics of the adult learner with the teacher as facilitator, aiding adults to become self-directed learners. Subsequent debate concerning andragogy included caution in claiming that adults are largely self-directed learners (Holmes & Abington-Cooper, 2000; Tennant, 2006, p.11). If andragogy 'works best in practice when it is adapted to fit the uniqueness of the learners and the learning situation' (Knowles, Holton & Swanson, 1998, p.3), its application in the context of one-on-one teaching of adult music students is worthy of consideration.

Cognitive changes in adults are explained by a variety of models (Tennant, 1997, p.57). The 'stability' model assumes that once reached, adult cognition remains essentially stable after maturity. The 'decrement' model postulates that through biological deterioration there is a gradual decrease in the ageing individual's capacity to utilize and organize information. The 'decrement with compensation' model, while accepting the notion of biological deterioration, also emphasizes the compensatory effects of accumulated experience during adult life The last model appears to be the most applicable to the adult music student where, should there be any deterioration in faculties or abilities, there might be compensation in areas such as perception, interpretation and expression. Recent research in neuroscience, (Goldberg, 2005), has indicated that, with increasing age, experience lays down patterns or cognitive templates in the brain against which new information is compared and organized. This could be interpreted as good news for the adult music student in particular given that music is composed of, and supported by, many underlying pattern structures.

(ii) The adult music student

There is not much evidence of a comprehensive treatment of the confluence of adult learning theory and music education. Only in recent years has there been acknowledgement of the need to close the gap between theory and practice in teaching music to adults (Dabback, 2001, p.10; Achilles, 1992, p.22; Nazareth, 1999; Bassett, 2006). Discouraging factors for adult music students, acknowledged in the literature but generally not treated in any depth, include ageism, elitism based on the perception that music education is limited to children or the talented, and narrowness of vision concerning the lifelong value of musical education and musical participation in society and particularly in westernized societies (Boswell, 1992, p.38; Dabback, 2001, p.1; Achilles, 1992, pp. 22, 37; Monsour, 2000, p.46). In overcoming negative attitudes, the teacher must recognize that the first need of an adult is to realize that it is not too late to learn music (Rutland, 1986, p.56). For the adult student 'believing one has lost the power of concentration, the ability to memorize, the capacity to learn is tantamount to losing the power of concentration, the ability to memorize, the very capacity to learn new things' (Swann, 1985, p.40). It is also essential that any physical difficulties resulting from ageing be recognized as such and not mistaken for deterioration in learning ability. Other underlying causes of learning difficulties are also suggested. What might appear to be slowness in learning might merely be the exercise of extreme caution (Lowder, 1979). Similarly, the learning process in adults can sometimes been adversely affected by previous learning, necessitating awareness and

sensitivity on the part of the teacher (Dabback, 2001, p.13). Deterioration in hearing and other physical problems, if correctly diagnosed, treated and accommodated, are not necessarily insurmountable handicaps. Much can be done through adaptations in the learning environment (Dabback, 2001, p.5). Presbycusis (the progressive loss of hearing due to age), as experienced by most will not be extreme enough to prevent active participation in, and enjoyment of music (Cutietta, 1981, p. 32). Nevertheless, hearing loss could become a handicap if not recognized and appropriately addressed. Lack of finger dexterity, a common problem for adult beginners, can be alleviated with individualized technical exercises. Such treatment can also be helpful in easing arthritis (Rutland, 1986).

Participation in the study of music is of the adult student's own volition and therefore inextricably tied to level of motivation. The down-side of voluntary participation is that adult learners are just as likely to drop out (Boswell, 1992). The importance of catering to the adult's musical interests in maintaining motivation is acknowledged by many (Powell, 1984; Hilali, 1994; Petrocchi, 1994). Another view was that for adult students, 'motivation to persevere with lessons depends mainly on the student's perception of progress – whether the benefits outweigh the costs' (Bassett, 2006 (2) p.57*).* Although concerned principally with group learning and musical participation and for a more limited age range than this study, the New Horizons Band Program for adult novice and former musicians over the age of fifty and based in the United States and Canada, is the focus of two studies emphasising meaning and motivation in music making and learning for older adults. Participation in the NHB Program was found to foster, confirm and reinforce identity construction and revision in later life through the encouragement of musical peers as significant others (Dabback, 2008). The desire for active music making was the primary motivation in joining the NHB Program but the desire for socialization was also found to be important (Coffman, 2002).

The combination of aural, visual and kinaesthetic modes of learning is widely accepted as conducive to the learning of music. The biggest issue in teaching adults is how to get them to re-engage and trust their body (kinaesthetic sensations) in the learning process (Harre, 1998, p.6). It is important to acknowledge the adult's individual style of learning (Simmons, 1994) and any new learning technique should be introduced as a challenge rather than as a method imposed by the teacher (Petrocchi, 1994). A distinction can also be made between the 'adaptive' learner and the 'maladaptive' learner. The 'adaptive' learner ascribes any shortfall to insufficient knowledge or misdirected effort and so sees the opportunity to improve. The 'maladaptive' learner sees it as hopeless and beyond their control, ascribing it to immutable factors, such as 'lack of talent' or being too old to learn (Bassett, 2006 (2)).

Contrary to one of the precepts of andragogy that the adult learner is a self-directed learner (Knowles, Holton & Swanson, 1998), there was not much self-direction noted in adult piano students (Chen, 1996) and the extent of self-direction for the adult music student needs to be more limited for novice musicians (Dabback, 2001). The multiple complexities in learning music (Hallam, 2001, pp.69-70) could result in an apparent lack of self-direction in not knowing how to proceed between lessons. There is virtually no research addressing the issue of effective practice for the independent adult student. It cannot be assumed that adults *per se* will know how to practise. It is a skill which they will need to be taught and may well involve 'changing deeply embedded habits' (Bassett, 2006 (3), p.36). Although time available for practice was

claimed to be the single most important factor by adult students, mostly there was a lack of a planned approach (Bassett, 2006) and productivity from practice could probably be doubled with retraining in goal-directed work habits (Weidensaul, 1978).

Adults often have particular, and sometimes unrealistic, expectations necessitating some compromise in choices of music fitting the student's interests and capabilities but standards should be maintained as adults quickly realize when teachers are not trying for them, do not have any hope for the student, or are afraid to make demands on adults (Harre, 1998, p.4). Care and sensitivity must be exercised in the selection of music as many adult beginners want the music to look and sound sophisticated (Petrocchi, 1994, p.17). There is now a considerable amount of published music for the adult beginner pianist (Chan, 2002) but no similarly strong development could be identified for other instruments. This could be remedied bearing in mind that such materials should be 'appropriate to the intellectual, physical, and emotional age of the student' (Ross, 1998, p.47). There is some recognition that adult students can be vulnerable and self critical and need reassurance with small and frequent successes which can be achieved by carefully planning assignments so that success is highly probable (Johnson, 1990, p. 24). Although adult students' goals may need to be adjusted, it is still important to 'learn to honor their goal, and encourage them to achieve that' (To Chi-chung, 2006, p.1).

Summary
Discussion concerning the adult music student was found to be fragmented in treatment, frequently anecdotal and difficult to capture across the range of literature. That which is generated by teachers is largely dominated by piano teachers and aimed at specific teaching and learning problems. Exceptions include aforementioned studies (Nazareth, 1999; Coffman, 2002; Bassett, 2006; Dabback, 2008). To date there appears to be no comprehensive research with a holistic treatment of the teacher of adult music students or the individual adult music student or both. Scattered themes generated by practitioners as identified in this brief review, combined with an application of the principles of andragogy, have suggested potential areas for investigation.

Methodology

This research is qualitative in nature, being situated activity that locates the observer in the world with the intention, by means a set of interpretive, material practices, of making the world visible (Denzin & Lincoln, 2005, p.3). The targeted data source was the lived experience, as described at interview, of four music teachers who taught adult students. A strategy of purposeful sampling was adopted, that is, the selection of cases for study most likely to be 'information rich' and illuminative and to offer manifestations of the phenomenon of interest, with the sampling aimed at insight about the phenomenon, not at empirical generalization from a sample to a population (Patton, 2002, p.40). Public domain listings identified a sample of studio music teachers indicating that they welcomed students of all ages. To mitigate the effect of the small sample size, teacher participants with different perspectives and representing a variety of musical instruments were included and the sample of teacher participants, geographically based in New South Wales and the Australian Capital Territory, was drawn from differing social

contexts, both urban and rural. With ethics approval they were approached and this resulted in four willing participants as set out in Appendix A. All four teachers had a minimum of 20 years of music teaching experience. Two audio recorded interviews were conducted with each participant who verified transcripts of their individual interviews. The first interview, initially based on themes drawn from the literature and the researcher's own experience, (Appendix B) was unstructured and exploratory with the intention of identifying significant themes as well as any unanticipated or emergent themes to form the basis of the second interview (Appendix C). The data analysis was a continuation of the reflexive activity permeating every stage of the cyclical research process (Coffey & Atkinson, 1996, p.6). The approach was inductive with immersion in the details and specifics of the data to discover important patterns, themes and interrelationships but with a holistic perspective of the phenomenon studied as a complex system that is more than the sum of its parts (Patton, 2002 p.41). With the research topic in mind, the interview transcripts for each participant were analysed and each identifiable theme was colour-coded. The themes were related back to those used in the interview prompt sheets. At the same time, allowance was made for any new or emergent themes implicit in the data. The coded themes were then sorted into a hierarchy in descending order of dominance. The constructed hierarchies were compared across the interviews of all four participants to see how much they coincided and with attention to any exceptions. This was a challenging process as the more dominant themes were sometimes qualified and tended to be linked to many lesser themes as part of the whole. The most dominant themes informed the findings of the study.

The research findings

At the commencement of the second interview, each teacher was asked to rate the greatest challenge or issue in teaching adults. All nominated low self-esteem or lack of confidence as a significant challenge in teaching adults although this was with some qualification about the difficulty of generalizing over such a large range of individuals.

Lack of time available to adults was also considered to be a significant challenge. These two main themes were closely connected to other themes such as difficulty experienced by students in meeting their own high expectations and uncertainty about acceptance and validation as an adult student *vis à vis* elitism and the performance of music.

Self-esteem

The issue of self-esteem and lack of self-confidence frequently encountered in adult students is best conveyed in the words of the teachers themselves.

> I don't really know what the most important thing would be in itself because with adults you're talking about such a cross-section of people I can't really generalize. And you're talking about anyone from 20 to 80 … I think some of the shyness with adults can come in because in our culture there is little public music that people participate in and so it tends to be that, performance of music tends to be for the select few, whereas everyone listens to music. … I don't know if that's an Australian thing – the elitist thing going with classical music in particular. … And the other thing is some adults feel that way [lacking

> in confidence] even coming to a lesson. Sometimes even when they arrive in a lesson they need a lot of reassuring to play by themselves.
>
> I really think it's the lack of self-confidence thing … because I have people who are coming along quite well and then they'll sort of say, oh I don't think I'm really doing that well, am I? I should be further along or maybe I'm just kidding myself … So it really seems the big number one is self-confidence.
>
> … certainly older adults, 55 and older. They don't seem to trust themselves. They find it difficult to go for it, as you might say.

Three teachers found the level of self-esteem to be generally lower in women than men.

> … it is with the women more than the men that I have to keep saying, no you're doing fine, you're really improving, I'm really happy this week with what you've done.
>
> There are a lot of self-taught men and … even though they've come to you for lessons, they're not always convinced that they need to hear what it is you have to say…where sometimes with the women they assume they're doing it wrong until you tell them otherwise … They can be a lot less confident.
>
> … my two older men students – put anything in front of them – oh, yes, I'll take that home …and they do come back and play it next week.
>
> It depends on whether the woman has actually been in a work situation or not because I have a few who, they'll say, oh, I'm just a Mum. So, it's almost like they don't expect to be able to do much whereas the men I teach they have more of a "take charge" attitude, more of – well if I work at this long enough I'm going to be able to do it …

The fourth teacher also observed that women at home were less confident than women in the work force.

> … if they're at home with their children they're less confident than if they're working … And I think it might even be something to do with that mother role of, I come last, and I have to look after everyone else. … They're finally doing something for themselves and they feel guilty. It's part of confidence, it's part of self-esteem, it's part of lifelong learning. It's all tied up isn't it?

Older adult students were found to be less self-confident than younger adult students. One teacher considered this differentiation according to age (50 years and older) to be more marked than the level of confidence between men and women. All four teachers noticed an apparent contradiction concerning self-confidence where adults were known to be very confident and competent in other areas of their lives where they were in control but were less confident in learning music and were afraid of making mistakes.

Life context and demands on time

It was well understood by all four teachers that the amount of time available for music practice was determined by each particular student's life context. Comments indicated that women with children who were also in full-time paid employment were the most pressed for time. Men in the work force seemed to have more time available after working hours. Retired men seemed to have the most available time but women of similar age, even if retired, had less as they continued to take responsibility for the bulk of domestic chores. Lack of time or opportunity to practise could result in the student feeling apologetic or guilty and even wanting to cancel a lesson for fear of wasting the teacher's time. Teachers found it advisable to ensure that from the outset with the enrolment of a new student, there was a clear understanding that music takes dedicated time on a regular basis and that the commitment is a long-term one. This was seen as particularly important for adult students as their initial good intentions did not always work out in practice.

Whilst emphasizing that every student needs to be taught how to practise, teachers found that for adults this could also involve dealing with a complex mix of factors. On the positive side adults are highly motivated, conscientious about practice and know how they learn. On the negative side, in addition to lack of time and opportunity, they can have misconceptions about practice, particularly in terms of quantity versus quality. The challenge for the teacher lies in diagnosing the critical factors for each individual and offering guidance. There was often a need with adults to dispel old associations that went with music practice. One teacher made a point of referring to 'playing' rather than 'practising' in an attempt to dispense with such associations and to emphasise the joy of music. Another teacher found the use of analogy, drawing on the student's other interests, together with emphasis on spot practice was very effective. All agreed that it could not be assumed that adults know how to practise effectively just because they are adults. Emphasising an awareness of state of mind and focus without interruption was seen as particularly important for adults and claiming dedicated time and space for uninterrupted practice required sufficient self-esteem on the part of the adult student to ensure that this was respected by others.

The plateau in progress

The plateau in progress, experienced by all the teachers, was an area of particular concern with regard to adult students where it was often perceived and accepted by the student as being permanent and insurmountable. It was seen to be based on a lack of confidence and a fear of moving beyond the individual's comfort zone. Although not unique to adults, it was noted that they are usually sufficiently motivated to continue with music lessons regardless. Low self-esteem combined with time constraints resulted in further erosion of confidence and inhibition of progress. Technical limitations can often be an underlying cause but given the other factors, individualized guidance based on diagnostic skill is needed to move the student to the next level, along with a focus on music for enjoyment and careful selection of repertoire to inspire advancement.

Individual learning styles and teaching implications

All four teachers based their diagnosis of an individual student's way of learning on the combination of aural, visual and kinaesthetic modes. It was recognized that most mature people have settled into a preferred style of learning which may have strengths and weaknesses that

should be addressed by teachers. Entrenched ways of learning when combined with a lack of confidence in venturing beyond the safe and familiar could present a daunting challenge to both teacher and student. With some students there was evidence of entrenched, less effective ways of learning resulting from music lessons earlier in life. The challenge for the teacher lay in how a change of approach could be effected and introduced in such a way that the adult could be convinced that it was worthwhile and within his or her capability.
Difficulty in reading music with adults could be founded not only on lack of confidence and a failure to grasp the relational concepts involved, but also on a belief that it was a process accessible only to the talented. The challenge was to find a meaningful presentation of this relational concept for each individual. The adult needed to feel sufficiently confident to accept the necessity to learn the language of music and to dispense with the unnecessary complexity of adding all the old 'sub-titles' translating to what was familiar and comfortable for them. The challenge for the teacher is in teaching the student how to cope confidently with multiple demands by analyzing and breaking down the music into negotiable elements.

Tailoring an individual programme for every student was seen by all the teachers as essential. Paramount in shaping this was consideration of the adult student's musical interests and preferences and the student's active and equal role in the development of the programme. The adult student really wants to be there and it is important for the teacher to understand why and what effect this will have on his or her teaching. Intrinsic motivation was found to be strong in adult students. At the same time, it was recognized that extrinsic motivators could reinforce intrinsic motivation. Sometimes such motivators could occur in the form of a small musical success which might have been way beyond the expectation of the adult student. This could result in increased enthusiasm and even validation for the adult as a music student.

Adult students can have aspirations and expectations (not always divulged) as to what they will be able to play. The challenge for the teacher is to divine what these aspirations are and to try to meet them, often by compromising with easier arrangements of particular pieces. At the same time, teachers considered it important not to convey the impression that there were limitations for adult students. Generally teachers found few published methods completely satisfactory and found it necessary to take an eclectic approach by borrowing from the repertoires of other instruments and by supplementing the published repertoire with their own arrangements. Every teacher was keen to open up other new possibilities for their students. Strategies included identifying musical passages from the familiar or preferred repertoire and restated in another style of music, encouragement of improvisation, working through the syllabus of an examination grade over an extended period of time with the freedom to choose more pieces at that level, as well as the encouragement of ensemble playing.

Adult students and performance
Teachers found that generally adults did not want to perform for others. Because this was based on a fear of failure it was essential to ensure as far as possible that any performance experience for an adult was a successful one. Two of the teachers found the best way of providing a successful performance experience was in a non-threatening environment such as an informal social gathering where the performer was not the centre of attention. The crucial point was that it should be exclusively for adult students allowing them to share experiences and to form supportive friendships based on their common interest. Another teacher encourages her

students to make music part of their everyday lives by playing to their family. It was also necessary to prepare the adult student for the eventuality that someone might ask them to play at any time and to ensure that this should not be a negative experience for them. Thorough preparation for any more formal performance by an adult was seen as particularly important as they are usually highly self-critical and particularly sensitive to any adverse reaction.

In finding suitable performance opportunities for adult students, the two country-based teachers were well situated and were frequently called upon as a source of musical support for various local events. In contrast, one city-based teacher found a lack of performance opportunities in her area for adult students and thought this could be explained to some extent by the demographic nature of the area and a cultural attitude where it is seen as 'a children's thing' or the exclusive preserve of professional musicians. It seemed that demographic and cultural context could affect both the attitude towards adult students as well as the performance opportunities available to them. Australian culture might afford less encouragement of the adult as a music student and as a participant in music performance than it does a child. The challenge was for teachers to seek out and suggest performance opportunities if desired by the student but always with regard to a positive experience.

Degeneration

With the exception of specific injuries or damage caused by some kind of degenerative illness, teachers generally were not concerned about any insurmountable barriers to adults learning music. Two teachers found that the pain and stiffness of arthritis seemed to be alleviated with music practice. For any stiffness or lack of stretch in the fingers, teachers tried to address the problem with remedial action. Sometimes stiffness was a result of years of not using particular muscles in such an intricate way and was often seen in the context of left or right-handed dominance. Whilst it was found that flexibility could be improved by exercises the importance of not giving rise to unrealistic expectations was also stressed. Inability to distinguish notes might be assumed, in the case of older adults, to represent some degree of hearing loss but could just as likely be due to a poor sense of pitch and not unique to adults. In all, teachers felt that adult students presenting with any such difficulties could improve with constant encouragement and reinforcement, patience in addressing any physical limitation and a positive but honest attitude in dealing with them.

Conclusions

The challenges

Teaching of the adult music student requires an informed understanding and appropriate and individualized response with regard to

- acceptance and validation of the adult music student
- level of self-esteem and the need for constant reinforcement
- life context and how to address any inhibiting factors with time management and effective practice strategy
- individual learning style

- formulation of an individual programme devised in collaboration with the student and catering for his or her musical preferences
- the need for the student to be taken seriously
- the need for the student to succeed at whatever level is appropriate and possible
- the need for the student to see his or her own progress
- the need to recognize and address any persistent plateau in the student's progress
- accurate diagnosis of difficulties or limitations coupled with staged remedial treatment effected with sensitivity and a positive attitude
- correction of any misconceptions and negativity arising from personal history
- provision of suitable and inspiring repertoire
- the need to experience the joy of music as part of life as opposed to the idea that it is all hard work.

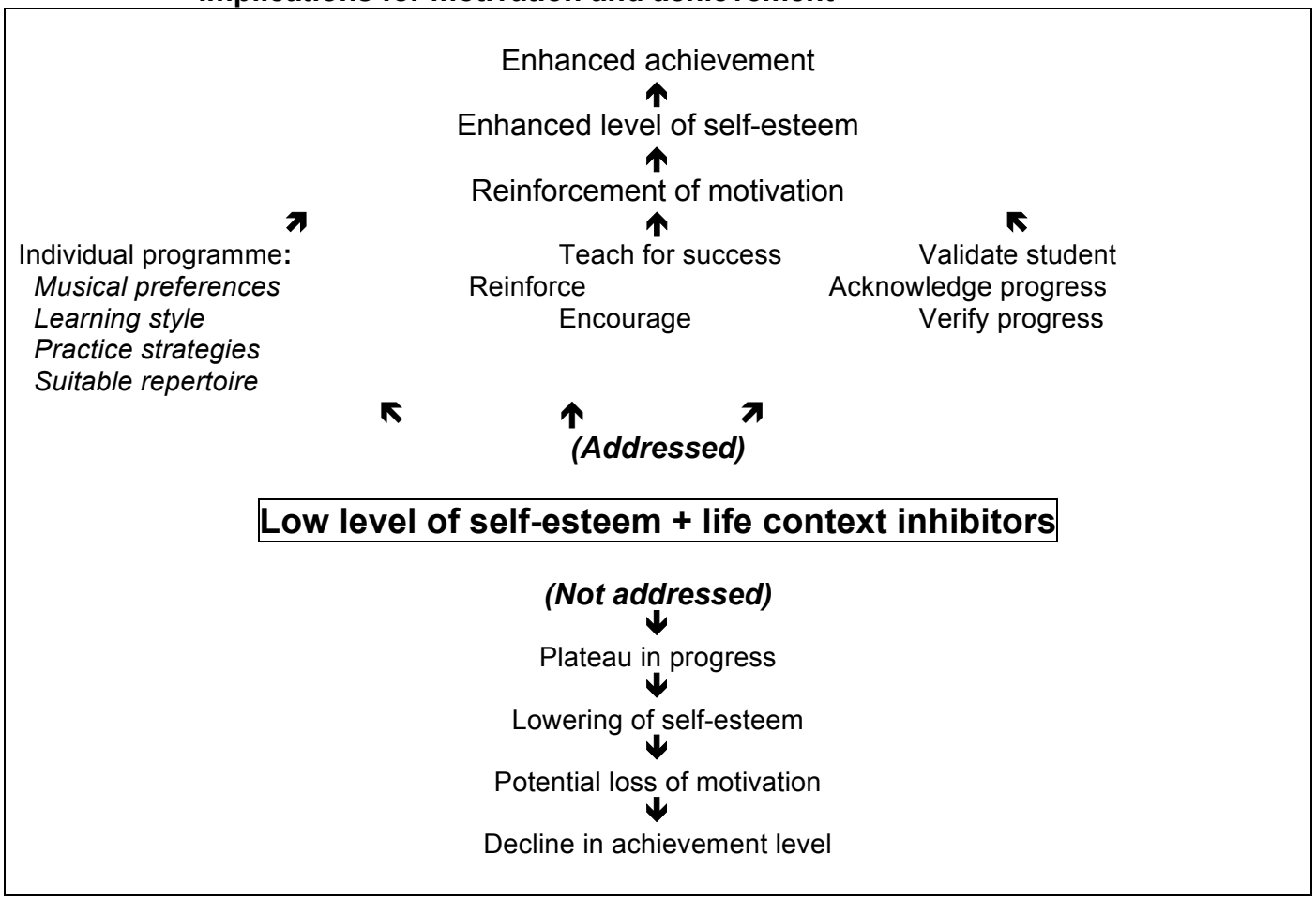
There was a recognition that failure to meet these challenges can result in loss of self-esteem, erosion of confidence, lowering of motivation and a decline in the level of achievement. This causal chain sequence is represented in summary in Figure 3. Potential challenges can be addressed effectively in the one-on-one teaching situation which can be geared specifically to the needs of each individual.

Comparison of findings with the literature

The findings match with some aspects of adult learning theory (Knowles, Holton & Swanson, 1998, p.72) in that adults are more responsive to internal motivators than external motivators and need their learning to be meaningful in their lives. Adults respond best to teachers as facilitators in the learning process and need to collaborate in the design of an individual programme catering for their musical preferences. Adults (compared with children) have greater and more varied experience which in the performance of music facilitates interpretation and expression. One clear discrepancy between adult learning theory and the findings of this study was the long accepted andragogical precept that the adult learner is a self-directed learner although in the field of adult education this has been challenged in recent years (Tennant, 2006, p.11). The research findings suggest that the adult music student needs to be shown in great detail how to proceed between lessons and how to practice, supporting the findings by others (Chen, 1996; Dabback, 2001). The combination of the characteristics of the individual and the individual's life context together with the learning process represent the locus of influence for the adult in adult learning theory. This does not receive sufficient emphasis in the literature of adult music education. The findings of this study present them as fundamentally important as they constitute the environment in which the adult music student is trying to learn.

In the field of adult education where learning is problem centred and motivationally linked to 'personal pay-off' (Knowles, Holton & Swanson, 1998, p.72) the importance of recognition and assessment of progress is stressed but in music education literature it appears to receive little attention. The issue of degeneration for the adult music student appears to be less of a concern than might be expected and there is some confirmation of this in the literature (Lowder, 1979; Cutietta, 1981; Dabback, 2001; Goldberg, 2005). The significant challenge of addressing the low level of self-esteem in adult music students has not received proportionate attention by researchers.

Figure 3. The challenges of low self-esteem + life context inhibitors Implications for motivation and achievement



Recommendations

A message to music educators

The findings suggest that studio based music teaching of the adult student should be regarded as a specialization in its own right. This could be discussed with a comprehensive and holistic approach by instrumental teacher organizations and associations drawing upon the combined expertise of their members. The wisdom of the individual teacher participants in this study has been derived more from their long-term teaching experience (in each case 20 years or more), than from conscious formal study and a theoretically-based approach. Demographic trends indicate that a continuing increase in the number of adult students is likely. Accordingly, a more conscious preparation for teaching music to this age group is desirable. Familiarisation with the characteristics of the adult learner and of the various theories of adult learning is an essential starting point. Just as various stages of child development characterize the passage from infancy to maturity, so it is now recognized that there is continuing development throughout adult life but with greater potential for many individual variations. This theoretical knowledge needs to be juxtaposed with the skill of teaching music in a contextually appropriate way. Itseems that there might also be a need for music teacher education courses to prepare

teachers for the studio environment and which include the specialization of teaching adult music students.

A message to music publishers

Three out of the four teacher participants found it constantly necessary to supplement inadequate published repertoire for adults with arrangements of their own. Despite the acknowledgement that adult piano students were considerably better catered for than other instrumentalists, it was still necessary to supplement the repertoire with the teachers' own arrangements. Such teachers constitute an untapped source of appropriate and tested repertoire for adult music students. The market for this category of repertoire is a growing one.

A concern expressed by one teacher participant was the dominant American influence in music publishing or at least in what is readily available in Australia. The multicultural nature of Australian society presents an opportunity for a more diverse published resource. Combined with the creative input of teacher/arrangers there is an opportunity to generate more meaningful repertoire for adult music students in Australia.

A message to governments and health practitioners

In the context of an ageing population in Australia, governments and health practitioners should be just as concerned with lifelong learning and mental fitness as they now are with physical fitness for all ages. Research in neuroscience (Goldberg, 2005) is demonstrating that cognitive training can have a long-term protective effect on mental fitness and this should be regarded as equal in importance to physical fitness. This application should not be limited to geriatrics or to those at risk of Alzheimer's disease. Learning music is one activity that requires the development of cognitive skills in a multiplicity of areas (Hallam, 2001, pp.69-70) and should be an obvious strategy in the promotion of lifelong mental fitness.

Future research

This small study, based on the perspectives of four teachers, should be considered as tentative and exploratory but the recommendations indicate potential areas of further consideration. From this limited study it seems that studio teachers, although not necessarily conscious of the fact, constitute a valuable source of wisdom and experience concerning the adult music student. Accessing this source could provide valuable research material in building a body of knowledge which is not yet comprehensively documented and readily available.

More qualitative research studies regarding the adult music student, from the perspective of the teacher and from the perspective of the student, are needed. Some of the challenges touched upon here merit more detailed study with these two perspectives in mind. Examination of the phenomenon of the adult music student in the Australian cultural context is also a potential area for research.

Recent research concerning the benefits of cognitive exercise, pattern recognition and wisdom in adults (Goldberg 2005) suggests the potential for cross-disciplinary research including various collaborations of music educators and adult music students with neuroscientists and psychologists.

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Appendices

Appendix A. Teacher participants: background information

	Teacher 1	**Teacher 2**	**Teacher 3**	**Teacher 4**
	Female	Female	Female	Female
Location	Country	Country	City	City
Teaching experience	30 – 32 years	30 years	20 years	Over 20 years
Regards adults as important part of teaching practice	Yes	Yes	Yes	Yes
Increase/decrease in number of adult students	Fewer adult students recently as available time more limited owing to school teaching load.	Number fluctuates depending on economic situation in the country.	Large increase. From 2 to 15 adults students in 2 years.	Marked increase. Number of adult and school age students about equal this year.
Accessibility	Yellow Pages Telephone Directory. Contact details at local music shop. Word of mouth referrals. Web Site.	Contact details at local music shop. Word of mouth referrals.	Contact details at local music shop. Word of mouth referrals. Teacher listing on Internet. Some special advertising offering 2 free introductory lessons.	Yellow Pages Telephone Directory. Contact details at local music shops. Word of mouth referrals.
Specifies all ages welcome	Yes	Yes	Yes	Yes

Appendix B. Prompts for first round of interviews

- Percentage of adult students constituting each teacher's practice (past and present)
- Nature of recruitment of adult students
- Whether and how motivational factors and expectations of adult students are identified and met
- Whether and how an individual teaching programmed is devised
- Whether there is an understanding of the principles of andragogy, how adults learn, and learning styles together with appropriate application
- Recognition of own teaching style and whether and how to adapt that style for adults
- Dealing with challenges arising with adult students including: lack of confidence and insecurity, misconceptions and personal music education history, physical limitations, (e.g. lack of flexibility, arthritis), building on motivation, matching expectations, dealing with unrealistic expectations, setting realistic and acceptable goals, finding suitable repertoire
- Evaluation of availability of theory books and teaching aids, particularly at elementary level, considered suitable for adults
- Social involvement or not, e.g. participation in ensembles and teacher's studio recitals
- Teaching effective practice techniques
- Expanding the adult student's horizons
- Teaching improvisation
- Use of technology
- Frequency and time of lessons

Appendix C. Prompts for second round of interviews

- Acceptance: It's OK for an adult to learn music
- Life context: demands on time; other priorities
- Self-esteem**:** lack of self confidence; need for constant reassurance
- Providing a means of assessing progress: how am I going?
- Recognising the adult's individual learning style; compensating for lesser areas
- Adapting own style of teaching to suit the individual adult
- Tailoring an individual programme for the adult
- Sustaining motivation
- Meeting expectations; providing suitable compromises as necessary
- Overcoming plateaux in progress
- Dealing with degeneration: physical and/or mental
- Compensating for inadequate or unsuitable adult repertoire
- Finding suitable performance opportunities if required
- Teaching the art of practice
- Expanding horizons
- Utilizing technology in teaching the adult
- Individual history: overcoming misconceptions and previous bad learning experiences

Early history of Dalcroze Eurhythmics in New Zealand

Joan Pope, Perth, Australia

Abstract

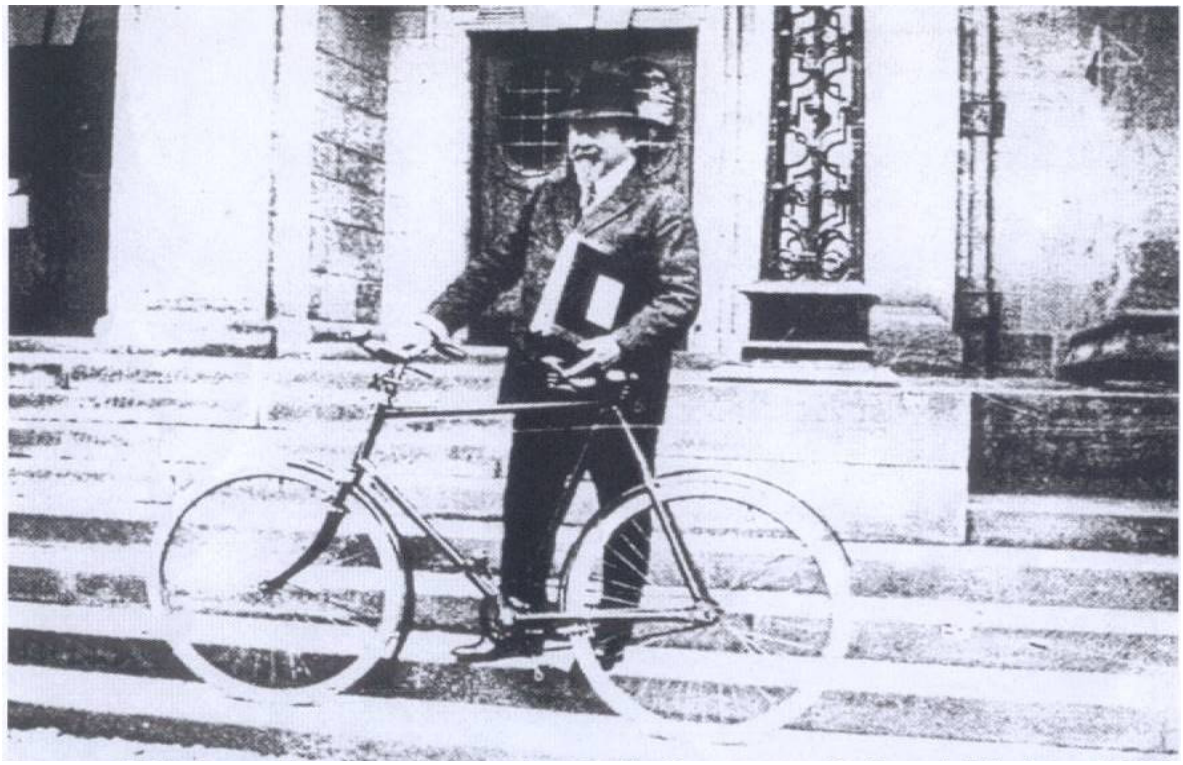
James Shelley, inaugural Chair of Education at Canterbury College, Christchurch, arrived in 1920 from Manchester where Professor J. J. Findlay had been his mentor. Both were supporters of Émile Jaques-Dalcroze. Ethel Driver, from the London School of Dalcroze Eurhythmics, gave a demonstration in Christchurch, in 1924, during her six-month tour of Australasia and Shelley gave an explanation of the Method. Jessie Benham, a London graduate, established Dalcroze Eurhythmics classes in Christchurch in 1924 and was followed by Eileen Russell in Wellington, and Beryl Whistler in Auckland. In 1928, Winifred Houghton, from London spent four months presenting teachers' workshops throughout New Zealand. These were well publicised by E. Douglas Taylor, Supervisor in Music Education.

On her return to London, Houghton was accompanied by young teacher, Jean Hay, on a scholarship offered by the London School. She completed the three-year course and returned eager to take a specialist music-through-movement appointment in Christchurch, but the economic depression put a stop to such opportunities. By 1935, following the initiative of Dorothy Baster, she was presenting schools broadcasts on 'Rhythm for Juniors'.' The foundations laid in the 1920s-30s, contributed to an awareness of Dalcroze Eurhythmics in New Zealand for educators in many fields.

Key words: Dalcroze; Eurhythmics: music-through-movement, school broadcasts; historical; music-education. New Zealand.

The author

Dr. Joan Pope, one of the few practising Dalcroze Eurhythmics teachers in Australia, regularly conducts courses in Singapore, Taiwan, Thailand, Japan, UK and Switzerland. Her Ph.D. (Monash) which gained the Callaway Doctoral Award, surveyed early teachers of the method in Australasia. She holds M.Ed., B.Ed., (ECU); B.A., Dip Ed., (UWA), Licentiate & Diplôme Supérieur (Institut Jaques-Dalcroze, Geneva), LRAM [Mime] LRAM [Speech Drama] (London). Joan is well-known in Australia for her creative approaches to community arts, children's arts festivals, recreation activities for seniors, and tutoring in a range of educational institutions. She has served on numerous arts boards and committees and honoured with the Medal of the Order of Australia, The Centenary of Federation Medal and The Chancellor's Medal of The University of WA. Dr. Pope is a Fellow of ACHPER and Hon. Life Member of AUSDANCE, ASME and Dalcroze Australia.



Introduction

Émile Jaques-Dalcroze (1865-1950) devised his unique approach *'pour le rythme et par le rythme'* at the beginning of the twentieth century. The first mention of 'les pas Dalcroze', referring to walking, running or skipping whilst working out musical rhythmic patterns, was in 1903, and in 1905, Jaques-Dalcroze, then a forty year old harmony professor from the Geneva Conservatoire, addressed the Swiss Association of Music Educators. Under the title *The Reform of Music Education in the School*, he posed three questions: Shall we keep music in the school curriculum? If so, is the way in which we are teaching it right? If it is not, how shall we replace the method? He noted wryly that 'the spirit of music is expressed in a special language which educational authorities do not know how to read' (Spector, 1990, p.77).

Jaques-Dalcroze advocated a methodical teaching of movement, 'for steps are the natural model of measure', and found that walking steps interpreted the length or duration of notes, that breathing exercises led to improved understanding of phrasing, that arms could conduct and 'keep order' while the head could 'analyse' the musical messages, and develop a sense of inner hearing. Words alone, he said, were not enough to comprehend the content, nor the possibilities held for creative interpretation. It required personal, practical experience to fully understand the musical and mental tasks involved in making physical responses to the sound signals he presented. At the very least, observing others responding to its challenges offered some insight (*The School Music Review*, 1910, March, p.209). He refined and developed his ideas, publishing illustrated volumes of notes from 1906, and in 1907 commenced teachers' courses and held inaugural examinations. These attracted teachers and musicians from many European countries including Great Britain (Pope, 2005a).

The term 'eurhythmics' was coined in 1911 by Professors J. Harvey and J.J. Findlay, who in company with members of the Ingham family from England, observed Jaques-Dalcroze at work at Hellerau, near Dresden, where the Jaques-Dalcroze College of Rhythm had been established in 1910 (*The School Music Review*, 1914, March, p.215). His work was known in French as *La rythmique* and in German as *Rhythmische Gymnastik*. The English group sought another term to convey a sense of rhythm and the 'well-balanced' results it could produce, hence the Greek prefix *eu* (meaning 'well'). The words 'rhythmics', 'rhythmic movement', 'eurhythmics', sometimes 'eurythmics', soon entered the language of physical culturists and dancers and were often used indiscriminately. Many private institutions teaching physical fitness, 'Grecian' dance, remedial and interpretative movement, such as the Langridge Studios and the Bjelke-Petersen Bros. Schools of Physical Culture in New Zealand and Australia, frequently employed the word 'eurythmics' to describe their classes. Some based their work on that of Isadora, Raymond and Elizabeth Duncan, or Maude Allan, but rarely used the essentially music-focussed approach of Jaques-Dalcroze (Pope, 2006a). The use of the term 'eurythmy' by the followers of Rudolph Steiner for the flowing movement they adopted, often associated with poetry and syllabic declamation, also obfuscated usage of the term for many decades (Pope, 2008). Hence, the need to stress the name Dalcroze. In many English-speaking countries the phrase 'Dalcroze Eurhythmics' was replaced by the more descriptive 'music through movement' (Pope, in Southcott, 2007). Latterly it is known simply as 'Dalcroze'.

Jaques-Dalcroze devised an effective format for 'Lecture-Demonstrations' using a small group of his talented adult students. A distinguished musician would be invited as Chairman and a Professor or Vice-Chancellor connected with higher education would deliver an Address dwelling on the value of rhythmic understanding to the arts and humanities, and usually making reference to the ideals of the Ancient Greek philosophers. The demonstration which followed would be in two parts. First would be a series of tasks, semi-improvised by the participants, dealing with the 'Grammar' of the method: the strategies employing alert listening and quick physical reactions to tempo, dynamics, varying rhythmic patterns, accentuation, changing bar-times, syncopation, polyrhythm and anacrusis. Then came a number of tasks related to singing and ear-training interpretation, spontaneous keyboard improvisation and finally, prepared movement studies showing musical devices such as canonic and fugal form. It would be explained that use of the space around the person should be well controlled, and that muscular coordination, balance and flow of movement were studied in order to capture the qualities of the music itself. Jaques-Dalcroze spoke in French at these demonstrations and local translators would interpret his remarks. He attracted widespread enthusiastic press coverage and many physical educators became interested in movement more rhythmically flowing and sensitive than regimented squad formations and drills (Pope, 2009).

The influence of the London School of Dalcroze Eurhythmics

Jaques-Dalcroze had visited Berlin, St Petersburg, Dresden, Paris and many other European cities before coming to London in 1912. Later that year, members of the Ingham family who conducted the English progressive girls school, Moira House, and whose musical staff had already studied with 'M'sieur Jaques' for several years, committed to establishing a preparatory Dalcroze Eurhythmics training school in England. The purpose was primarily to assist English students prior to studying with Jaques-Dalcroze on the continent and the London School of

Dalcroze Eurhythmics (LSDE) opened in 1913 (Swann, in Tingey, 1973). Soon after the outbreak of WWI Jaques-Dalcroze severed his connection with the Hellerau-Dresden College and established *Institut Jaques-Dalcroze* in 1915 in Geneva (Pope, 2008). When it became clear that English students would not be able to travel to Europe, Percy Ingham, the Honorary Director of the LSDE, obtained permission from Jaques-Dalcroze to convert the one-year preparatory course into a three-year certification course. Being a Swiss national, it was possible for Jaques-Dalcroze to make regular visits to teach, present demonstrations and conduct examinations in England.

Teachers of Dalcroze Eurhythmics were in demand, particularly by independent schools for girls in Great Britain, and overseas students were encouraged to attend. Between 1917 and 1927 seven Australian women completed the course, and in 1928, the first New Zealander enrolled there.

James Shelley

Jaques-Dalcroze never travelled to the Southern Hemisphere, but news of his revolutionary method of music education reached New Zealand and Australian teachers through articles in overseas educational sources such as the British *School Music Review*, the *Times* educational supplements, the *Illustrated London News* and journals such as the *Dancing Times*. Further information about Dalcroze Eurhythmics became available in New Zealand with the arrival of James Shelley (1884-1961) as inaugural Professor of Education at Canterbury University College, Christchurch, in 1920. Shelley's biographer, Ian Carter, noted Shelley's interest in eurhythmics but misguidedly described it as a 'free-form dance and exercise movement much favoured in British progressive educational circles at the time', erroneously likening it to 'images of Isadora Duncan wafting through sensuously suggestive routines, barefoot and gauzily clad' (Carter, p.104). Nothing could be less like the purpose of movement in Dalcroze Eurhythmics.

Shelley was one of Professor John Joseph Findlay's promising students at Manchester University and Findlay was a strong supporter of the work of Jaques-Dalcroze. He played a prominent role in the first visits by Jaques-Dalcroze to England in 1912. One of Findlay's daughters, Elsa, was studying at the Jaques-Dalcroze College and subsequently was an influential teacher of Dalcroze in the USA (Elsa Findlay, 1975). Professor Findlay made a visit to Australasia in 1914 as part of the large contingent of overseas lecturers, leaders in their fields, participating in the first travelling conference of the British Association for the Advancement of Science, later to become ANZAS in the Southern Hemisphere. He presented numerous lectures on 'the New Education' and was widely reported. He lamented the conservative leanings to the 'old country's traditions in education and artistic endeavours' which he observed in Australia and New Zealand. One speech encouraged 'those living under the Southern Cross' to be as forward thinking and original and inventive in education and the arts, as they had shown themselves to be in agriculture, the sciences and engineering (WA *Education Circular*, 1915, April, pp. 413-418).

The teaching principles of Jaques-Dalcroze were employed in curriculum development at Findlay's experimental school in Manchester, linked to his teacher-training courses, and Shelley had been associated with this from as early as 1910. This work at the Sarah Fielden School led the way in such experiments as open-air classrooms and the conduct of school

excursion projects (Pemberton, 1983). Although it is not known if Shelley visited Jaques-Dalcroze, several other staff members, such as music lecturer, Tom Keighley, did (Descriptive Guide, 1911). There was strong interest in Dalcroze Eurhythmics at this time in Manchester, and the Dalcroze Society of Great Britain and Northern Ireland (DSGB) was founded in 1915 on the initiative of a prominent Manchester resident, Marie Eckhard, whose daughter Beatrice, was studying in Hellerau. Beatrice became a well-known teacher in South Africa and formed a Dalcroze Society in Johannesburg in the 1920s (Tingey, p.49). Shelley became one of the Vice-Presidents of the new DSGB and remained so during his many years overseas in New Zealand (*Annual Reports DSGB,* 1915-1955).

Shelley had understood the appointment in Christchurch would combine the inaugural Chair of Education with the position of Principal of the Teachers' Training College. There was, however significant local opposition to this from other New Zealand cities with Training Colleges, and the double role did not eventuate. Shelley was as interested in the potential of adult education as he was in a progressive pathway to modern teaching practices. He threw himself into extension work with the Workers Education Association and developed novel 'Box Schemes' of reading and pictorial materials for rural areas, and so-called Popular University lectures for the public. In 1922 he inaugurated a Teachers' Holiday Summer School and the idea was reported in the *Education Gazette* and taken up and managed by the Southland branch of the N.Z. Education Institute (*NZEG*, 1928, April, p. 55). Shelley was successful in attracting grants from The Carnegie Corporation, and local Rotary Clubs, for new events such as 'Education Week'. Carter, somewhat more perceptively this time, noted that Shelley urged the adoption of Dalcroze Eurhythmics in the music lessons of New Zealand schools, where children could 'beat' that is, use conductor's time gestures, to learn to recognise different rhythms, and move expressively to varying styles and feelings of the teacher's piano playing (Carter, p.104). Shelley was frequently in the news with reports on educational opportunities in the community, the organization of vacation courses, and the potential for educational use of the wireless (Shelley, Sir James, File, NZ National Archives). James Shelley was clearly an entertaining, inspiring lecturer and teacher.

Cecilia John (right) with (from left) Ethel Driver, Heather Gell and unknown person, Melbourne, January 1924. Photograph in collection of author.

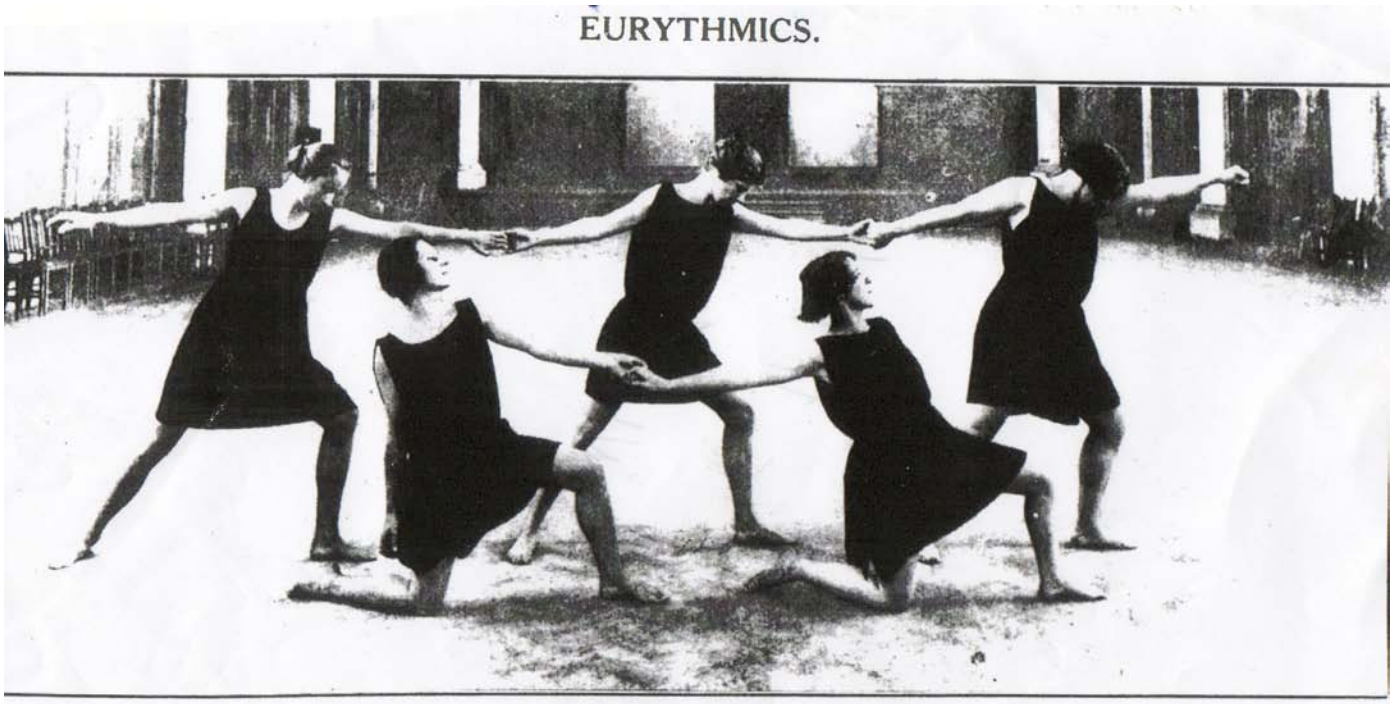
The first Dalcroze teaching tour to Australasia, 1923-24.

A six-month promotional tour to the Dominions was supported by the LSDE in 1923-24. [Dominion status of the British Empire, in the Southern hemisphere, was granted to Australia in 1901, New Zealand in 1907, and South Africa in 1910]. The initiative for the project emerged in late 1922, when the Dalcroze Society of Great Britain was working on a draft constitution. Cecilia John, a mature-age Australian student at the LSDE, played a major part in the discussion, and formulated some of the wording, proposing that one object should be 'To promote in the British Empire the teachings of Eurhythmics based on the principles of Jaques-Dalcroze' (DSGB Minutes, 1923, January). This was adopted unanimously. A year later Ethel Driver (1883-1963), Mistress of Method at the LSDE, set out for Australia and New Zealand accompanied by the two most recent Australian graduates of the school, Heather Gell (1896-1988) and Cecilia John (1877-1955). Tasmanian-born John, well known in Melbourne as a suffragette, anti-conscription campaigner and an activist for women's rights, was also a fine contralto and singing teacher. Gell, a young kindergarten director from South Australia, intended to return to Adelaide and commence teaching in 1924.

Driver was an exceptionally clear teacher and one of the most skilled presenters of Dalcroze demonstrations. Formerly an organist and music teacher at an Anglican convent, she graduated from the Jaques-Dalcroze College Hellerau just as war broke out and was immediately invited by Ingham to join the staff of the LSDE (De Zoete, B., in Driver, 1951, pp.3-4). The tour commenced in Perth, Western Australia in October 1923 and proceeded to Adelaide, Hobart, Sydney and Melbourne. One of the participants of the ten-day course conducted in Melbourne, at the Carlton Teachers' College, was recorded as being from New Zealand, but disappointingly no name has been found. All these activities attracted considerable publicity and, as a result of the interest, four Dalcroze Society support groups were formed by mid 1924, in Western Australia, South Australia, Victoria and New South Wales, each with distinguished musicians and educators on the State committees (Pope, 2005).

Student cartoon. *WA Trainee*, December 1923. After the visit of Ethel Driver to Perth.

Cecilia John was an organizer of the recently formed Save the Children Fund and wished to go to New Zealand in this connection. Driver and John were able to make a brief visit and arrange a well-attended public Lecture-Demonstration, held in late February, 1924 in Christchurch (Pope, 2006b). It was preceded by a short course with young children who demonstrated examples of the work. Two South Island papers carried reports of the event; the *Press* announced that 'we have with us this week, Miss Ethel Driver, LRAM, the first Englishwoman to gain the Diploma of Dalcroze Eurhythmics, knowledge of which she is spreading abroad' (*Press*, 25-02-1924, 2c). A review in the *Lyttleton Times* noted that 'the young pupils, very small Christchurch children, showed amazing proficiency in grace and gesture and poetry of movement that one would have deemed impossible of attainment under such short tuition' (*Lyttleton Times*, 26-02-1924, 3d). The visit seems to have been too brief to have captured the attention of local women's magazines of the day such as *The Ladies Mirror*, or *The Home Journal of New Zealand*. No mention is made of the visit in the relevant issues of the *Education Gazette*.



Students of the Dalcroze School of Eurythmics, London, in rhythmic movements. Miss Ethel Driver, head of the school, recently gave a demonstration in Hobart. She believes that the Australian conception of the study of Eurythmics is wrong.

Shelley chaired the Demonstration in Christchurch at the Canterbury College Hall and gave the Address. Driver reported to 'Monsieur Jaques' that he gave one of the best expositions of the work she had ever heard, and that 'in consequence, the audience was able to understand, exceptionally clearly' what was being represented (*Le Rythme*, 1924). Both Driver and John gave glowing accounts of their journey 'to the ends of the earth' on their return to London (*LDTU Newsletter,* 1923-1924, p. 2). Speaking on their experiences in Australasia they announced to colleagues at an 'At Home' in June 1924, that there would be warm receptions for them too, if they were to venture as far afield (Driver's Cuttings' Book). No documentation has been found concerning those who observed or participated in this demonstration in Christchurch, but one might reasonably conclude that students and staff at the Training College and Shelley's University education courses were in the audience for such an occasion. If so, a link may be made with a particular student. Jean Hay (1904-1984) graduated from the Christchurch College in 1926 and became the first New Zealand resident to go overseas and pursue the three-year course at the LSDE. It would be felicitous to think she had been inspired by the demonstration in Christchurch. Hay's teaching and broadcasting career will be discussed below.

During the 1920s and 30s there were numerous Government campaigns to attract migrants from Great Britain. A heading in the London *Music Teacher,* for example, announced 'Openings for Teachers in the Dominions: Work of the Society for Overseas Settlement of British Women.' Some were targeted at nursing staff or women in domestic or agricultural service, while others aimed at attracting teachers. One article advised that 'while New Zealand supplies her own needs for Government Schools, there are frequently good openings in the Girls' Boarding Schools for Graduate teachers'. Music, piano, singing, violin and cello are particularly mentioned. It noted that the life 'offers much scope for their energy and personal happiness'

(*Music Teacher*, 1930, p. 404). Such material suggested that there were rewarding employment opportunities in the safe and healthy climate of New Zealand.

Whether in response to such an article, or through word-of-mouth recommendation, several women graduates from the LSDE made their way to South Africa, India, Australia and New Zealand in the 1920s and 30s. Very little documentation of their careers has been found and, like many independent female music teachers, their work has passed unnoticed. Occupied for the most part in self-employed private piano or singing tuition in their place of residence it is rare to find advertising brochures. Several presented part-time classes in Training Colleges and conducted adult classes which attracted school-teachers, so their work should have had some influence on the next generation's attitudes to music and movement.

The first two Dalcroze teachers to settle in New Zealand

Jessie Benham (1901-not known), an LSDE graduate of 1923, arrived in Christchurch at the end of 1923. Benham had met New Zealander Allan Carlton Kain, from Christchurch, while he was studying Engineering in England, and married in 1927. She commenced Dalcroze Eurhythmics classes in Christchurch in 1924 and, in a report to the LSDE expressed her gratitude for the encouragement Professor Shelley had given her (DSGB Minutes, 1924). As she had been Driver's student in London for the past three years, and was in the same year group as John, it was likely she assisted with the public presentation given by Driver in February, 1924. The telephone directory entry stating 'Teacher of Dalcroze Eurhythmics,' lists her at 45 Chester Street, but no advertisements or public reports of her work have emerged. After her marriage she is listed in the telephone directory at 245 Montreal Street, and it is clear by the residential and the studio addresses that she continued teaching privately for some time, but no further information regarding schools visited, or recitals presented, has been found.

Eileen Francis Russell (dates not established), another young Englishwoman, passed her Dalcroze exams in London in mid-1924, and had been congratulated on also gaining her Licentiate in Aural Culture (Royal Academy of Music Archives). Russell would have known Benham, who was in the class year above her, as the LSDE was a small institution with only a dozen full-time students in each year group. No reason has yet been established for Russell's departure from London in August of 1925, and no more details have been found in New Zealand archives (*Journal of DSGB*, 1925; *LDTU Newsletter*, 1925). A brief announcement on the front page of the *Education Gazette* noted that Russell had commenced teaching Dalcroze Eurhythmics in Wellington (*NZEG*, December, 1925). In 1926 she conducted the first Dalcroze Eurhythmics instruction holiday course given in New Zealand which was held at the Training College Hall in Wellington from 25 to 30 January. An official preliminary notice was placed in the *Gazette* to the effect that -

> The Department has every confidence in recommending the class to the notice of teachers. Particulars regarding the entrance fee may be obtained on application to the Secretary, Education Board, Wellington, or to Miss E. Russell. 44 Konini Road, Hataitai, Wellington (*NZEG Supp*., 1925, December, p. 207).

For this course to be officially endorsed and partially administered by the local Education Board would have been of considerable assistance. More details of Russell's work will follow below.

The appointment of a Supervisor of Music Education in New Zealand

In 1926 the New Zealand Government took a step that would fundamentally change music education in the country. Sir Walford Davies, a leading English authority on music in education, was asked to suggest an appropriate person for the new position of Supervisor of Musical Education with the Department of Education. Edward Douglas Tayler (1886-1932), an English organist, choral and orchestral conductor, was appointed on Sir Walford's recommendation in April of that year (*Encylopedia of New Zealand*. 1966.). Coincidentally, Sir Walford's brother, Dr. E. Harold Davies, had been in Australia for many years as the Professor of Music at the Elder Conservatorium in Adelaide, and was a supporter of Dalcroze Eurhythmics in South Australia.

When Douglas Tayler arrived in 1926 he found two well-trained English graduates from the LSDE already settled in the country. From June 1926, until his departure five and half years later, Douglas Tayler wrote regular articles titled Musical Matters, for classroom teachers, in the monthly *New Zealand Education Gazette* (*NZEG*). He articulated his approach in chatty open letters, expounding his vision of planning and presentation in every aspect of musical education in a classroom. Of particular interest is the way he wrote about people's response to changes of rhythm, and the terms 'eurhythmics' and 'rhythmic work' appear in many of his paragraphs. He argued that 'movement will accomplish in a short time more than hours spent in lecturing a motionless class,' and suggested making body movements like rowing, stepping and swinging arms, and dancing to a song (*NZEG*, 1926, July, p. 109). Significantly, he remarked that -

> There is the whole beautiful system of Eurhythmics, ranging from the simplest to the most complex association of music and movement. Teachers should never miss any opportunity of seeing or learning something of this (*NZEG,* 1926, September, p. 140).

It is not known where he had experienced eurhythmics, but there were many opportunities for a music educator in Great Britain to observe the work Émile Jaques-Dalcroze.

It is notoriously difficult to describe what actually happens in a Dalcroze movement class, but Douglas Tayler makes several creditable attempts. He encouraged the use of some of the simpler Dalcroze strategies of careful listening, sometimes with eyes closed, and quick physical response to either a musical change of tempo or the use of the signal word 'Hopp'. He noted the inherent child-like humour that is present in such 'games' of stopping and starting, changing a walk to a run, suddenly moving forwards or backwards, the benefits of acquiring a steady skipping dotted rhythm and includes very sensible practical advice to the teacher-pianist such as avoiding too much sustaining pedal (*NZEG*, May, 1929, p. 78). It is well-observed and practical advice. Douglas Tayler frequently reminded teachers of the power of the experience of physical movement and the quality of vitality, that it invests in singing; the benefits that come from freely walking crotchets, 'twice as slow' minims, 'twice as fast' running quavers, the 'feel' of the time so well maintained when skipping. Recommending that teachers read the British journal, *The School Music Review*, he stressed the experience of purposeful movement, rather than aimless walking or ungraceful hopping, and urged teachers to have children make patterns with their steps on the floor, to notice what the music is doing, and 'melt' into shapes and design (*NZEG*, 1927, October, p. 157). It is through Douglas Tayler's commentaries that the activities of the

otherwise invisible first teachers of Dalcroze Eurhythmics in New Zealand have been traced in the 1920s.

A demonstration was given by Russell in 1927 with students of the Wellington Training College, Kelburn, and an excellent description of the work was given in Musical Matters.

> Eurhythmics may be defined as the interpretation of musical rhythm in action. It develops in the child aural perception of rhythm, pitch, and mood in music; the power of mental concentration; physical poise and control; gracefulness and love of beauty in sound and action; and it has been found to be of great benefit not only to normal children but to the nervous, unsociable and sub-normal. The use of eurhythmics in education is steadily growing (*NZEG*, 1927, November, pp. 177-178).

This demonstration was given on 24 November at the YWCA Hall, Wellington. The guest speaker was the Director of Education, T. B. Strong.

A newspaper cutting from New Zealand in Jaques-Dalcroze's personal *Presse* book, probably sent to him by Russell, described his work as 'this fascinating and too little known method' and devoted considerable column space to describe the work to be shown by Russell and the students from the Teachers' College at the demonstration. The journalist noted the development of self-control and concentration required and concluded that the idea of the combination of music and bodily movement is developing into a 'great science in which one thinks and acts with the least possible effort and loss of time' **(***Free Lance*, 16-11-1927).

It is probable that Wellington-based Russell would have been involved with an initiative taken by the Model Kindergarten in that city. In 1928 Enid Wilson (1896-1994), a former Principal of the Kindergarten College in Perth, was engaged to establish this new Kindergarten. Wilson had been a strong supporter of Dalcroze Eurhythmics in Western Australia and wrote home to colleagues that there was a 'good level of singing, clapping rhythms and action finger-play songs evident in New Zealand', and added that 'with the introduction of Eurhythmics next term we hope to benefit ourselves and therefore the children' (*WA Kindergarten Graduates' & Students' Newsletter*, 1929).

Two more teachers from London

The Dalcroze Society of Great Britain noted that 'Miss Whistler is now settled and teaching in Auckland, and Miss Houghton has sailed for a six-month lecture tour there' (AGM Report, 1927, December). Both women were older and had more teaching experience than either of the two younger graduates of 1923-24, Benham and Russell, and had been instructing teachers and adults for some years. It is noteworthy that the three teachers now settled in New Zealand had established themselves in separate cities. This may have been due in part to the planning shown by Ingham from the LSDE. In the case of one English graduate in Australia, a formal contract shows that the LSDE, through Ingham's careful financing, offered assistance with the fare for overseas travel, and a small but steady stipend, paid quarterly through Bank Draft, for such pioneering work to be accomplished. The monies were to be repaid on a planned schedule, and regular reports were to be made back to the London School. It clearly requires

the recipient to respect the work of colleagues and to agree to not jeopardize another Dalcroze teacher's livelihood (Rosenhain-Ingham Contract, 1929). It is likely that similar arrangements were in place with the English graduates who moved to New Zealand. The sudden death of Ingham in 1930 caused the almost immediate cancellation of these otherwise well thought-out arrangements, and in some cases meant that the recipient had to return immediately to England or lose the return fare altogether (Rosenhain-Weber Correspondence. 1930).

Dorothy Beryl Whistler (1889-1957), from London, departed for New Zealand in 1927 and her arrival at Auckland was welcomed by her colleagues, Benham (now Mrs. A.C. Kain) and Russell (Tingey, pp. 46-47). It is not known, however, whether they ever travelled to meet or work with her, or she to them. Whistler had already completed a Curwen Method teaching course and had been teaching piano since 1911, before participating in classes at the newly opened LSDE in 1913, which she attended on a part-time basis from 1914. By 1918 she had completed the required six months practice teaching and passed her exams in July that year. Her fellow class members had included Phyllis Crawhall-Wilson and Ann Driver, both of whom were at times on the staff of the LSDE. Crawhall-Wilson took the adventurous step of travelling to Sydney in late 1924, where she taught for some four years. Ann Driver, younger sister to Ethel, was from 1932 an important figure in the inaugural schools broadcasts of 'Music and Movement' for the British Broadcasting Commission (BBC) (Pope, in Southcott, 2007). Whistler was accustomed to presenting the work in public demonstrations and spent an active decade in London and several regional centres in England, before setting out for New Zealand.

In her attractive inaugural prospectus for her new life in Auckland, Whistler included several testimonials: Ingham noted she had been on the staff of the LSDE and Ernest Read, the Director of Music Studies at the LSDE, indicated that she was an excellent teacher, with a 'charming manner endearing her to all her pupils'. The brochure presented clearly worded information setting out the various classes and subjects she would be teaching (Whistler's Brochure, 1928). She was soon successfully established teaching adult as well as children's classes, presenting regular courses for kindergarten directors, working with student teachers, preparing holiday courses and teacher-refresher courses. The summer school in Nelson at which she taught, is reported as having attracted over three hundred teachers (*NZEG,* 1928, 0ctober, p. 174) and she was engaged to give a course of Eurhythmics at the Teachers' Refresher Course at New Plymouth, organized by the Regional Education Board during the year (*Journal of DSGB*, 1928, May, p. 18).

With some nineteen classes a week bringing in fees comparable to those in England, she reported to London that the financial return was quite satisfactory and that -

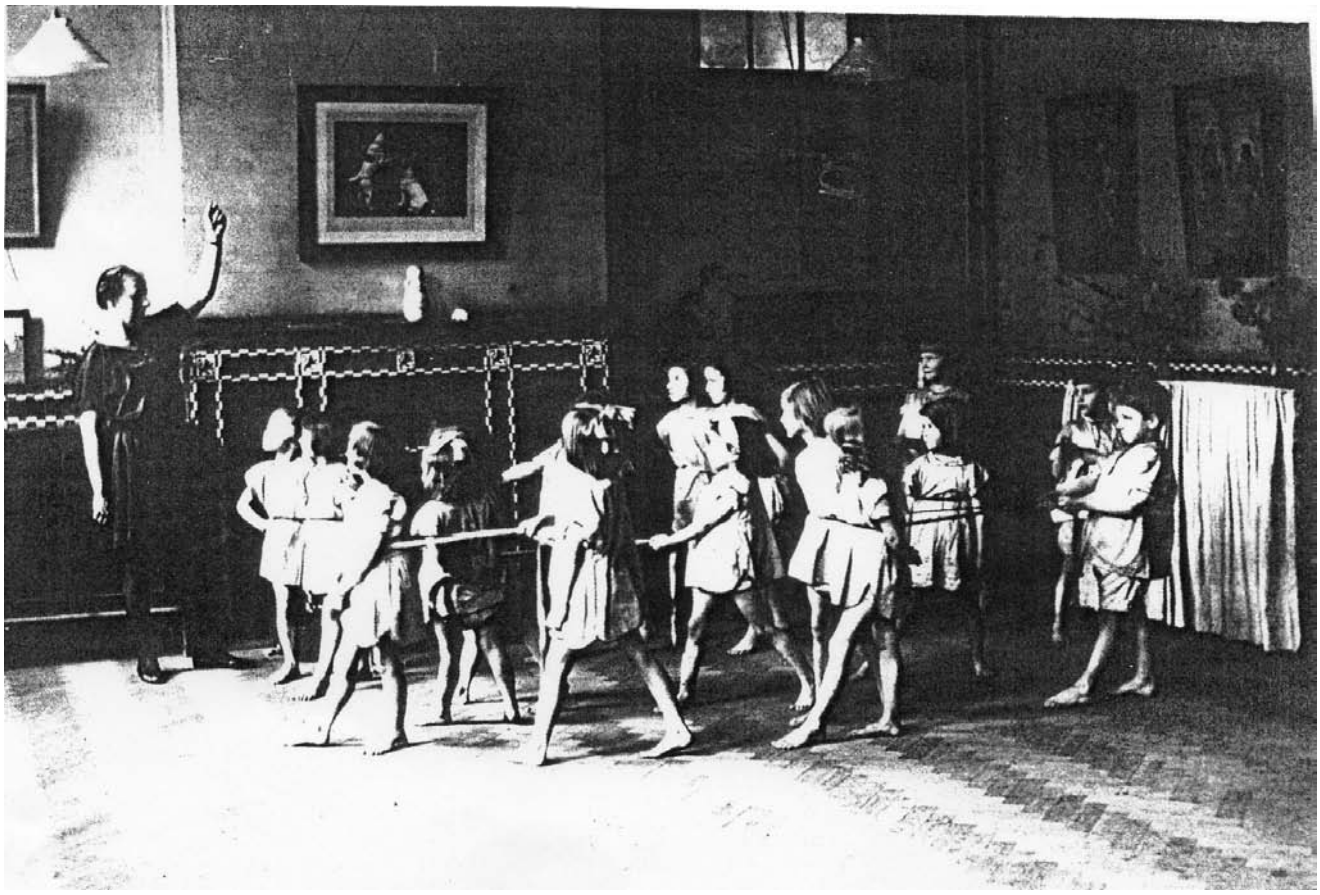
> at the end of last term each of my classes at the Diocesan High school took part in the School Concert. I did not have picked classes, but the whole class in each case. It was a great success and the Head was delighted and she is asking for some items from my classes at the Schubert Concert (*Journal of DSGB*, 1928, May, p. 18).

Her descriptions to fellow teachers 'back home' were indeed positive.

Whistler advised her London friends that the New Zealand Pen Womens' Musical Circle had requested her to give an evening presentation with a short talk on Eurhythmics and illustrations by adult pupils. The women writers must have been most interested as they requested another visit in May 1929, showing work with young children (*Journal of DSGB*, 1928, November, pp. 2-3). She had also presented a series of Dalcroze Eurhythmics classes at a teachers' holiday course where she was joined for Country Dancing classes by Muriel Searle, a teacher of folk dance from the Chelsea Physical Education Training College in London. Held in Auckland from Monday 26 to Saturday 31 August at Myers Park Building in Upper Queen Street, the fee for each course was £1.5s. (Supplement to the *NZEG*, 1929, July, p.139) Whistler's report to London added that 'it was a jolly week', that the teachers were all very keen, and many asked for the Course to be repeated in some future holiday period. The joint holiday course was repeated in 1930.

Whistler was again invited to conduct sessions at the 1929 Teachers' Summer School held at Oamaru from 14-25 January, although six months earlier the preliminary announcement simply noted 'Folk Dance and Eurhythmics would be taken by an expert' (*NZEG*, 1928, June, p 101). In 1930, the venue for the Teachers' Summer School was New Plymouth and was opened by the Hon. H. Atmore, Minister for Education. Professor Shelley gave the inaugural lecture on 'Idealism in Education' As early as the previous October there were already over one hundred and fifty registrations and a warning was issued that the school may be limited to two hundred to prevent it being unwieldy. It is pleasing that the advance publicity noted 'Beryl Whistler of Auckland, a Dalcroix [*sic*] Eurhythmic expert has also promised to give a course of eurhythmics. Her work is right in line with the most modern developments in education' (*NZEG*, 1929, October, p. 186). Whistler is quoted as stating that 'movements are themselves indications of understanding, just as words are indications of thought processes' (un-identified New Zealand newspaper, 4-V-1929, in Dalcroze's *Presse* book).

During 1929 Whistler asked Ingham in London, to find a suitable assistant to start work with her early in January 1930 (*Journal of DSGB*, 1929, November, p. 12). Muriel Howling was the person who came, but little is known of her other than that she was an LSDE graduate of 1929. It appears that she stayed less than three years for, by 1933, she 'had recently returned from New Zealand and was again living in London'. In the same issue of the London Dalcroze Teachers' Union (LDTU) newsletter Whistler reported that in late 1932, although some of her classes were affected by the general depression, she still had about eighteen per week (*LDTU News Sheet*, 1933, p. 15). A demonstration she presented with various age groups of the students, concluded with a Prelude and Fugue by Bach, 'worked out' by her senior girls, and imaginative scenes from Gluck's *Orfeo*, accompanied by the Diocesan High School Choir. The Auckland *Star* devoted considerable space to this event. It was part of the formal welcome to Miss E.R. Edwards, the new Headmistress, who gave a well-informed speech about the value of Dalcroze Eurhythmics. Edwards was a New Zealander who had returned from study and teaching experiences in Great Britain and is reported as saying that although Dalcroze Eurhythmics had often been thought of in New Zealand as a kind of dancing, it was really a musical training. Eurhythmics, she stated, had a wonderful effect in developing the young mind, for children learned more by 'doing' than they did by words (*Star*, 10-12-1932).



Another tour from a London teacher

In December 1927, the *NZEG* announced that Winifred Houghton (1882-1957), Dalcroze Eurhythmics lecturer from London would visit NZ and present a number of practical classes during 1928. It has not been established whether the initiative, or the funding, for the project was from the LSDE and Ingham, or from Houghton herself who travelled with her two sisters. It certainly received the enthusiastic local support of Douglas Tayler in New Zealand. Houghton, pronounced 'Howton', and known fondly as 'Howtie,' was an experienced exponent of the educational principles of Jaques-Dalcroze. She had taken Dalcroze classes in Germany, from late 1913 until July 1914 and completed her training at the LSDE in July 1916 (Tingey, p. 94). Houghton specialized in elementary school education, published a number of guides, manuals and musical support materials for the method. She tells of re-thinking her teaching approach when she realized that the small classes of ten or twelve interested children she had been used to, were very different from those experienced by the elementary school teacher dealing with fifty or more children (*Journal of DSGB*, 1938, 13-17). Houghton was frequently engaged in Eurhythmics classes for dance and drama enthusiasts both professional and amateur. As well as teaching for the Sadlers Wells Ballet School and the Old Vic Theatre School she spent much time with Village Drama Clubs. She provides an entertaining example as she describes a local farmer who said -

> I knows me words by 'art, an' I know 'ow to move me right foot, but remember me words AND move me right foot? No, that, I can't (*Journal of DSGB*, 1934, p.18).

Her recognition of the power of rhythmic training in co-ordination is captured with her customary good humour.

In 1928 she was on long-service-leave from the Gipsy Hill Nursery Training College in London. She had been an inaugural staff member appointed in 1917 by the progressive Principal, Australian kindergartener Lillian de Lissa. Houghton was Music Lecturer until her retirement in 1949, when her Dalcroze colleague, Crawhall-Wilson, who had been an assistant lecturer for several years, was appointed to the position.

In New Zealand it was arranged that Houghton would take teachers' college classes in Dunedin and Christchurch. She would also take private classes for a fee of £1.11.6 for ten lessons of one hour each. The Dunedin visit was made in March, followed by Christchurch, 10 April to 5 May, Wellington, 14 May to 2 June and Auckland 11 to 30 June. A practical teacher, Houghton believed that a well informed general elementary school teacher could 'pass on the spirit' of the rhythmic experience, and that it acted on children 'like a central heating system, affecting all aspects of their learning.' These words of Émile Jaques-Dalcroze are acknowledged in one of Houghton's booklets, *Eurhythmics*: *A scheme of work for children aged from 4 to 14*. She was an ideal ambassador for the Method.

During the months Houghton spent travelling and teaching in New Zealand, Douglas Tayler found it necessary to clarify some perceived misunderstandings of the professional relationships between Houghton and the three women already teaching Dalcroze Eurhythmics in the Dominion. He stressed that all four were graduates of the LSDE but some people thought that the 'eurhythmics' of Houghton and of Russell were different in some way. Not so, said Douglas Tayler, who pointed out that small classes for specially interested musical student teachers, such as those at the LSDE itself, and the work of Russell's students in Wellington Training College, were different to large classes in elementary schools like those arranged by Houghton for teachers 'with slender musical ability.' The class demonstration she had given with untrained children who had never seen her until that day would of course differ to a beautiful demonstration prepared by trained students. He was at pains to acknowledge the excellent work already achieved by Kane [*sic*] in Christchurch, Russell in Wellington and Whistler in Auckland, and he encouraged local teachers to approach these people for further instruction. He noted diplomatically that, at Houghton's request, the Auckland Training College course had been transferred to Whistler, and confirmed that Wellington Training College had been omitted due to the existing engagement there of Russell (*NZEG*, 1928, July, p. 108). This, in effect, left more time for Houghton to offer sessions in association with various Regional Education Boards.

Douglas Tayler referred to the fine work of Russell at the Wellington Training College and also the 'delightful teaching of Miss Hurst, herself a pupil of Miss Houghton, who recently visited a number of schools' (*NZEG*, 1928, May, p. 65). No further information about this teacher has been located to date. Mindful of the fact that much of the publicity about Dalcroze Eurhythmics featured photographs of young women in bare-feet wearing Grecian style tunics, he declared that -

> the hope that the day is not too far distant when we shall realize the enormous value musical and eurhythmical training will have for boys, and cease to regard it as an essentially feminine study. The power of concentration, of mental and physical poise, of graceful movement, of sensitiveness to sound and rhythm, of self-forgetfulness and self-control which is engendered by this association of music and action would indeed be a valuable asset for every male member of human society (*NZEG*, 1928, May, p. 33).

Such an optimistic declaration raises the problem of the availability of suitable teaching qualifications for a country so far from English or European training courses.

Douglas Tayler attended the 1929 International Music Educators' Conference in Lausanne and reported that both of Jaques-Dalcroze's demonstrations were delightful, and that he was able to convey personally, 'the greetings of all his ex-pupils in New Zealand to M. Jaques-Dalcroze'. He noted that he was one of three from New Zealand among the four hundred participants, mentioning Miss C. Prosser of Auckland and Mrs. Carey-Hill of Christchurch. Douglas Tayler noted the benefits of the eurhythmics he observed during his stay in England following the conference, especially the enthusiasm of the staff at one such school in London's East End where it was the basis for training students with limited abilities (*NZEG*, 1930, March, 32-33). Douglas Tayler left New Zealand in 1931 having accepted a position in San Francisco after five and a half years in New Zealand. He died there only a year later after a short illness. News of his death in 1932 was received by his former colleagues with shock. They acknowledged the tremendous boost he had given music education in the country and acknowledged the *Dominion Song Books* and *A Complete Scheme of School Music Related Human Life* as part of his legacy (*NZEG*, 1932, September, p. 153). The first of the Song Books was published in 1930 and his text book represents an optimistic and encouraging work approach for general teachers. There is no doubt that Douglas Tayler endeavoured to promote Dalcroze Eurhythmics as an educational tool and provided helpful support for the several Dalcroze Eurhythmics teachers in New Zealand.

Jean Emily Hay

When Houghton returned to England in 1928 she was accompanied by Jean Hay from Christchurch, to whom she had awarded a Scholarship to the LSDE tenable for three years full time study. This valuable incentive did not, however, include the considerable travel or living costs. Hay (1903-1984) was born in Collie, Western Australia, where her father was a minister of the Methodist Church. He was transferred to New Zealand in 1911 and Hay was educated there in Auckland, Dunedin and Timaru (DNZB, 2007, online). She attended the Christchurch Training College for two years, graduating with a good report, and became interested in the teaching style at the Normal School where student teachers had their practice teaching sessions. Hay joined the course in London in October 1928, graduated in July 1932 and returned to New Zealand (Tingey, p. 47). Unfortunately, the economic depression of the 1930s defeated Hay's aim of becoming a specialist in Dalcroze Eurhythmics for Infants Schools in Christchurch and she joined the general teaching staff.

Dorothy Baster, the Infants Mistress whom Hay observed using rhythmic movement, was also affected. She had commenced broadcasting music sessions for 'Juniors' over the local station in

Christchurch late in 1931, even though the provision of general national support for school broadcasts was financially precarious. Several months later the Department advised teachers that due to depletion of staff they would no longer be able to continue weekly broadcasts but hoped the work could be resumed in the future time (*NZEG*, 1932, March, p. 36). Baster, is briefly but favourably mentioned in recollections of the College as one of the few who mentioned the new trends in education then prevailing overseas (Fletcher, 2001, p.106). Fortunately, the Christchurch programme survived and developed and Baster appears to have been happy to have Hay collaborate. More information is sought about Baster's career.

Hay also received the support of Shelley, and her career moved into the area of educational broadcasting. By 1933 she was presenting *Rhythm for Juniors* and shortly after, *Rhythm and Story-time*. Broadcasts by staff were seen as evidence of important new developments in education. Shelley had been involved in broadcast talks to schools from the mid 1920s, and his own career changed direction in 1933 when he became the first Director of the New Zealand Broadcasting Service. Outlines for the *Rhythm for Juniors* sessions were at first printed in the *NZEG*, then in the weekly *NZ Radio Record* (1932-1939). Viewing several photographs of children in movement poses from this source to a librarian at the Turnbull Library music archive at Wellington in 2006, he said, 'Oh, I remember doing that sort of thing at school! It must have been in the late 40s. I hadn't connected the name, Hay, but as soon as I saw the children in those actions I knew I had done it!' Disappointingly, the children in the photographs are anonymous.

Hay had been a student of Ann Driver at the LSDE and Driver's improvisation and work with young children were well known to the students there. It was Ann Driver whom the British Broadcasting Commission (BBC) approached to pioneer radio broadcasts in Music and Movement which commenced in 1932. Her 1936 book, *Music and Movement*, features illustrations showing various musical tasks very similar to the poses in Hay's photographs. It is noteworthy that South Australian, Heather Gell and West Australian, Jean Vincent had Ann Driver's inspirational piano improvisation classes in the 1920s at the LSDE. They also became broadcasters in the late 1930s and early 40s and presented programmes for the Australian Broadcasting Commission (ABC) including *Music Through Movement, Lets Join In, Let's Listen, Folk Dance for Schools* (Pope, 1994). Hay's broadcasts continued until 1958, Gell's until 1959 and Vincent until 1969. These programmes were a fine legacy of the work of a teacher at the LSDE and a rarely acknowledged source of the world-wide spread of the influence on countless teachers, children and parents, of the original ideas of Jaques-Dalcroze. Initially he was not only sceptical but quite adamant that his approach could not be treated in such a remote manner when a teacher could not see the pupils' response (Correspondence, 1934, IJ-D Archive). It may have taken some years for him to acknowledge that there were benefits and real power in listening 'over the air' in the vast distances of other lands where few teachers had the skills of music at their fingertips.

A survey of *Rhythm for Juniors* was undertaken by NZ Education Broadcasts, in 1953. Reports reveal a variety of teachers' responses: one states 'children were delighted in listening to Miss Hay', another says 'her voice is a little old, but when she has used a singing rhyme, the children readily imitate.' Another school reports that 'the children followed the movement beautifully but, for some children the stories were difficult, as the children only speak Maori at home' (Broadcasting Files, NZ National Archive, AADL/399a). Hay herself acknowledged that by the

late 1950s she was perhaps becoming 'a little stale'. She sought to have younger musical colleagues involved to give the programmes a fresh approach (*NZ Listener*, 04-07-1958).

Hay served on many syllabus revision committees in reading and mathematics as well as music and movement for early childhood. Whilst serving as the Infants Mistress at Cranmer Square School she was engaged as a part-time lecturer at the re-opened Christchurch Teachers' College by 1935, where Ernest Jenner was Head of Music, and from 1949 was a full-time staff member there. Hay was well regarded and described as a friendly, outgoing, cheerful and capable educator who was also involved in music lecturing for the Kindergarten College, where for several years in the 1960s she was the assistant principal (DNZB, 2006, On-line). She was active with the NZ Playgroup movement and as supervisor of Sunday Schools for the Methodist Church for over forty years she stimulated interest in the use of music, movement and puppetry in training work (*Press*. 18-02-1984).

Concluding comments

By the close of 1934, a decade after the first demonstration of the Dalcroze work in Christchurch, there were apparently only two practising Dalcroze Eurhythmics teachers in New Zealand; Hay in Christchurch and Whistler in Auckland. Unfortunately, little more information has been found about Russell and it seems likely that she may have lost her College teaching position during the economically straitened times of the early 1930s when the Wellington College was closed. (*DNZB*, Jenner, Online, 2006). Kain is believed to have moved to Wellington but no further information of Dalcroze teaching there has been confirmed. Information on the length of the New Zealand teaching careers, or the dates of their probable return to England has not been determined. Brief notes from an account of overseas teachers prepared for the Dalcroze Society in London indicate that English women Joan Raeside (née Wright) and Josephine Penn taught in New Zealand from the 1940s and Gabrielle Whitehorn was teaching there in the late 1950s. A teacher trained at the New York Dalcroze School, Ian Grey-Smith, conducted classes in Dunedin during the 1960s (Tingey, p. 47).

There may well be others whose work has not yet been recorded. It would be a useful historical research topic to be followed by an overview, tracing links and perceived influences on musical associations and teachers, physical educators and the development of dance in New Zealand. A future researcher could make a valuable contribution to a study of the far-reaching effects of the innovative moves taken by Émile Jaques-Dalcroze well over a hundred years ago.

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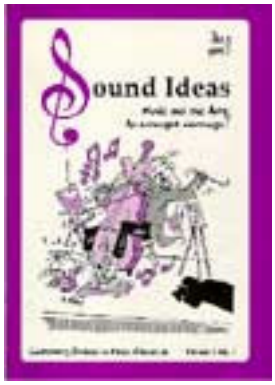

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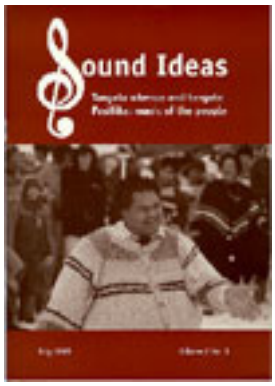

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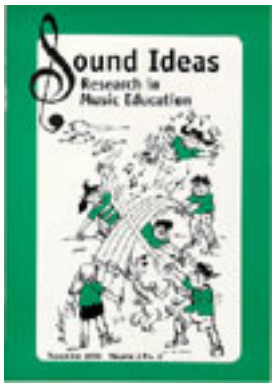

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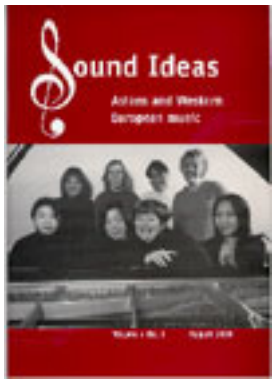

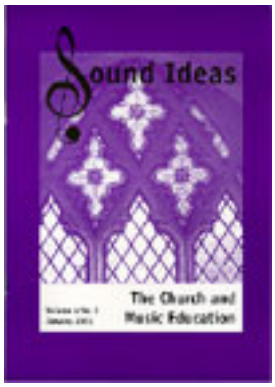

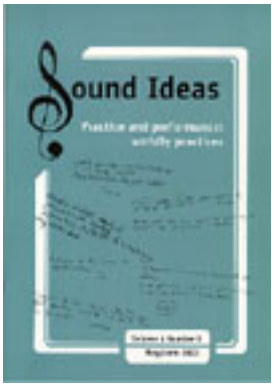

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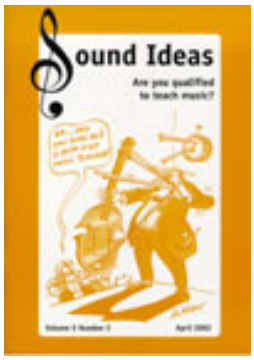

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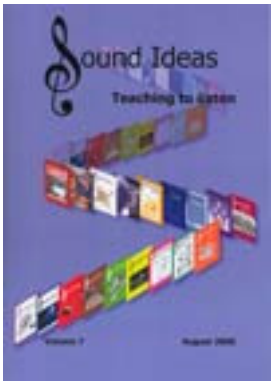

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The next issue

As stated in the introduction to this issue, Volume 9 No. 1 will be the second of the two issues devoted to articles that have arisen from papers given at *Il est bel et bon*, the combined conference of MERC and ANZARME held in Akaroa in July 2009.

Vol. 9 No. 1 is being edited by Roger Buckton and is planned for publication in April 2010.

Invitation to contributors

Researchers are invited to submit articles for consideration for future issues of the *e-journal of Studies in Music Education.* Please see the MERC website for details on how submissions should be made.