A HISTORY OF MUSIC EDUCATION
IN NEW ZEALAND STATE
PRIMARY AND INTERMEDIATE SCHOOLS
1878-1989

A thesis submitted in partial fulfilment
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by
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Chapter Five
1950 -1968
The growth of school music

"music is firmly established as an integral part of the school curriculum."\(^1\)

5.1 Introduction

This 18-year period was dominated by the National Party except for one term when Labour was voted back into office from 1958.\(^2\) When the National Party took office in December 1949, they inherited an educational system in which school music had not been particularly well served. Robert Chapman comments:

The underlying changes in the golden 1960s were social rather than political, technological rather than legislative, individual rather than public….The tertiary education boom, television, and the contraceptive pill were transforming family and personal relationships as well as the method by which politics were perceived. Government expenditure underwrote the surging development of health and education…\(^3\)

In chapter one section 1.2 it was pointed out that the influence of English music education endured for many years. It is in this period that we begin to see a development of a more innovative approach which was more eclectic in its character.

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5.2 The perception of school music

This chapter will examine the role played by the Department of Education to determine why effective school music programmes continued to rely on individual teachers. The Department promoted music education in a number of different ways. The most significant actions were the appointments of a National Adviser of School Music, W.H. Walden Mills in 1958 and a team of music advisers who provided support for teachers. There were numerous in-service courses, assistance from the music advisers and informative broadcast programmes, nevertheless school music was still viewed as a peripheral subject.

Several inspectors claimed that many schools had an unsatisfactory music programme due to the paucity of specialist teachers. An Invercargill inspector remarked: "in comparison with other subjects in which specialist assistance is available, progress in music tends to lag behind because of the lack of specially trained advisers."4 In Hawke’s Bay the inspector believed that specialist teachers "would be of considerable value in developing a love and appreciation of music and in increasing the skill of those responsible for instruction in our classrooms,"5 while an Auckland inspector asserted that "many teachers would profit from the assistance or guidance of the services of music specialists."6

Specialist music teachers were a rarity in the early 1950s since third year trainees had been restricted to a limited choice of specialist subjects from 1948, with music no longer offered at this level. In the same year this action was taken a Consultative Committee on the recruitment, education and training of teachers was set up by the Minister of Education. Their report, published in 1951, recommended that the third-year music programme be resumed "as soon as practicable."7

The cessation of the third year music programme was also a cause of concern for the delegates at a Conference of Dominion Music Teachers in 1950. A unanimous resolution was conveyed in a letter to the Director of Education, from the Registrar of the Music Teachers’ Registration Board of New Zealand:

That the Government be requested to appoint a Director of School Music, and to accelerate the provision of music specialists for all Primary and Secondary Schools. To this end reinstatement of third year trainees in music is desirable.8

The letter stated that several schools in different districts had “no music specialists of any kind,” while a reference was also made to the “excellent work done by the late Mr. Douglas Tayler,” as Supervisor of School Music. Owen Jensen also believed that primary school music was held back by the fact that teachers were not appointed as music specialists: “a school is dependent, therefore, on being able to secure a general teacher with music qualifications.”9

The 1953 New Zealand music syllabus recognised that some teachers felt inadequate to the task of teaching music, but if the music programme was “sufficiently rich and varied,” a teacher “who professes to have no ability in music will find something in which he is interested, and in which he can participate with the children, and become a learner with them.” The crucial element for a successful music programme was the teacher’s interest in the subject, “whether he sings or plays or whether he does neither.”10 It was the first time that a syllabus acknowledged that the teacher’s attitude was a significant factor.

Following an extensive overseas tour to investigate music education in British schools, Charles Martin, one of the founders of the primary schools music festivals in Christchurch, pronounced that there existed a “healthy” standard of music in New

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8 The Registrar, letter to The Music Teachers’ Registration Board of New Zealand to The Director of Education, 5 June, 1950. From E2 e/44/1/2 part 2, 1953/32a, ‘Music in Schools,’ 1945-53. NA, Wellington.
Zealand schools. He ascribed this to “the enthusiasm of the teachers concerned with the training of choirs and instrumental groups,” which “gives a good foundation.”\textsuperscript{11} While the level of interest in music undoubtedly affected a teacher’s motivation in teaching the subject with any degree of success, several official reports indicated that school music in New Zealand only flourished when teachers had skills and ability. Wanganui inspectors stated: “Wherever skilled teachers of music have been placed in schools, the love of music and quality of the singing have advanced wonderfully,”\textsuperscript{12} while Wellington inspectors asserted: “Music as a subject is being taught courageously in all our schools with varying degrees of success depending largely on the specialised training and enthusiasm of the individual teacher.”\textsuperscript{13} Similarly Invercargill inspectors commented:

Where teachers themselves have a real interest in music and can sing or play, this subject is well treated as an integral and most enjoyable feature of the school programme. In large schools such teachers specialize to some extent.\textsuperscript{14}

While some teachers achieved success with school music, in a letter to Frank Callaway, Vernon Griffiths described the woeful state of music education in 1954:

It is as hard as ever to make any impression here on the leaden mountain of complacency and indifference. The difference seems to be that they want to go ahead in Australia, while they don’t want anything new in New Zealand. Take away “new” and “Zeal”, and you have taken away a lot!”\textsuperscript{15}

Indeed the small number of candidates taking music for school certificate in the early 1950s in comparison to other subjects was possibly a reflection of the “woeful state of music education” described by Griffiths. Had music been fostered in primary and

\textsuperscript{11} C.L. Martin, \textit{National Education}, 2 July, 1956, p.223.
intermediate school, perhaps secondary school music would have attracted more student interest.

**TABLE 10**

School Certificate Examination Entries in Subjects associated with the Core Syllabus 1950-1952\(^\text{16}\)

<table>
<thead>
<tr>
<th>Subject</th>
<th>1950</th>
<th>1951</th>
<th>1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>9,430</td>
<td>9,692</td>
<td>10,570</td>
</tr>
<tr>
<td>Geography</td>
<td>5,694</td>
<td>5,869</td>
<td>6,397</td>
</tr>
<tr>
<td>History</td>
<td>5,063</td>
<td>5,135</td>
<td>5,446</td>
</tr>
<tr>
<td>Drawing and Design</td>
<td>972</td>
<td>1,034</td>
<td>1,093</td>
</tr>
<tr>
<td>Music</td>
<td>200</td>
<td>209</td>
<td>224</td>
</tr>
</tbody>
</table>

The Director of Education, C.E. Beeby, acknowledged in 1955 that school music was still the least consistently taught subject in the curriculum:

Of all the school activities, music is, perhaps the one that leaves the inspectors of schools and other observers least satisfied. The fine work being done in some schools serves only to emphasize the limited success of many others. Progress over a wide front can hardly be expected until new kinds of help can be brought to the large number of teachers who, though not without some interest in music, lack any special gifts for teaching it.\(^\text{17}\)

A Taranaki inspector believed several areas needed to be addressed:

(a) An investigation to discover the causes of the widespread lack of confidence displayed by teachers recently from Training College in the teaching of music in the widest sense.

(b) The issue of a complete scheme in music for Primary Schools together with measures for its implementation.

(c) Refresher Courses to aid teachers in the interpretation and use of the Scheme.

(d) The re-establishment of specialist training in music and with it a considerable increase in the number of music specialists for both primary and post-primary schools.\(^\text{18}\)

\(^{16}\) *AJHR, E-2*, 1953, p.11.

\(^{17}\) *AJHR, E-1*, 1955, p.31.

5.3 Department of Education Initiatives

While Department of Education officials made no attempt to address the fundamental reasons for teachers' lack of confidence, they did address the other points raised. They also introduced other initiatives to provide "new kinds of help."

5.3 (a) Music lessons out of school hours

One of the first actions taken by the Minister of Education, R. Algie, was in relation to the practice of music lessons out of school hours. On 6 April 1950, a memorandum was sent to Beeby, the Director of Education:

I am not favourably impressed with the attitude taken up by school authorities where parents have made special requests in the educational interests of their children. The most recent instances concern music lessons outside of school but during school hours... The policy of my Government is that the Education system should recognise its responsibility to parents by respecting their wishes, not only in the large, but in individual cases. I intend in administering my portfolio to stress the principle that Education is for the pupil and not the pupil for Education, that the State's duty is more important than the State's right. An immediate practical step is to ensure that the Education Act and regulations are interpreted for the pupil's widest benefit and in the direction of his parents' wishes, where these are made known.19

Algie requested that this matter could be resolved by "sympathetic administrative action," but if this proved to be too difficult, a "suitable amendment to the Act" should be made to remedy the situation. The important message conveyed in this memorandum, was the need to put the pupil's best interests first. While it is possible that the Minister was responding to representations from parents in affluent areas such as Fendalton in Christchurch and Remuera in Auckland, it is also possible that had music been a low priority, Algie may not have acted in such a resolute manner. Beeby subsequently sent

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notices to the secretaries of all Education Boards informing them that Section 59 (3) of the Education Act, 1914, enabled Headmasters to allow a pupil to leave school before the close of the school day:

Teachers have full authority therefore to allow pupils reasonable time during school hours to attend lessons in music if they cannot be given outside school hours. Some teachers have allowed pupils permission to leave school early for this purpose and the Hon. Minister desires this practice to continue.\(^{20}\)

5.3 (b) Grants

In Dunedin the enterprising George Wilkinson initiated a lending library scheme at the Training College whereby music was made available to all teachers in Otago and Southland, and to all students in training. The Department of Education gave “generous grants” which enabled the library to build up a collection of textbooks of songs for all grades of work and of piano music suitable for use in conjunction with lessons on rhythmic movement. In most cases only one copy of each text book or song book was purchased, while “donations from the profits of the various schools’ festivals provided funds to supplement that portion of the library grant normally spent on music.” In 1957 the library contained over 600 sets of songs, with approximately 36 copies in a set, and six kept in reserve as replacements. Schools were provided with 30 copies of each song so that they could be shared round a class.\(^{21}\)

However Dunedin was the only city that had this facility for teachers during the 1950s, while in 1963 a national music reference library for primary teachers was established for the first time.\(^{22}\)


\(^{22}\) *National Education*, 1 April, 1963, p.110.
5.3 (c) Ramsay Howie’s work in schools

In 1955 the Auckland Training College music lecturer, Ramsay Howie,\(^23\) was freed from some of his college duties, to “pioneer work in several schools in the development of a more creative approach to music.”\(^24\) Based on his experiences, Howie described various ways in which singing and instrumental playing could be used creatively. On assessing the impact of the revised music syllabus, Primary School Syllabuses Music,\(^25\) a Christchurch inspector believed that “much more is needed to stimulate the majority of teachers to take a genuine interest in practical, creative, and joyous music making.”\(^26\) Since the syllabus had been divided into sections under the headings: Voice Management, Ear Training, Recognition of Rhythm, and Rhythm Training, teachers who lacked experience and who felt intimidated by music, may have benefited from Howie’s ideas and teaching. (See Appendix 22, p.492 for some details of this syllabus).

ILLUSTRATION 42
Ramsay Howie’s Suggestions for School Music

Some of his suggestions included:

For the Junior School:

- Chanting or singing names and addresses; numbers...health slogans...singing improvised tunes for...skipping, running, walking, and other rhythmic movement. Improvisation of rhythms on drums, tambourines, etc...to accompany movement, or without it. Making tunes

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\(^{23}\) Ramsay Howie was appointed as a music lecturer in the Auckland Training College in 1940.


\(^{25}\) New Zealand Department of Education, Primary School Syllabuses Music, Department of Education, Wellington, 1958. (Note: Although the date of this publication was 1958, the syllabus was implemented in 1953). The average ages of children in public primary schools at 1 July 1953 were: Std. 1 - 7 years, 11 months (boys); 7 years, 10 months (girls); Std. 2 - 8 years, 1 month (boys), 8 years, 9 months (girls); Std. 3 - 10 years (boys and girls); Std. 4 - 11 years, 2 months (boys), 10 years, 11 months (girls); Form 1 - 12 years, 2 months (boys), 11 years, 11 months (girls); Form 2 - 13 years, 1 month (boys), 12 years, 10 months (girls); Form 3 - 14 years, 6 months (boys), 14 years, 1 month (girls). (AJHR, E-1, 1954, p.41).

for verses supplied, and for their own ‘poems’...Dramatizing stories, but singing the dialogue instead of saying it... 27

For the Middle School, Standards 2 to 4:

Little pieces of musical athleticism begin to be enjoyed at this stage. How many seconds can you hold a note? What is the highest note you can hold for three seconds? ... What vowel sounds carry furthest? ‘Glider-flights’ or ‘kites’ in which the voice takes off on a low note, and explores the upper register in flights of sound... Dramatic dialogue set to music... Movement to music e.g. walking tunes for going into school composed by pupils and played on any collection of instruments available... Folk dances may be attempted, using, for example movements imitative in a formalized way of some of the popular games like football and tennis... Original songs for occasions... fragmentary melody or chant for practical use: newsboy calls, rhythmic rowing chants for coxwains... Recorders (or violins, or whatever instruments is being taught). From the first lesson, rhythmic improvisations on one note; invention using both melody and rhythm, as new names are learnt. Instrument-making. 28

Intermediate School Class:

Writing their own rhythmic inventions, realizing that they have to restrict themselves to what they are able to write... Writing original melodies in crotchets using only notes they are sure they can locate on the stave and reproduce... Writing short original melodic fragments, using minims, crotchets, and quavers. They invariably find it hard to think within the restrictions of what they are capable of getting down on paper... Writing melodic fragments for their neighbours to read... Use a fairly low-pitched note as a sustained ‘drone’... Invite free improvisation by second voice or instrument beginning and ending on same note as drone... The accompanying of spoken poetry, oratory, or mime with background music... Incidental music to accompany drama. Talented children will want to write theirs. Discuss parallels with film music. Beginning with standard music type-words like andante, allegro, grave... Instrumental or vocal music indicative of these concepts... Theme-music for well-known literary or dramatic characters: Mr. Pickwick, Toad of Toad Hall, Pooh Bear... Similarly with their own dramatic characters in original play-writing. 29

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29 R. Howie, 1956, p.28.
In Howie's approach, the basic elements of the more formal music syllabus were an integral part of his teaching. He pointed out that his material was:

...supplementary to other music activity, taking its place as the first of the trinity mentioned in our Syllabus: 'If music is to flourish, we must train children to create music, to perform it, and to listen to it.'

Since E. Douglas Tayler had first suggested that music learning experiences needed to incorporate creation, performance and listening, it can be seen that his influence was still manifest in the 1953 syllabus. Howie's musical activities focussed on creative fun with music through composing, performing and listening according to the age level of the children. However his main emphasis was on providing children with various opportunities to improvise melodies through singing and playing instruments. His use of literary characters, poetry, health slogans or dramatic dialogue to inspire composition was an added dimension to the suggestions given in the 'Invention' section of the 1953 syllabus:

Free, unwritten invention, generally with words (e.g. singing questions and answers, teacher and child alternating) is never a difficulty. ... The child should invent and write down tunes as he learns new sounds in the stages of music reading, e.g. tunes based on: d - s; d - s - d'; d - m - s - d'; d - m - s - t - d'; etc.

Howie further extended children's musical development by using movement combined with composition, as in the walking to music exercise, while his use of tennis and football movements in folk dancing may have aroused interest in children who enjoyed these particular sports. The syllabus stated the importance of movement to music: "[it] aims not only at increasing the child's aural perception and sensitiveness to sound, but also at giving a means for the direct expression of music through physical movement." However the syllabus stated that musical improvisation should be employed by the

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30 R. Howie, 1956, p.25.
teacher: "Ideally, the teacher should be a competent pianist able to improvise satisfactorily." The use of keyboard improvisation to accompany movement had been propounded by Dalcroze to develop motor-tactile consciousness. The reality was that while some teachers may have been able to play simple tunes from a music score, they may not have been able to improvise.

The possibility of children playing their own original music for the purpose of movement was not stated in the syllabus. In his book *Intermediate Schooling in New Zealand*, published in 1964, John Watson observed that creative music-making was "still in the experimental stage and confined mainly to the junior school." In the intermediate schools music "consisted largely of the performance of other people's compositions".

An additional innovative approach was Howie's idea of discussing film music as a parallel with drama. There was a wide range of film material to draw from, including box office successes such as: *On the Waterfront* (1954) with music by Leonard Bernstein, *2,000 Leagues Under the Sea* (1954), *The Dam Busters* (1955) and *The Ten Commandments* (1956). How the music enhanced or detracted from the drama may have created an interesting discussion while also stimulating ideas for original composition in this medium.

While the music syllabus did not refer to music composed specially for film, a list of film titles on the subject of music was included for the first time, specifically aimed at increasing school children's knowledge of the classical music genre:

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33 New Zealand Department of Education, 1958, p.17.
Chapter Five 1950-1968
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ILLUSTRATION 43
List of Film Titles from the 1953 Music Syllabus

*Instruments of the Orchestra:* Malcolm Sargent introduces twenty-six instruments of the orchestra and conducts Britten's Variations composed for this film (22 min).

The following five films illustrate all the instruments of the orchestra:

- **String Choir** (11 min)
- **Woodwind Choir** (11 min)
- **Brass Choir** (11 min)
- **Percussion Group** (11 min)
- **Symphony Orchestra** (11 min)

*Children and Music.* New Zealand National Orchestra plays *Fingal's Cave Overture* and *Handel in the Strand* at a concert for children in Wellington (11 min)

*Children's Concert.* Ottawa's Saturday concert for children. The conductor describes the instruments and explains the music (40 min)

*Toronto Symphony No.1.* *Jamaican Rumba* (Benjamin); *St. Malo* (MacMillan); *Overture to Colas Breugnon* (Kabalevsky). Good recording with shots of individual instruments (11 min)

*Toronto Symphony No.2.* *Symphony in B Minor* (Pathetique) third movement, (Tchaikovsky) (10 min)

*The King's Musick.* Training military bandsmen at Kneller Hall, London (22 min)

*Music in Wartime.* Cara Hall, young New Zealand pianist, plays Tango by Albeniz and Chopin (6 min)

*Story of a Violin.* Canadian boys see a violin made (colour, 22 min)

FILMSTRIP (Available from filmstrip libraries and for purchase from the National Film Library)

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Music Through the Ages illustrates the instruments of the orchestra and the development of music (53 double frames, captions and notes)

All films were available from the National Film Library. In an article in praise of the New Zealand music scene published in the Australian magazine *Overland* in 1958, Margot Milner stated that the high level of musical appreciation found in New Zealand was the result of:

…the extraordinarily high level of systematic musical appreciation courses in the schools. A very large sum of money is set aside for a special department of the Education Ministry for the collection of long-playing records and film strips and their distribution to schools throughout the country so that the youngest children in the most rural areas have opportunities of hearing and getting to know the master musicians and the master-pieces of great music. It is probably one of the most remarkable free organisations of its kind in the world.  

However, Milner’s glowing view of the state of music appreciation in schools was very different from Walden Mills’ comment in 1962: “Music in New Zealand schools has, until quite recently, been predominantly choral. Instrumental tuition, organised music listening and music reading have been sadly neglected.” Although about 90 films on musical topics were found in the National Film Library catalogues, Watson claimed that few intermediate schools made use of the films and film strips on music teaching. This was perhaps attributable to the sound quality, described by Walter Harris as “a little disappointing… On the other hand it is a big advantage to be able to show pupils what an orchestra and its instruments are like or to see a famous artist in action.” Watson also observed that other resources like the tape recorder and the long-playing record were seldom used by intermediate schools. It is possible there was not sufficient interest in

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40 There were 74 intermediate schools and three intermediate departments of schools in 1964. (*AJHR, E-J*, 1970, p.51).
42 J. Watson, 1964, p.189.
music, or it was not considered important enough in the curriculum to warrant borrowing musical resources.

While there was no official report of which schools borrowed records, 1,828 more records were issued from the Gramophone Record Library in 1966 compared to 1965. A further 675 records had been purchased during 1966, making a total of 2,455 titles with 4,572 copies. Perhaps the increased interest in this resource was due to the influence of the music advisers who had begun providing specialist support in the 1960s. (Further discussion concerning the music advisers is found later in this chapter).

5.3 (d) Teacher training

While a Christchurch inspector described teacher training as “extremely good,” and of particular benefit to students who were “naturally gifted with musical ability and especially those able to play a musical instrument,” he also observed:

Those not so endowed find the technicality of the subject a severe handicap. Without that background of practical knowledge, acquired from learning to play an instrument, theory is to them largely meaningless. They increasingly feel their incompetence as their training proceeds. As teachers, they make every endeavour to avoid taking lessons in music.44

Hugh Findlay, Chief Inspector of Primary Schools with the Canterbury Education Board,45 remarked on the situation in Canterbury schools:

It is regrettably an inescapable fact...that there are in our schools far too many teachers who, believing that they have no real musical aptitude, are content to give no more than quite nominal attention to this important area of the curriculum, with the result that a significant

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number of our pupils are passing through the primary schools without any real opportunities of experiencing the cultural impact of a sound musical education.\textsuperscript{46}

An Auckland inspector asserted that the amount of time devoted to music tuition in a two-year college course was not sufficient for student teachers to gain confidence to teach it successfully, unless they had previously been taught privately.\textsuperscript{47} Discussion in previous chapters revealed that many teachers entering the training colleges had either experienced no musical instruction, or received only a minimal amount as school children. According to Bartle's research on music in Australian schools, a similar problem existed in Australia in the 1960s. Based on preliminary testing of new college entrants in 1965, one college lecturer revealed that 75 per cent of new entrants knew nothing about music. Another lecturer stated: "We are still unhappy about the lack of musical background of the majority of our students. This would be the norm for most colleges, I should imagine."\textsuperscript{48}

The Department of Education implemented two improvements to facilitate teacher training. In 1953 not only was the third year training programme reinstated in the colleges, but it also provided for "third-year studentships in university work."\textsuperscript{49} An Auckland inspector greeted the news with enthusiasm:

It is with great pleasure that we learn that once again specialists in music are to be trained, for in our opinion, in this subject, more than any other, save perhaps art, is specialization justified in the primary school.\textsuperscript{50}


\textsuperscript{49} AJHR, E-2, 1953, p.4.

In 1957 it was stated that each year about a dozen third-year studentships in music were made available.\textsuperscript{51} Although these numbers were small, it was an attempt by the Department of Education to provide additional training for teachers – training that received a glowing report from a Christchurch inspector:

\begin{quote}
We are impressed by the work done by the three Third-Year Trainees in Music, and look forward to the time when even more use can be made of their specialist abilities. It is our conviction...that there is more justification for music specialists than for some others.\textsuperscript{52}
\end{quote}

The University of Canterbury acknowledged the subject’s growing importance in the curriculum, by introducing a Music Education degree in 1966. Designed for students with a vocation for music and teaching, it was “conceived primarily as providing an appropriate academic education for prospective secondary school music teachers.”\textsuperscript{53}

A further improvement in teacher training was the introduction of a three-year training course for teachers at Hamilton and Dunedin Teachers’ Colleges in 1966, while Christchurch and Ardmore Teachers’ Colleges followed suit in 1967.\textsuperscript{54} The Hamilton Teachers’ College calendar for 1967 and 1968 indicated that students were required to take music courses either for two years as part of “supportive studies,” or they could elect to take the subject in a more specialised manner for two or three years as part of “selected studies.”

The “supportive studies” programme was less intensive and detailed, but it attempted to provide the basics of a musical education to equip students to teach the subject with some knowledge and skill.

\textsuperscript{51} 'Development of Music in Schools,' \textit{National Education}, 1 November, 1957, p.363.
\textsuperscript{53} "The former four-year pass or honours Bachelor of Music degree was replaced by a three-year Bachelor of Music degree, comprising either Music 1, 2 and 3, Counterpoint 1 and 2, Keyboard and Aural tests 1 and 2, Form in Composition, Fugue, Orchestration and a non-music unit or Music 1 and 2, Music Education 1, 2 and 3, Counterpoint Keyboard and Aural tests 1 and 2, and two non-music units." (J. Jennings, \textit{Music at Canterbury}, A Centennial History of the School of Music University of Canterbury Christchurch New Zealand 1891-1991. Published by the School of Music, University of Canterbury, Christchurch, 1991, p.53).
\textsuperscript{54} \textit{AJHR, E-I}, 1967, p.30. The three-year training programme was a replacement for the previous two-year teacher training.
SUPPORTIVE STUDIES IN MUSIC:

(1) To gain an understanding, appreciation and value of music through a broad foundation of musical experiences.

(2) To develop a favourable attitude which will result in a student wanting to teach music in a classroom.

(3) To provide the background necessary for Studies in Teaching Music later in the course.

The second point was an important one considering that a teacher’s interest in music and attitude towards it was crucial in determining whether the subject was included in the time-table or not.

ILLUSTRATION 44
Supportive Studies Prescription at Hamilton Teachers College 1967/1968

PRESCRIPTION:

The course will:

(a) provide experiences in listening, singing, creating, movement and playing instruments;
(b) be based on a course of music reading through charts, instruments, music writing and aural training;
(c) study musical elements, history, form, style, biography, and music in other cultures and societies.

Requirements:
All students will learn to play an instrument, either orchestral or classroom (xylophone, recorder, guitar, etc.)

Prescribed Reading:
The course will extend over terms 2 to 5 inclusive, for 2 hours per week.55

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Students who chose to take music as a “selected studies” option received an in-depth study of all aspects of music: music literature, history and form, composition, performance, acoustics, music reading and writing, listening, aural training, and conducting. The aims of the selected studies course for Parts I, II and II were:

SELECTED STUDIES:

(1) To assist students to develop aesthetic sensitivity through music and to help them find personal fulfilment in this particular art form.

(2) To encourage students to discover musical ability and to help them develop musical understanding, skill and value.

(3) To help students apply their musical understanding and experience in the classroom. 56

In his report for 1969 the Director-General of Education stated:

The conclusion of the first of the 3-year courses at Hamilton and Dunedin at the end of 1968 will enable students to enter the teaching service in 1969 with greater professional maturity and general education and with a sounder professional preparation than has been possible in the past. 57

An added factor in achieving successful music programmes was Watson’s observation that “good music in both primary and intermediate schools depended upon the encouragement of headmasters.” 58 Headmasters in turn needed the support of the Department of Education. This was amply demonstrated in 1960 when headmasters from five Christchurch intermediate schools wrote a joint letter to the Senior Inspector of Schools of the Canterbury Education Board, requesting that two specialist teachers be employed, one to instruct in strings, and the other to instruct in woodwind and brass. 59

56 Hamilton Teachers’ College Calendar 1967 & 1968, p.67.
57 AJHR, E-1, 1969, p.34.
Enclosed with the headmasters’ letter was a document that outlined various points concerning intermediate school music:

**ILLUSTRATION 45**

**Music at the intermediate school stage**

(a) The keynote in our intermediate schools is opportunity.

(b) Music offers splendid cultural opportunity for those who wish it.

(c) Singing is not enough; nor is recorder playing. N.B. Children who have already learned the recorder are ready to proceed to another instrument. Children who have not learned to play are reluctant to commence learning with recorders.

(d) The children are ready for introduction to adult instruments.

(e) The optimum age to begin learning orchestral instruments is considered by most competent authorities to be 8 years.

(f) A group approach to instrumental playing is particularly suited to this age group which responds readily to group discipline.

(g) Orchestral work in an Intermediate school can play a most important part in the corporate life of the school.

**WE FAIL TO ACHIEVE THE ABOVE AIMS BECAUSE:**

(a) Our staffs lack the knowledge to teach orchestral instruments.

(b) It is not easy to find semi-specialist teachers in (a) strings (b) woodwind and brass.

(c) Not all those who would like to, can buy instruments.

In response to this letter and its enclosed document, the Chief Inspector of Schools, J.L. Ewing, stated that although the Canterbury scheme had his “full support in principle,” the appointment of district organizers was the first priority of the National Adviser of School Music, Walden Mills: “For this reason, we have not thought it advisable to seek the Minister’s approval at this time for a local scheme, desirable though the scheme might

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There is no record of the headmasters’ response to this decision, although it is likely they were frustrated by it. Their carefully considered reasons for requesting the appointment of specialist teachers indicated their commitment to assisting pupils advance their musical skills. When a favourable response to their request was not forthcoming, perhaps they reviewed the history of school music in New Zealand with a modicum of cynicism, believing that very little had changed (see previous chapters). However in 1963 the Department of Education made provision for the payment of part-time instrumental music teachers.

5.3 (e) Adviser on School Music

The Minister of Education, the Hon. P.O.S. Skoglund had stated that he was “particularly keen that music in schools should be given more attention.” It was his intention to create a position for a director of school music who “would travel around the schools and help in the organisation and encouragement of music.” In 1958 William Henry Walden Mills was appointed to the position of Adviser on School Music, 27 years after E. Douglas Tayler’s resignation in 1931. Like Tayler, Walden Mills was an Englishman who came to New Zealand with considerable teaching and performing experience.

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62 National Education, 1 April, 1963, p.110.
63 Hon. P.O.S. Skoglund was Minister of Education during the Labour Government’s term of office.
65 Born in 1909, Walden Mills received his music education at the Guildford School of Music, the Royal Academy of Music and Kneller Hall “the famous training ground of British band musicians.” He had been a British Army Bandmaster during the Second World War, and afterwards was teacher and music organiser to the Norfolk Education Committee from 1946 to 1953. As music organiser he had started percussion bands, recorder classes, and string classes, and he helped to arrange music festivals in the county. He also conducted the Norfolk and Norwich Operatic Society, and other musical groups in Norfolk. (Education, April 1959, Vol 8, No.1, p.17). As an instrumentalist he played the violin under Sir Thomas Beecham, while he had played both the trombone and viola in a small touring orchestra under Sir Malcolm Sargent. In addition he had sung with a semi-professional madrigal group which led to his interest in ‘a cappella’ singing. (G. Jansen, ‘The History of School Music in New Zealand.’ Unpublished M.A. thesis, Victoria University, Wellington, 1966, pp.158-159).
Walden Mills emigrated to New Zealand to take up his position as director of music at King Edward Technical College in 1953, so that when he became Adviser on School Music, he had already experienced six years of school music in New Zealand. As he had also been conductor of the Dunedin Choral Society, his knowledge of local conditions together with his proven experience as an adviser in England, augured well for the future of music education in New Zealand.

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5.3 (f) In-Service Courses

During his first year of office, Walden Mills ran successful in-service courses in various parts of the country, with the full support of Department of Education officials, who had long recognised that teachers needed “adequate opportunities... to keep up to date professionally after actually entering on service.” At a seminar on “Music in Education” in Australia in 1956, music educators agreed that in-service training was “most helpful in the subject of music.” This was particularly so where there were no music specialists available to travel to schools to provide assistance where it was needed.

To assist the development of in-service schemes Frank Lopdell, who had “made outstanding contributions in this field” as Chief Inspector of Schools, had been employed by the Department of Education. After his death in 1960, a Departmental residential in-service training institution was established at Titirangi in 1961, and named Frank Lopdell House in his memory. During that first year courses in music were offered for primary teachers, while two national music in-service courses were held in 1963, one in April for primary teachers and a post-primary one in June. In 1964 Malcolm Tait presented a paper ‘Objectives in Musical Education,’ during an in-service course which was subsequently published in School Music Bulletin in July of that year. Jansen describes this article as “a landmark in the development of musical education in New Zealand:”

[Tait] not only “tears down”- by exposing some of our lazy and misguided thinking, but also “builds up” – by suggesting some basic objectives which teachers of music at any level should be concerned with.

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68 AJHR, E-1, 1960, p.34.
69 AJHR, E-2, 1953, p.5.
71 AJHR, E-2, 1953, p.5.
72 AJHR, E1, 1962, p.13.
74 G.E. Jansen, 1966, p.188.
The need for teachers to consider objectives in teaching music was part of a new philosophical approach to music education. Tait expounded on this further in an article in *Education* in 1966. (See end of this chapter).

The in-service training provided by Walden Mills enabled teachers to advance their musical skills within a limited time frame. A *Southland News* report described one of his courses as a “mild revolution” in school music, with its aim of instructing 35 teachers to play simple melodies on guitars, ukeleles, recorders, flutes and harmonicas in as little as two days, even if they had had no previous musical training. The emphasis was on the enjoyment of learning simple music, rather than on the more formal aspects of learning. Participants in their turn would instruct other teachers at their schools, so that pupils and teachers would combine in playing simple melodies.\(^\text{75}\)

A refresher course held at the Wanganui Technical College, from 20 to 27 January 1960, was designed to cater for both the music specialist, and the general teacher “who would like to be able to teach music more effectively.” Lecturers included general teachers who had no special training in music but who had produced outstanding bands and recorder groups.\(^\text{76}\) Utilising generalist teachers with proven musical results may have inspired other generalist teachers who felt they lacked the ability to teach music effectively. Vinka M. Marinovich commented on the positive effects of the course:

> [It] offered a stimulus to teachers by the opportunities for personal contact, informal discussion, tape-recording demonstration, and music-making – opportunities unattainable in everyday professional life because of the comparative isolation of the music teacher within the school, the encouragement given by the presence and interest of members of the inspectorate, and the friendly co-operation between members of the primary and post-primary refresher courses.\(^\text{77}\)

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Since sufficient delegates at the course believed there was a need for an organisation to further the cause of music education, an important outcome was the formation of the New Zealand School Music Association (NZSMA). The aim of the Association was “to promote the interests and welfare of school music and school music teachers.”78 Membership was open to all teachers with interests in music whether they taught in post-primary, primary state or registered private schools. Walden Mills asserted: “This Association means a great step forward for school music,”79 as it provided a network that united teachers with common interests and possibly common goals. By mid 1961 many branches of the Association were conducting their own in-service training.80 This was an important development, as it was a means of ensuring that more teachers were able to receive professional support.

In his book *Music in the Child’s Education*, Robert B. Smith described in-service training as an “effective way to improve the musical competence, knowledge, and teaching techniques of classroom teachers.”81 The positive effects of such training were demonstrated after a six weeks’ course was held for 13 Canterbury teachers in 1962. Findlay stated that some of the teachers already had good musical qualifications, while others, though sound general practitioners, did not possess any particularly high level of personal musicianship. However, all had shown an interest in the musical welfare of their pupils:

...our highest expectations were more than realized. We were particularly impressed at the almost spectacular impact these teachers were able to make on the staffs of some of the schools to which they were subsequently sent as relievers to free selected staff members for other courses.82

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Perhaps the most effective form of in-service training was that provided by the music advisers who were instrumental in implementing change.

### 5.3 (g) Music advisers

The need for music advisers had been a growing concern among teachers, inspectors and other education officials for a number of years. During the 1956 UNESCO Music Conference in Melbourne, some Australian delegates expressed amazement that New Zealand had no Supervisor of School Music, nor visiting area organizers in the subject. New Zealand music teacher Joan Ross, remarked that the only state in Australia in a similar situation was regarded as “quite the most backward among her sisters!” In the same year Charles Martin observed that an overriding weakness in New Zealand school music was the lack of organization. He believed that the schools lacked the inspiration that a good music adviser could provide, and that the time was ripe “for the appointment of a music adviser in each Education District with music specialist teachers to assist.” Tait held similar views:

> As well as providing standards of music education in schools of a similar age range, and the co-ordination of musical activities throughout a child’s schooling, the appointment of such organisers would considerably enhance the prestige of music in the community.

Watson stated that teachers of music in most schools, but particularly in intermediate schools, were “almost of one mind in stressing their need for better professional guidance.” Problems teachers experienced were related to “inherent difficulties of teaching music to this age-group, some from an appreciation of new objectives and of new trends in musical pedagogy without the means to achieve them.”

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Walden Mills recognised that school music was not particularly well served: "The importance of music as an educative force was realised by only a very few far-sighted people. It would be true to say, that music was, and in many cases still is, regarded as a 'frill'." Similarly in 1968 an article in a Canadian Journal stated: "this consuming and exhausting work is just a frill really, and not important in the large education scheme of things," while in the 1970s R. Murray Schafer asserted that school music still struggled to retain its place in the curriculum: "It has not been easy to secure a place for music at all in the context of public education systems in many countries today."

The Department of Education in New Zealand took heed and appointed Yvonne Hitchings as Walden Mills' assistant during 1961, working in the Wellington schools as an itinerant music specialist. Subsequently, Geoffrey Wilson was appointed as assistant music adviser in Wellington in 1961, while L. Cameron was appointed in Auckland in 1962. Before assuming duties, the advisers were required to attend a six-week training course in Wellington conducted by Walden Mills, during which they were taught some basic skills that would be needed to assist teachers such as playing simple guitar chords and how to play the recorder.

Since Christchurch educators believed they could also benefit from the services of a music adviser, this prompted a submission from H.W. Findlay in April 1962 to Mr. Archer, District Superintendent of Education in Christchurch, in support of the establishment of position as music adviser for the Canterbury Education District. Findlay remarked that Canterbury had already "benefited greatly" from Walden Mills' "inspiration and sound practical guidance." However his visits were too infrequent:

91 Conversation with D. Sell, Christchurch, 5 December 2001. Roger Buckton remarked that advisers were mostly secondary teachers with music degrees and no primary school experience. (R. Buckton, conversation with researcher, Christchurch, 21 January, 2002). As a result they had not necessarily learnt to play the recorder or guitar.
...it has become increasingly clear to us that this must be a singularly frustrating and indeed almost impossible task under existing circumstances. We feel that this has been recognized by the Department, and we have certainly welcomed the appointment of district advisers in Auckland and in Wellington. There might well be some areas where the challenges are even greater than they are in Canterbury, but we would claim that there is no district that has done more than Canterbury to establish its readiness to profit from the services of a district adviser. We would urge, therefore, that if it is possible for a further position of this type to be created, the next such appointment be made to the Canterbury district.92

It was significant that this statement referred to Walden Mills’ "frustrating" and "almost impossible" task as he tried to fulfil his role as Adviser on School Music without any assistance. His predecessor Tayler had experienced similar difficulties 25 years before. (See chapter three). The important difference was that in the 1960s the Department of Education not only recognized the need for additional appointments to provide support, they also acted upon it by providing resources and an advisory service was established.

In 1964 an additional seven music advisers were appointed so that each education district had this service.93 All music advisers were supplied with a piano, tape recorder and record player, a selection of music and song books and the following instruments:94

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Chapter Five 1950-1968
The growth of school music

TABLE 11

List of Instruments supplied to Music Advisers

<table>
<thead>
<tr>
<th>Item</th>
<th>Approx. cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 plastic flutes</td>
<td>£2 0 0</td>
</tr>
<tr>
<td>6 descant recorders</td>
<td>£5 10 0</td>
</tr>
<tr>
<td>1 Yamaha guitar</td>
<td>£10 10 0</td>
</tr>
<tr>
<td>1 ukulele</td>
<td>£2 0 0</td>
</tr>
<tr>
<td>1 12-bar auto harp</td>
<td>£8 0 0</td>
</tr>
<tr>
<td>1 melodica</td>
<td>£3 2 0</td>
</tr>
<tr>
<td>1 set chime bars</td>
<td>£15 0 0</td>
</tr>
<tr>
<td>2 dozen music charts</td>
<td>£1 16 0</td>
</tr>
<tr>
<td>Miscellaneous recordings</td>
<td>£15 0 0</td>
</tr>
<tr>
<td>Recording tapes</td>
<td>£8 0 0</td>
</tr>
<tr>
<td></td>
<td><strong>£70 18 0</strong></td>
</tr>
</tbody>
</table>

The music adviser played an important role supporting teachers with advice and information concerning every aspect of music, while also acting as an audience when a teacher wished to show what was being achieved in his or her classroom. Affirmation from the adviser would have been important for both teacher and pupils to reinforce the value of their efforts. On one occasion the Canterbury District Music Adviser, David Sell, was invited by a primary teacher to attend his music class in Waimate. Sell relates that the class of 30 was each given a ukulele on which they learnt tonic and dominant chords to accompany a song. The enthusiasm engendered by the lesson was such that during the break that followed, many children were seen in the playground experimenting with other chords on their ukuleles.\(^95\)

Sell also played an important role in assisting with the selection of suitable students who wanted to learn orchestral instruments, since there had been increased interest in

\(^{95}\) Conversation with D. Sell, Christchurch, 5 December, 2001.
instrumental music in primary schools. In a letter to the District Senior Inspector of Schools in Christchurch, Sell commented:

Such subjective indications as a child’s initial enthusiasm can be very unreliable, and can result in a considerable wastage of the Board’s resources in both teachers, and, in many cases, of pool instruments. 96

Adhering to Carl E. Seashore’s dictum: “Educational guidance in music should be based upon measurement – the measurements of specific musical talents”, 97 Sell believed that the Wing standardized test of musical ability was advantageous in assisting the selection of children with high musical potential. This test used the piano on a tape recording which tested rhythmic and aural ability. 98 Violin classes at Temuka District High School and West Spreydon School had been selected on the results of the “Wing” Test of Musical Intelligence administered to children. Sell desired to extend the use of the test to schools in the Ashley, Lincoln, Riccarton and Hoon Hay/Halswell districts. He requested permission to purchase about 1,200 answer sheets totalling £16.10s:

The schools involved in this are keen for the test to be used as a basis for the establishment of instrumental classes. The procedure carried out at Temuka and West Spreydon, and proposed for the other schools is as follows:

(a) I administer the test to children in Standards 3, 4 and Form 1.
(b) Tests are marked, and the parents of children achieving A and B gradings (i.e. above average musical potential) are invited to meet me and the headteacher to enable us to explain the facilities offered by the Board for instruction in musical instruments. Questions and doubts are answered at this meeting and parents are invited to think the matter over and notify the headteacher of their decisions. (In the case of West Spreydon the classes were virtually formed by decision of the parents at the meeting). 99

98 The Wing test was devised in 1939.
As a result of Sell's efforts, the Canterbury Education Board approved the purchase of the Wing tests. This system of evaluation was adopted in a few Canterbury schools while Bentley tests were used in some other schools in New Zealand.\textsuperscript{100}

Music advisers also provided six different types of in-service training courses for teachers:

1. Long course of up to six weeks for sixteen to twenty teachers
2. Two-day or three-day course
3. Course conducted during school holidays
4. One day course
5. Course during after-school hours
6. Talk and demonstrations to the staff of one school\textsuperscript{101}

Ian Dando, who was appointed music adviser in Otago in 1968, described the position as one of "first aid patch work." He remarked that short courses designed for teachers who were unable to read music were not particularly helpful because it was impossible to teach such skills in a limited time period. He believed that the music adviser's role was better served by conducting residential courses for two weeks for those who were already musically educated.\textsuperscript{102}

However, the music advisers were an important means of facilitating the development of school music, while the Director of Education, A.E. Campbell, stated that one of the crucial problems in New Zealand education, was the co-ordination of the primary and post-primary syllabuses.\textsuperscript{103}

\textsuperscript{100} Bentley's test was devised in 1966. Barry Hogan described it as the only adequately standardised aptitude test battery designed exclusively for the elementary grades. (B. Hogan, 'New Zealand Standardisation of the Bentley Test of Musical Ability,' unpublished research project for the Diploma in Education, Massey University, 1970, p.4).


\textsuperscript{102} Conversation with I. Dando, Christchurch, 6 December, 2001.

5.3 (h) Establishment of a curriculum unit

This need was addressed with the establishment of a curriculum unit in 1963 under the leadership of curriculum development officer, Peter Ramsay. Thirty sub-committees were established in the following subject areas: social studies, science, reading, maths, English and music. This was a particularly important step for music education, as there had been a plea for a progressive approach ever since Tayler had tried to introduce this idea into the schools with his *Scheme* in 1927. Subsequently other New Zealand music educators had expressed the same need (see chapters three and four), while the NZSMA stated in its annual report of 1968 that it was important to develop:

... continuity of music teaching from class to class from primary to secondary schools through curriculum development to the stage where each class in New Zealand schools is required to cover certain aspects of the subject.

In the same year the Director of Education, K.J. Sheen, reported that a representative syllabus revision committee had been established to revise the primary music syllabus, which would outline a progressive course of music learning from Primer I through to Form II.

These developments must have pleased Vernon Griffiths, who had lamented in 1964:

From 1927 to the present time I have had no reason to believe that the central educational authority is prepared to set up and implement a properly graded, efficient, compulsory, inclusive scheme for music in New Zealand schools – a scheme having the vitally important feature of continuity from class to class and school to school.

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104 The Currie Commission had made this recommendation: “that a permanent group of officers be established within the Department of Education, whose major responsibility would be to organise the preparation, coordination, and revision of curricula and syllabuses from the infant department to form VI, with the assistance of field officers to supervise the execution.” (*Report of the Commission on Education in New Zealand*, R.E. Owen, Government Printer, Wellington, 1962, p.373).


106 ‘Have you become reasonably content about your School Music?’ *National Education*, 1 May, 1968, p.179.


As the Department of Education continued to find ways to improve music education, in 1966 A.E. Campbell was led to assert: "music is firmly established as an integral part of the school curriculum." While the many new initiatives designed to improve school music were laudatory, there still existed a paucity of skilled teachers. In an article in Third Stream R.J. Maconie described the "critical shortage of trained teachers" which affected music teaching, creating a "chronic shortage of trained school music teachers." A problem confronting New Zealand schools during the 1950s and 1960s was the general shortage of qualified teachers, due to the population increase following the Second World War. The Currie Commission on Education highlighted this issue, based on 1961 statistics.

In a total of 16,396 primary and post-primary positions, 1966, or 12 per cent were vacant or filled by either a relief teacher or an inadequately qualified permanent teacher. Slightly less than one teaching position in every eight showed the effects of teacher shortage.

While some relief teachers may have had musical skills, it is likely that the paucity of adequately trained personnel contributed to the lack of successful music teaching in some schools. The state of music education was described by Ian Harvey, principal lecturer in music at the North Shore Teachers' College and the Auckland Training College, and founder of the Auckland Society for Music Education:

Wherever one meets musicians and music teachers in New Zealand the shortcomings of music education are expounded....The private teacher feels that the schools are doing a poor job, the secondary music teacher bewails the inadequacy of primary music teaching, teachers colleges are dissatisfied with the product of the secondary schools, teachers feel they aren't adequately taught in teachers colleges, students complain of university courses and university staffs find inadequacies in their intakes.
Undoubtedly, music programmes flourished under the direction of skilled individual teachers. As Campbell observed, music thrived when the school staff included one or more teachers "with skill and enthusiasm who are given opportunities to provide guidance in it throughout the school as a whole." 113

5.4 The role of music education in the curriculum

The Director-General’s education report for 1969 stated: "The music lesson has changed from one of entertainment to a time for learning, using a wide variety of musical activities." 114 This was a significant statement. In the past the primary focus of education had been its practical uses. Since the ‘three Rs’ were deemed to have functional purpose, they became the primary focus of learning, while music was often viewed as an “extra” or “frill” subject, because it primarily served as a recreational activity. As a result educational authorities often felt obliged to justify the need for this subject in the curriculum (see previous chapters). As education assumed a broader approach with a focus on the development of the individual, music and other cultural subjects were increasingly viewed as a means to facilitate this development.

Beeby remarked that the shift in “balance, content and approach,” meant that social studies, nature study, music, art and crafts, and physical education had taken “something like their natural place alongside the ‘three Rs’.” 115 Beeby claimed that the “better balance” of the curriculum had allowed more weight to be given to “the things that are not measurable.” Consequently the gains to children were “very real: wider interests, a broader knowledge of the world, a better acquaintance with music and art, a more positive attitude to the whole business of schooling.” 116 In an article in *Music in Education*, Dorothy Adams commented:

> Everybody concerned in a child’s education seems now assured that education is not only the three R’s. They have fortunately awakened to the fact that the development of the cultural

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115 *AJHR, E-I*, 1958, p.28.
116 *AJHR, E-I*, 1959, p.29.
side can do much towards developing alertness in the child as well as giving it deep and lasting pleasure.\textsuperscript{117}

The need to “develop aesthetic sensibility” was increasingly promoted as an alternative to the utilitarian stance, in which music was viewed as developing a better self-image while students attained higher levels of academic achievement. Joseph Labuta and Deborah Smith described the utilitarian approach as a focus on “nonmusical outcomes of music classes rather than emphasising the intrinsic worth of music matter.” The aesthetic position was that “music education may lead to such nonmusical outcomes, but its primary value is its ability to heighten or strengthen students' sensitivity.”\textsuperscript{118}

The importance of music was highlighted by the American music educators Leonhard and House:

\begin{quote}
Human beings are universally responsive to music and can find satisfaction and meaning through experience with it... Who can fail to recognize the urgent necessity for aesthetic education in this modern day when there is a constant tendency to emphasize the material, the technological, and the intellectual aspects of life to the detriment of the spiritual and human values?\textsuperscript{119}
\end{quote}

Similar views were espoused by James Mainwaring in England:

\begin{quote}
[Music] provides opportunities for physical, intellectual, emotional, social, and spiritual experiences; for the appreciation of beauty and the respect for objective facts, for the development of sensitive awareness, self-reliance and initiative, and for venturing forth into new fields of exploration and discovery.\textsuperscript{120}
\end{quote}

In New Zealand, Tait claimed that successful music teaching needed to:

\begin{flushright}
\textsuperscript{118} J.A. Labuta, D.A. Smith, Historical Contexts and Perspectives, Prentice Hall, Upper Saddle River, New Jersey, 1997, p.47.
\textsuperscript{120} J. Mainwaring, Teaching Music in Schools, W. Paxton & Co., London, 1951, p.2.
\end{flushright}
...provide opportunities for children to explore the elements of music; to work with them in ways which develop and direct their imagination and feelings. This involves acquainting children with the process of making music. But if the process is to be meaningful to a child it must express his feelings; it must represent a tonal analogy of his emotive life and not the sophisticated life of an adult world. Child art, child drama, and child poetry have become valid examples of children's aesthetic expression.\textsuperscript{121}

Watson's survey of more than 500 headmasters in primary, intermediate and secondary schools in New Zealand revealed that the "experience, knowledge, and skills" children acquired in music, art and crafts, woodwork, home-craft and physical education, were "not frills to be contrasted with the work in basic subjects." The headmasters claimed that such activities were equally important because they were:

...essential for the full development of the child as a person, and because they help to provide the means of developing qualities that are essential for the well-being of a rapidly-changing, technological society.\textsuperscript{122}

By 1962, the Currie Commission findings showed that: "the best teaching and most enlightened direction of schools already aim at the intellectual and aesthetic development of children in the broad sense."\textsuperscript{123}

A comparison between the music syllabi of 1928 and 1953, reveals this shift in emphasis in the aims of music education:

\textsuperscript{121} M.J. Tait, 'New Dimensions in Music Education,' \textit{Education}, Vol.15, No.9, October 1966, p.21.
TABLE 12

Comparison between 1928 and 1953 Music Syllabi aims

1928\textsuperscript{124}

Teachers should endeavour to make music a very important feature of their work. The aims of the teacher should be (1) To awaken the imagination of the children and widen their capacity for artistic self-expression; (2) to cultivate a musical ear and love of sweet sounds, and to train the pupils in the right use of their voices; (3) to give some elementary knowledge of musical notation, and thus lay a foundation for further musical progress; (4) to develop musical taste.

1953\textsuperscript{125}

Music, like painting, is concerned with the emotional and aesthetic growth of the child. The chief aim of the teacher should be to provide the conditions in which children may enjoy hearing, creating, and performing music; and the actual enjoyment of music in these different ways, and through many diverse activities, must take precedence over all formal training. Formal training is needed, but it must arise out of music making."

Whereas in 1928 the emphasis had been on a more prescribed approach to music, the allusion to the “enjoyment of music” in the 1953 syllabus indicated that it was desirable to have fun with music, while also fostering the development of the whole child through mental, emotional and physical stimulation. The key element in the new syllabus was the emphasis on formal training arising “out of music making,” rather than compartmentalising theory and performance.

Music also continued to play a role as a means to improve better speech (see previous chapters). A South Auckland inspector claimed that singing was a means of improving a child’s diction by “providing a purpose for better enunciation and articulation,”\textsuperscript{126} while a Wanganui inspector believed that the influence of music had produced a “general advance in the standard of the speech.”\textsuperscript{127} However no reference was made to a

\textsuperscript{124} Department of Education, \textit{Syllabus of Instruction} 1928, Department of Education, Wellington, p.57.


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correlation between speech and singing in the 1953 syllabus, although this had been included in the appendix of the Revision Committee Report of 1949. 128

Walden Mills expounded his views on what the principal aims of the music programme should be:

(i) to introduce variety and education into the music period;
(ii) to discover talent and to develop it;
(iii) to give each child the opportunity to play his own choice of orchestral instrument;
(iv) to teach him to read the language of music and thus to widen his knowledge and appreciation;
(v) to help him to appreciate good music by participating with his voice – and perhaps the most important of all:
(vi) to teach him to occupy his leisure hours profitably for the remainder of his life. 129

A number of significant points were revealed in these statements. Firstly the use of the word ‘education,’ implied that the subject should provide a wider learning experience that went beyond mere recreation. Secondly it was only in the 1960s that learning to play orchestral instruments was actively promoted in schools thanks to Walden Mills’ influence. Thirdly the use of the phrase “language of music” suggested that children needed to learn music notation. As a Christchurch inspector observed: “If children can be taught to turn the complex heiroglyphics of our written English into sounds, they can equally be trained to translate the symbols of music into sound.” 130 Finally Walden Mills’ point that music had a role in the productive use of leisure time was a view shared by many other educators past and present (see previous chapters). 131

128 The Revision Committee Report stated: “So closely related is good speaking to good singing that teachers should view the one as complementary to the other....Schools in which a little speech-work is taken daily have no difficulty in achieving a high standard in class-singing.” (‘Music in the Primary School,’ Report of Revision Committee, Supplement to National Education, July 1949, p.20).
In the United States the committee who attended The Tanglewood Symposium in 1967 considered the role of music in American society during a time of rapid social, economic, and cultural change. They noted a need to cultivate music:

Modern American society has also been characterized as the "affluent" society, and therefore as the leisure age, or the age being sought, and a philosophy of leisure is likely to develop...we need to bring music (and art) into the lives of people so that we can help them change the style of life itself. In the affluent society, people need to find in the cultivation of music an occupation that can provide, in part or in the whole, the values now derived from work: identity, commitment, a central pole for one's life.132

An English report on education in 1963 entitled *Half our Future*, described music in a similar vein:

Music can clearly be a potent force in the lives of many young people. It is a natural source of recreation, and one form of activity which can be carried on from school through adult life; its contribution to both the school community and the larger community can be notable. It deserves generous encouragement.133

At a time when leisure time was increasing, Griffiths recognized the need for the productive use of it. "We all know how important it is to foster the best kind of mental recreation. In music we find recreation of that type."134 A Wanganui inspector remarked that lessening hours of employment should facilitate the cultivation of the arts to allow for meaningful enjoyment of leisure time,135 while the Currie Commission report stated that schools needed to prepare pupils to take advantage of leisure time by providing the

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means to explore the development of individual talent and interest. However the Commission believed that schools had “begun to take action in good time,” with increasing attention to cultural activities in music, opera, art and drama. The Director of Education, A.E. Campbell, confirmed this in his report of 1961, stating that inspectors believed school music was “showing much more vigour and greater diversity.”

The inclusion of instruments in music education programmes was part of this ‘greater diversity.’ Since vocal music had long been the main activity of school music, it was not surprising that it continued to dominate during the 1950s. In an article in *National Education* A.L. Dewar observed there was “an over-emphasis on singing,” in the schools. Various inspectors concurred. A Wellington inspector commented “there is little teaching of music apart from the learning of songs,” while an Auckland inspector claimed:

...in some schools the subject still may be called ‘singing’, for the children receive no instruction in the elementary grammar of music nor do they enjoy hearing anything but the few songs they sing themselves.

Similarly in Taranaki, it was reported that “the teaching of this subject is still largely confined to singing,” while in South Auckland there was a “tendency in most schools for teachers to neglect the fuller programme and to be content with a minimum of class singing.” As a teacher in the 1950s, Dando remarked that singing continued to be the term used for music on the school time-table as it had been prior to the 1928 music syllabus. Such reports led to Walden Mills’ assertion in 1961: “It is generally acknowledged that the vocal side of our primary music syllabus is more advanced than

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137 *AJHR, E-1*, 1961, p.16.
143 Conversation with I. Dando, Christchurch, 6 December, 2002.
the instrumental side,"\textsuperscript{144} while in 1964 Watson claimed that choral work and unison singing still formed the core of school musical activities in primary and intermediate schools.\textsuperscript{145}

### 5.4 (a) Singing

While Walden Mills stated that one aim of the music programme was to help a child appreciate good music by "participating with his voice,"\textsuperscript{146} Maurice Larsen, Lecturer in Music in the Post Primary Department of Teachers' College, Auckland,\textsuperscript{147} asserted that singing should always remain the central feature of the course of music in schools:

> The voice is the only medium of musical expression available to all within the classroom, and singing can provide for all a natural emotional release. The teacher should therefore encourage children to find this release, and should also seek to add the contributing power of intelligence and good taste.\textsuperscript{148}

Both Larsen and Val Drew, a music lecturer at the Dunedin Teachers' College and broadcaster in the schools music programmes, contended that for singing to be wholly successful it must be enjoyable. Drew remarked: "you cannot make children sing,"\textsuperscript{149} while Larsen believed that children should be taught to develop "a desire to sing." He offered three reasons why the desire may not be obviously present:

i. There has probably been a lack of continuity in the child's experience.

ii. Teachers and parents may have unconsciously transferred their attitudes and feelings to children under their control.

iii. The teacher perhaps through no fault of his own, has not extended the children or provided songs which cater for all tastes.\textsuperscript{150}


\textsuperscript{146} W.H. Walden Mills, \textit{Education}, Vol.11, June 1962, p.11.

\textsuperscript{147} Maurice Larsen was appointed to this position in 1959.


To develop enjoyment, Larsen believed the teacher needed to create an environment in the classroom and the school, whereby singing could form an integral part of the musical activities. This would enable the child to enjoy the communal nature of singing as well as develop an emotional release. Therefore the choice of song material was of prime importance, and should provide:

(a) Something for all children.
(b) Material graded in type and difficulty.
(c) Progression from class to class to enable continuity and so develop achievement through success and enjoyment.\(^{151}\)

Larsen contended that children needed to learn a large number of songs throughout their school lives, to develop enjoyment, standards and ultimately appreciation, while the types of song chosen should be fully representative. In this list he included ballads, fun songs, folk songs, hymns, songs with a purpose, classical and contemporary songs.\(^{152}\) The *Dominion Song Books* series and the *Broadcasts to Schools* series included songs representing these different styles.\(^{153}\)

Larsen’s notion of “standards” remained an important feature of the music programme in the 1950s and 1960s. *The Dominion Song Book No.9*, recommended in the 1953 music syllabus, was described by Jenner as a collection of songs of “musical value,” since “a knowledge of music is of little worth if a taste for what is best is lacking.”\(^{154}\) The music syllabus stated: “Part of the function of music in schools is to develop good taste in music,”\(^{155}\) while children performing concerts for an outside audience should not pander “to the part of the audience whose taste has been vitiated by constant association with inferior music; the programme should include nothing that is second rate.”\(^{156}\) In addition “the selection of good songs by experts” for music festivals was “valued by many

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\(^{151}\) M. Larsen, p.16.

\(^{152}\) M. Larsen, p.16.

\(^{153}\) Hymns were published in the following *Dominion Songs Books*: No.8 which included six, No.12 which included 12, while the entire edition of No.14 consisted of hymns arranged by Vernon Griffiths. Published by Whitcombe & Tombs, Christchurch, No.8, 1943; No.12, 1947; No.14, 1950.

\(^{154}\) E. Jenner, *The Dominion Song Book No.9*, Whitcombe & Tombs, 1938, Christchurch, frontispiece.


teachers,\textsuperscript{157} a statement supported by an article in \textit{The Press} describing the opening of the Christchurch Primary Schools' Centennial Music Festival in 1950: "This singing provides a fine opportunity to foster better taste in songs."\textsuperscript{158}

Suitable songs listed in the music syllabus consisted of "nursery rhymes, folk songs and composed songs" for Primers and Standard 1; "folk songs, national songs and composed songs," for Standards 2, 3 and 4; "classical songs, modern composed songs, national songs and folk songs" for Forms I and II.\textsuperscript{159} Many song books were recommended in each age group, including the New Zealand publications \textit{Dominion Song Book No.3} for the youngest age group, \textit{Dominion Song Books Nos. 1, 5, and 9} for the middle group, and \textit{Dominion Song Books Nos. 1, 2, 4, 5} and 9 for those in forms I and II.\textsuperscript{160}

The \textit{Dominion Song Book No.3} compiled by Horace Hollinrake,\textsuperscript{161} specifically designed for young children, had a subtitle \textit{Forty-four Songs for Little Children}.\textsuperscript{162} Hollinrake also compiled \textit{Dominion Song Books No.2, No.4 and No.5}. Classical songs were included in both \textit{No.2} and \textit{No.4}, while folk songs and three Maori songs (including \textit{Pokare Kare Ana}...
arranged for two parts) also appeared in No.2. Neither of these song books were recommended for younger age groups since younger children mostly sang in unison. No.5 featured a collection of 10 British folk songs, five European folk songs, an Australian song, three sea shanties, and one Maori song (Karu Karu) while No.9, compiled by Jenner, included classical songs as well as traditional melodies.

It is significant that No.5 was the last Dominion Song Book in the series to be published with both notations. When sol-fa ceased to be published, it reflected the change from a subject that had been dominated by singing to one that increasingly incorporated the playing of musical instruments. Since staff notation was the standard means of reading music for instrumentalists, it was not surprising that it also became the norm in song books.

While the songs in these publications were considered to be of "musical value" there was a difference between the kind of songs found in the Dominion Song Books and Broadcast to Schools series and those that were current on the hit parade of commercial radios. Not only was the constant rhythmic beat absent, but the images of childish innocence portrayed on many of the covers of the Broadcast to Schools series were alien to the sophisticated world of chic portrayed by numerous pop stars. (See Appendix 23, p.504 for four examples of Broadcasts to Schools covers).

During the 1960s pop bands such as The Beatles, The Rolling Stones and numerous others who achieved star status, were considered an anathema to many in the older generation. Noel Long described this phenomenon: "Music, which forty years ago was as inaccessible as literature before the invention of printing, is now the unavoidable daily experience of all."

In 1962 Walden Mills stated that pop music enjoyed almost

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164 E. Jenner, *The Dominion Song Book* No.9, Whitcombe & Tombs, Christchurch, 1938.

continuous airing on commercial broadcasting stations, leading John Ritchie to comment: “It is deplorable that in New Zealand...the widest disseminator of inartistic refuse should be a Government department.” Similarly Ralph Lilly, president of the School Music Association, claimed that there was an anomaly between the “thousands of pounds spent on the cultural training of children while the Commercial division of the Broadcasting Service...was detracting from this good work.”

However, Sell remarked that a number of primary school teachers used pop music in the 1960s purely for class listening because music was a mandatory subject. It also served as a device to keep the children quiet. Sell tried to find ways to help teachers use pop music for educational purposes, although he believed it was still difficult with teachers who were musically illiterate.

As a teacher in the 1960s, Colin McGeorge taught certain contemporary songs of artists such as Pete Seeger, Joan Baez and Peter, Paul and Mary. Their songs “were innocuous compared to rock music.” Although he taught the songs Blowin’ in the Wind, Where have all the Flowers gone? and Puff the Magic Dragon, none of these were published in the Broadcast to Schools series in the 1960s. However Blowin’ in the Wind and Where have all the Flowers gone? were published in this series in the 1970s, when contemporary music began to become an accepted part of school music. (See chapter six).

The accessibility of popular music through the radio and television caused music educators to reassess their views on what constituted a sound school music education. The American music educator Ned Rorem described the arrival of The Beatles as “one of the most healthy events in music since 1950.” He asserted: “surely fun is the very core

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170 C. McGeorge conversation with researcher, Christchurch, 8 December, 2001.
of Beatles' musically contagious expression." He viewed them as superior because most of their competition was "junk." More importantly though, he believed the best of their memorable tunes compared with composers from great eras of song like Monteverdi, Schumann and Poulenc. 172

Simon V. Anderson, Assistant Professor of Music Education at the College-Conservatory of Music, University of Cincinnati, Ohio, contended that the music educator's goal was to "perpetuate Western art music and to open doors to its perception in the minds of the children of the nation." He believed that popular music should not be taught in the classrooms. 173 The English music educator Brocklehurst shared this view:

The primary purpose of musical appreciation is to inculcate a love and understanding of good music. It is surely the duty of teachers to do all they can to prevent young people falling ready prey to the purveyors of commercialized popular music, for these slick, high-pressure salesmen have developed the exploitation of teenagers into a fine art. 174

However Gordon Cross, voted Composer of the Year in 1968, remarked: "It is much healthier for children to like good pop music than polite light music, which is the only thing some of the older generation have learnt to like," 175 while David Aram, resident composer for the New York Philharmonic in 1967, stated:

Young people who avidly listen to rock and roll will save American music. This is the first time a generation of children is tuned into sound produced by contemporaries – heroes and spokesmen – not something composed and thrust on them by adults. They can listen and say, "Yeah, that's mine." 176

This was an important statement. Popular music had found a niche with young people en masse and could no longer be ignored or cast aside as it had been in the past. (See

chapter three). Hugo D. Marple, Chairman of the Department of Music at Wisconsin State University, believed that music educators could not:

...isolate young people from involvement with rock and roll during this particular decade; rather our task is to keep exploring all music with our students so that, as these students mature, they will not have been exposed to only one kind of music, a kind that is liable to die out and leave them with a shallow musical life.\(^{177}\)

It was important that an attempt should be made to "explore[e] all music", but during this eighteen-year period in New Zealand, school music remained cast in the same mould.\(^{178}\) Maconie described the inevitable clash encountered between traditional teaching methods and the pupil’s experiences of pop music.

He and his pop music are products of an oral culture in a media environment. Traditional teaching methods are of no use to this kind of pupil. His teacher’s literary background puts them cultures apart. When the two cultures clash in the classroom the more vigorous oral culture always triumphs. Its advocate the transistor radio will not be put down by reason or the regulation strap.\(^{179}\)

Maconie contended that the culture clash rendered the music syllabus obsolete:

Should we then wonder that the music trainee elects not to teach? He should not, if what he is expected to teach has patently nothing to do with his pupils’ most vital musical experience...the syllabus he is required to teach is designed for the unmusical, not those who are already catered for. We cannot wonder then that in more and more schools music is a non-subject taught by non-teachers to non-pupils.\(^{180}\)

This was a significant statement. By ignoring popular music, Tait believed that it encouraged: “a schizophrenic musical behaviour. If popular music is considered ‘bad’ it

\(^{178}\) The 1953 syllabus included many examples of suitable classical works and folk songs, but there was no mention of music of other kinds or other cultures.
\(^{180}\) R.J. Maconie, The Educated Muse,” p.15.
must be shown to be bad and the only way to do this is by relating it to what is ‘good.’”

5.4 (b) Instrumental music

In 1961 Walden Mills stated that “vigorous action” had been taken to improve instrumental music in schools to make it more on a par with vocal music. The Star newspaper raised an important concern: “If music instruction in the schools is to be regarded seriously, the Education Department cannot avoid providing the academic equipment to ensure its success.” Lack of adequate resources in school music had long been a contentious issue for inspectors (see previous chapters), but from 1961 efforts were made by the ten Education Boards to improve instrumental music. Each Board purchased a pool of instruments consisting mainly of violins, cellos, treble and tenor recorders which children were permitted to borrow for up to 12 months.

The success of this scheme was evident as Walden Mills observed that around the country he saw “indications of a renaissance of school music” particularly with instrumental work in “both primary and secondary schools.” He exclaimed: “Hundreds of enthusiastic young people are willingly giving up their leisure hours for tuition and practice.” However enthusiastic young people needed enthusiastic teachers. Walden Mills described the growth of instrumental music “in a typical Wellington primary school” with an enthusiastic teacher who also enjoyed the support of an encouraging headmaster:

The year commenced with a mere handful of keen pupils, an enthusiastic teacher, and a sympathetic and co-operative headmaster. The school orchestra after six months’ work now

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numbers 80 players, and in addition has a long waiting list. The orchestra included 12 violins, 6 cellos, treble, tenor and descant recorders, guitars and ukeleles.\textsuperscript{187}

At their second annual conference in 1961, members of NZSMA acknowledged that “the upsurge of instrumental work in primary schools was very pleasing to see.” They recognized that the Department of Education had “inaugurated many progressive measures to assist the development of instrumental teaching in all schools.”\textsuperscript{188}

The Department of Education further assisted school music by introducing a subsidy on musical instruments in 1963, leading Campbell to remark that instrumental work was playing an “increasingly important role” which had been helped by the “growing collections of musical instruments made available by education boards.”\textsuperscript{189} Subject to the approval of local district senior inspectors, any primary school could apply for a £1 for £1 subsidy on up to 10 violins carrying a £4 subsidy each, four cellos £15 each, two flutes £16 each, two clarinets £14 each, two trumpets £10 each, four tenor recorders £1 for £1, four melodicas £1 for £1 and 15 music stands £1 each.\textsuperscript{190} While this scheme was a valuable aid for schools that could afford it, those that were unable to raise the requisite funds were deprived of these benefits.

Walden Mills claimed that music’s growing popularity with the general public and with teachers was due to the influences of the gramophone, radio, and the advent of television in 1960.\textsuperscript{191} He commented: “All these mediums favour instrumental rather than choral music. This would account for the growing demand for instruction on orchestral instruments.”\textsuperscript{192}

\begin{flushright}
\textsuperscript{190} ‘School Music Subsidies,’ National Education, 3 April, 1967, p.130.  
\end{flushright}
Following the launch of a successful Saturday morning instrumental scheme at Hutt Valley Tech in Wellington, Perks initiated a similar scheme in Christchurch in February 1955. The goal was to provide performance opportunities for children who wished to take part in corporate music making. Perks believed that to establish a “musical New Zealand” it was necessary for more and more children to be given opportunities: “to discover their musical ability and to develop it so that they may know the pleasure to be derived from individual and group music-making.” An important implication of the Saturday morning School was to facilitate the establishment of such groups in schools. In 1958 Perks remarked on the “valuable work” being accomplished with recorder and other instrumental classes in schools: “a greater number of children are learning instruments each year and the future of orchestral playing in New Zealand looks much brighter.”

5.4 (b) [i] Orchestral music

The Currie Commission report stated that talented junior orchestral pupils were being nurtured through “fruitful initiatives... in developing holiday schools for such pupils.” The first orchestral holiday course advertised for post-primary pupils took place between 14 and 20 December 1960 at Seddon Memorial College in Auckland. Membership was limited to Grade V (or its equivalent) and it attracted a complete symphony orchestra of 75 players drawn from all over New Zealand. Walden Mills described the final concert as “the most successful,” while the children were “able to present music that could not normally be tackled by a school orchestra.”

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193 Walter Harris, Supervisor of Teaching Aids, asked David Sell to launch the Saturday morning instrumental scheme for primary school children. (Conversation with D. Sell, Christchurch, 5 December, 2001).
196 Commission on Education in New Zealand, 1962, p.370.
197 The Education Gazette, 1 October 1960, p.397.
A similar course held in Christchurch in May 1961, attracted 85 children. Walden Mills reported that the final concert took place “before a large and enthusiastic audience” in the main hall of the Christchurch Teachers’ College:

Mr. Foster-Browne, the well-known music critic, remarked that this was surely one of the answers to juvenile delinquency. Eighty-five young people were quite happy to give up a week of their holiday to work hard for six hours each day. 199

These successes prompted the Department to make an annual grant of £200 to conduct and establish two courses each year, one in the North Island and one in the South Island. 200 The courses were so successful, that in 1968 successful holiday orchestral courses were held in several cities: Invercargill, Dunedin, Hamilton, Nelson, Auckland and Wanganui. 201 One reason for the popularity of these courses was that they provided a “valuable training ground for the instrumentalists’ highest goal: The National Youth Orchestra.” 202

This orchestra of about 90 players had been formed in 1959 under the guidance of John Hopkins, with the assistance of the Department of Education and Walden Mills, who played an active part in its formation and development. 203 The National Youth Orchestra was an important development in New Zealand’s musical life. It not only provided an incentive for aspiring young players, but it also offered an opportunity for players to hone their skills and gain experience for possible recruitment in the National Symphony Orchestra. This was a particularly important consideration since questions had been raised as to why a number of imported players were employed in this Orchestra.

During a Parliamentary session in 1952, Sidney Smith asked what percentage of New Zealand born musicians were in the orchestra, since the major reason for the orchestra’s establishment had been for the training and encouragement of New Zealand musicians. Algie responded:

...it was all very well to say there must not be imported people in the orchestra, but the conductor of a National Orchestra has to maintain a very high standard. If he could not get the number of qualified people here in one city to maintain the standard the critics insisted of him, then he must get it somewhere else.\textsuperscript{204}

The raising of standards of instrumental players required not only expert tuition, but also opportunities to gain experience in playing in junior orchestras and other smaller instrumental ensembles. The formation of the National Youth Orchestra thus gave instrumental work a new impetus in secondary schools, while it also stimulated an interest in primary schools, where instrumental music had previously been almost non-existent. In addition the free admittance of school children to National Symphony Orchestra concerts, was a means of cultivating potential future audiences of appreciative listeners.\textsuperscript{205}

In conjunction with the Chamber Music Festival, the Department of Education organised a chamber music contest for secondary school pupils for the first time in 1965. The purpose of the contest was to encourage young players to form groups and to enjoy the pleasure of playing together.\textsuperscript{206} In addition, two district school orchestras were formed in Hamilton in 1967 involving over 100 children.\textsuperscript{207} In 1968 special courses were provided to assist part-time instrumental teachers in the methods of providing class instruction, particularly of stringed instruments. During the same year, a small pilot scheme was introduced during the second term in selected Auckland Intermediate schools, whereby four secondary instrumental teachers conducted classes for a limited period during the school day. The purpose of this experiment was to introduce children at a younger age to correct techniques in instrumental playing. The Director of Education claimed that excellent results had been achieved.\textsuperscript{208}

\textsuperscript{206} The Education Gazette, 15 January 1966, p.3.
\textsuperscript{207} AJHR, E-1, 1968, p.13.
\textsuperscript{208} AJHR, E-1, 1968, p.13.
Arnold Bentley believed that percussion instruments provided an experience of instrumental participation that would otherwise be missed by children who were unlikely to play "conventional" instruments. The instruments produced "instant, quite pleasant sounding results requiring comparatively little skill." Children could discover for themselves the different qualities of sounds produced by the different instruments, while also learning to play melodies they knew, or creating their own. Cyril Neil, a visiting British music educator, claimed that many children were interested in music, but "to be able to appreciate the best they must know something about the subject, or better still to be able to take an active part in its performance." He contended that since percussion playing was based on rhythm, and rhythm was the basis of music, "serious percussion playing should form the basis or background for all school music activity." 

The 1953 New Zealand Music Syllabus cautioned that improvised instruments tended to encourage "noise making" rather than music making. Although it was stated that "the better the instrument the more artistic is the performance," Taranaki children's enjoyment appeared to be unaffected by whether the instruments were "elaborate or improvised." Instead the inspector affirmed the "educative worth" of percussion work.

Since young children needed to be active, Bernarr Rainbow believed the percussion band provided an "opportunity for vigorous but disciplined activity," while the 1953 music syllabus stated that the percussion band provided:

...good training in response to music; children acquire a sense of pulse and rhythm, an ability to work together in a musical situation, and a useful degree of facility in reading certain aspects of music notation.

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214 Department of Education, Primary School Syllabuses: Music, 1953, p.18. Fourteen books providing graded courses in percussion and six general books on percussion were recommended in the syllabus.
However, in an article in *Music in Education*, Eric Hilton cautioned:

> Percussion bands may be very good indeed provided that (a) they are used with children of a suitable age; (b) they are used as part of an integrated scheme and not merely for exhibition; and (c) they are directed by a teacher who possesses some musical sensitiveness.\(^{215}\)

Hilton's concern was that percussion instruments were introduced for musical purposes not merely to keep children occupied. If children were carefully guided by a teacher with "musical sensitiveness," the experience would be fruitful for teacher and children alike. Jane Southcott remarks that specifically the percussion band:

> ...developed the feeling for beat, phrase, pitch (to a certain extent), accent and time and that it provided useful practice in sight reading. The general musical purposes of the Band were given as helping children know and appreciate a great deal of music they may never otherwise be able to play and building a foundation for wider musical activities.\(^{216}\)

Positive experiences with the percussion band were reported by two inspectors in Invercargill and Christchurch respectively. It was "a source of much vital interest and appreciation" in many of the lower classes,\(^{217}\) and "a really splendid feature, although it is a matter for regret that for the most part it is confined to infant departments."\(^{218}\)

During the 1960s the Carl Orff approach was in vogue in New Zealand. A trend to develop instrumental music had taken place in German schools in 1948, with Orff as the central figure.\(^{219}\) Orff, together with Dorothee Gunther, a physical educationist, had founded the Guntherschule near Munich in 1926, where gymnastics, dance and music could be taught side by side. Orff encouraged adolescent students to improvise and compose their own music on instruments that were easy to learn and handle. Realising


the need for pitch percussion instruments he enlisted the aid of an instrument maker, Karl Maendler, to create new pitched percussion instruments such as metallophones, xylophones and glockenspiels that were modelled on the instruments of the Indonesian gamelan orchestra. Radio Bavaria invited him to make a series of broadcasts for children that engendered a positive response, but the Nazi Government closed the school during the war. However one recording of the broadcast series survived the war and Orff was invited by Radio Bavaria to prepare another series of broadcasts for children in the elementary schools. The series were so successful that Orff and his assistant, Gunild Keetman, presented the material from these broadcasts in book form, entitled Orff-Schulwerk.

Keith Smith described Orff pedagogy in his publication Questions and Answers on Orff-Schulwerk:

Orff-Schulwerk uses melody and rhythm as the elemental forces which form the seed for musical growth. It does not aim to teach all there is to know about the art....It is concerned with the child, and the needs of the child...and provides nourishment for the musicality of each child.²²⁰

Sell remembered that in 1964 there were about three primary schools in Christchurch where teachers were keen on promoting Orff concepts,²²¹ while Dando described the Orff approach as a "hard grind for some teachers."²²² As R.J. Maconie observed in the publication Third Stream: "The Orff method only works where trained teachers are in full supply."²²³

5.4 (b) [iii] The Recorder

From 1957 a number of songs published in the Broadcasts to Schools series included percussion and recorder parts. The 1953 music syllabus stated that the most suitable

²²⁰ K. Smith, Questions and Answers on Orff-Schulwerk, Brisbane College of Advanced Education, Brisbane, 1982, p.5.
serious musical instrument at primary school was the recorder, since it required little technical skill to create “beautiful, expressive tone.” It was also inexpensive and required no cost for maintenance, while Alec Loretto remarked that, after only a few months tuition, it was “possible for young children to play, with comparative ease, the whole chromatic compass over a wide range.”

Perks believed that learning the recorder promoted an ability to read and play music from a printed page. This was affirmed by a Wellington inspector who was encouraged by a group of teachers popularising recorder playing in their classes, while pupils were also learning to read simple staff music. Perks observed that pupils might be ready to focus attention on learning the technical skills of another instrument once they had learnt to read music after two or three terms. Similarly C. Arthur Hart, a Christchurch school teacher, claimed that children who first learnt to read music on the recorder, progressed more rapidly later when they began to learn the flute than those who started on the flute. A Christchurch inspector also noted that recorders provided the “best music media for those teachers who are distrustful of their own voices, and who cannot play any other instrument.”

In his role as music adviser, Dando commented that “excruciating” recorder work was the regular fare in primary schools. His visit to numerous German schools in the 1960s revealed that the recorder was not being used in that country because of the difficulties students experienced with intonation. Dando remarked that a “standard jibe in the 1960s was that the recorder was an ill wind that nobody blows any good.”

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225 Alec Loretto was a teacher at the Christchurch School of Instrumental Music between 1955 and 1959. In 1964 he was appointed music adviser to the Wanganui Education Board.
231 I. Dando, conversation with researcher, Christchurch, 6 December, 2001.
confirmed that many teachers were reluctant to introduce recorders into their school music programme because they were prone to be out of tune:

To find a cheap and readily available recorder which is chromatically accurate in tune, internally and externally, is difficult enough; it is even harder to find one which, in addition:

1. Has a pleasant, full, round tone, without being breathy or windy
2. Speaks easily and clearly
3. Responds to an even increase in breath pressure from low notes to high
4. Responds accurately, not only to so-called “English Fingering” but also with equal accuracy to alternative or secondary fingerings.\(^{232}\)

After testing numerous makes of instruments in New Zealand, both mass produced and hand made, Loretto asserted that the most consistent mass produced instruments, “and certainly the ones which satisfy the above mentioned conditions,” were the Dolmetsch Plastic Descant and Treble.\(^{233}\)

The Department of Education promoted the recorder by offering schools Parts 1, 2 and 3 of *Teaching the Recorder* by Nancy Martin, obtainable free of charge from the Supervisor of Teaching Aids. Part 2 suggested methods for teaching low D, E and F# in addition to providing a number of tunes for music reading, while Part 3 helped to teach seven more notes and offered some useful methods of learning time patterns.\(^{234}\)

Despite difficulties with pitch, several inspectors reported positively on the use of the recorder. There had been “significant expansion” with recorder classes in Wellington,\(^{235}\) promising work had been achieved in Christchurch,\(^{236}\) there were recorder clubs in several Nelson schools,\(^{237}\) while a recorder band, “the first of its kind in Otago,” had

\(^{234}\) *The Education Gazette*, 1 June 1954, p.135.
been established in a tiny and remote school. The inspector remarked: “Although the teacher concerned has no particular musical pretensions, the standard of performance is high.” This was another example of what an enthusiastic teacher could achieve. The recorder also proved to be a popular instrument in intermediate schools, as Watson stated that almost every intermediate school had at least one group of recorder players, while the better schools had several groups.

5.4 (b) [iv] The Guitar

The introduction to the Junior Song Book 1958 stated that recorder, chime bars and rhythm instruments were extremely important and children would enjoy experimenting with them on their own or in small groups. The book was published with chord symbols I, IV and V with the following explanation:

Chord No. I represents a chord built on the keynote (doh, me, soh); No. IV represents a chord built on the fourth note or ‘fah’ (fah, lah, top doh); and No. V represents a chord built on the fifth note or ‘soh’ (soh, te, and high ray).

While reference was made to sol-fa, none of the Broadcast to Schools books were printed in this notation, although the 1953 music syllabus included the teaching of sol-fa. (See Appendix 22, p.492). The chord symbols were used so that the songs could be accompanied by chime bars, autoharps and ukeleles, while the Pupils Music 1958 also referred to the possibility of using guitars. This was significant as it was the first reference to guitars in the Broadcast series, indicating that teachers had begun using the instrument in music classes. Drew remarked that a “well-liked teacher” might use a

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239 J. Watson, Intermediate Schooling in New Zealand, New Zealand Council for Education Research, Wellington, 1964, p.188.
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... guitar to "get his pupils going" with some class singing.\textsuperscript{242} It was a relatively easy instrument on which to learn to play a few simple chords, while its ease of mobility was also a distinct advantage.

In an article in \textit{National Education}, Neil Colquhoun observed that 500,000 guitars were sold in the U.S.A. alone in 1955,\textsuperscript{243} while in Florida in 1967, it was reported that next to the piano, the most popular musical instrument among young people was the guitar.

John S. Martin, an Assistant Superintendent in Atlanta, Georgia, commented on young people's fascination with the guitar in an article in \textit{Music Educator's Journal} in 1968:

\begin{quote}
Look at the number of guitars that students somehow acquire. Observe their interests in folk singing and the rash of groups striving to be Beatles, Monkees, or some other part of the animal kingdom.\textsuperscript{244}
\end{quote}

In some New Zealand intermediate schools, music groups occasionally met in out-of-school hours to play an array of instruments that included guitars.\textsuperscript{245} A list in the appendix includes all the songs in the \textit{Broadcast to Schools} series that featured percussion, recorder and guitar accompaniment between 1957 and 1968.\textsuperscript{246} (See Appendix 24, p.506).

5.4 (c) \textbf{Music festivals}

Performing opportunities for children were presented in the abundance of music festivals held throughout the country, which aimed at arousing an interest in music among the participating schools.\textsuperscript{247} The 1953 music syllabus stated that the music festival "provides

\begin{footnotesize}
\begin{enumerate}
\item N. Colquhoun, 'Folk-Song and School Music,' \textit{National Education}, 1 May, 1957, p.136.
\item J.S. Martin, 'Music to my Ears,' \textit{Music Educators' Journal}, Vol.54, No.6, February 1968, p.94.
\item J. Watson, \textit{Intermediate Schooling in New Zealand}, p.188.
\item In 1957 the first song with an instrumental accompaniment was published in the \textit{Broadcast to Schools} series: \textit{My Bonnie Cuckoo} included a recorder part. \textit{New Zealand Broadcasting Service, Pupils Music 1957}, Department of Education, Wellington, 1957, p.8.
\end{enumerate}
\end{footnotesize}
an exhilarating, personal experience not to be had in any other way. It stimulates great interest in good music presented outside the school."^248

An indication of the growing popularity and success of the festival movement was exemplified in Christchurch. In 1954, 1,800 children from 34 different schools participated,^249 2,000 children participated in 1956,^250 while more than 2,600 children took part in two festivals held in 1958.^251 John Jennings observed that the performance of the Christchurch South Intermediate School during the 1960 festival "showed the effectiveness of instrumental teaching in the schools and the influence of the Schools' Instrumental Scheme on such work."^252 The programme notes from 2 August 1960 described the goals of the Christchurch South Intermediate School:

It is desirable that schools should gather together orchestral players learning at the Saturday scheme and form Orchestras of their own with these players as a nucleus. To the 9-player nucleus at this School, 45 others, trained from the beginning of this year at the school, have been added to form an orchestra. This shows what can be accomplished in a single school. It is hoped that many of these players will link up with the central scheme at some stage to further their orchestral training.^253

Perks himself fostered the development of instrumental playing in the schools by visiting schools during each year to assist teachers with the preparation of their own schools' instrumental items for the festival. By 1962, the better instrumental groups from primary schools were involved in the festival.^254

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^251 C.L. Martin, 'School Music festivals are Fun,' National Education, 1 April, 1959, p.104.
^253 Cited in J.M. Jennings, 1988, p.22.
In Auckland during the 1950s the festival was a little more unusual, with a theatre full of 2,000 or more children, all of whom participated as a massed choir.255 The only members of the audience who were not participants were supervising teachers, a few official visitors and the Press. Jensen described the atmosphere: “The enthusiasm of what is always an inspiring occasion is reflected in the invariably high standard of singing and in the songs chosen by the various...choirs.256

Although the Auckland festivals may have provided an interesting experience for the participants, it deprived the public from what a Christchurch inspector described as “one of the few opportunities available to the public of seeing something of the work of both pupils and teachers.”257 This was an important consideration, since positive responses from the public helped to foster the development of school music.

5.5 The public interest in music

A commitment to music was demonstrated by members of The Queen Elizabeth II Arts Council, established by Act of Parliament in 1963 to commemorate the royal visit in that year. The function of this organisation was defined by Roy Jack M.P.:

I should like to think that it will give a very considerable amount of its resources to the development and improvement of professional standards in the arts, but also I should like to think that, equally important, the new Arts Council will keep close to the people, that it will in this connection encourage popular interest in the arts and encourage popular participation.258

Of particular significance to this research was a comprehensive survey of music education initiated by the Arts Council at the end of 1965. Malcolm Tait, principal

lecturer in music at Hamilton Teachers’ College, was asked to conduct the survey. The purpose was to examine the state of music education in schools, colleges and universities as well as the private teaching profession and to make recommendations for the future development of music education. Since this was the first time such a survey had taken place it was an indication of the importance of music education in the community. This report was published in 1970 and will be discussed in detail in the following chapter.

5.5 (a) Broadcasts to schools

Jensen described the New Zealand Broadcasting Service as playing “an invaluable part in music education,” considering the number of people who were exposed to music through the broadcasting of ‘live’ festival performances, annual school concerts, and the approximately thirty weeks of broadcasts to schools each year. In an article in National Education F.M. Pinfold commented: “Of all subjects of the school curriculum, music is catered for to the greatest extent in our school broadcast session.” The music broadcasts provided an excellent resource to teachers. The draft booklet Suggestions for Teaching Music in the Primary School advocated music broadcasts as “a form of in-service training for teachers, who feel ill-equipped to teach music.” This was confirmed by Rex Dowman, a retired teacher, who used the broadcasts “a lot” as a young teacher during this period: “They were my salvation! They were very helpful,” while R. Lovell-Smith stated that the broadcast lessons not only enhanced his own music teaching but also provided a stimulus for the children’s interest in music generally. In a written report from 1951, L.A. Heyward commented on the impact the programmes made in a sole teacher school:

259 Broadcasts to schools were supervised by a committee representing the NZBS, the New Zealand Educational Institute and the Education Department (AJHR, F-3, 1951, p.6).
263 R. Dowman, correspondence with researcher, 13 May, 2002.
264 Conversation with R. Lovell-Smith, Christchurch, 8 March 2001.
Music is not a mere school subject. It is something through which we feel we are learning to express ourselves. Without the school-music broadcasts to start us on our way, we would have missed much happiness.  

In addition four inspectors' reports attested to the value of the broadcast programmes. A Wellington inspector remarked that many schools "lean heavily for support on the weekly broadcasts from 2YA," while the broadcasts provided valuable assistance in Invercargill, Christchurch and Otago.

During the 1960s, Sell found that very few of the teachers from the city schools in Canterbury took advantage of the broadcast programmes, although they were popular in rural areas. Sell believed that teachers who made no active effort to participate in the programmes with the children felt guilty about "just turning the radio on." Indeed for children to gain the maximum benefit from the broadcast programmes, the class teacher's input was of vital importance (see chapter four). While he had a background of very little musical experience, Heyward described his attempts to foster music education:

I turned to the radio lessons for help. But the way was not easy. I thought that by listening to music and having it explained to them [the children] they would soon develop a taste, an attitude and a desire to sing, and sing well. Here I was wrong. When I tuned in to the appreciation broadcasts three years ago, I found that the children could not listen and enjoy. They were used to "easy listening" of the home radio, (to Bing and swing no doubt). They


269 Otago inspector's report, E-2, 12/15/6 pt 5, 1955/3a 'Inspectors' Reports' 1953-55, 1953, p.4. NA, Wellington. According to Dando a number of sets kept by intermediate schools in Otago were still being used in 1996. (I. Dando, conversation with researcher, Christchurch, 6 December, 2001).

270 D. Sell, conversation with researcher, Christchurch, 5 December, 2001.

were bored and mystified, and no wonder, for they did not appreciate or understand the language of music...our first experiments in musical-listening were unsuccessful and it was not until the lapse of two and a half years that we were able to become regular participants in the listening to music...not of passive waiting, but of active preparation, years during which I worked to extend the children’s own musical knowledge and feeling for music.

Having for the time failed as listeners, we became participants in Mr. Young’s weekly broadcasts, in which he teaches voice-training, music-reading tunes, and songs which are “patterned” from his studio choir. Let it not be thought that the class teacher has no part or even a minor part to play when he sets out to teach his children to sing through use of the broadcast singing-lessons. Certainly the songs and the music-reading tunes are chosen and provided for him, and introduced correctly and through sound procedures. But if he would achieve success, he has much to do. Without the will to succeed, without regular, unflagging assiduous practice only disappointment can result.

The broadcast series provided the impetus, while the teacher’s persistent efforts generated ongoing enthusiasm among the children. They developed a keen interest in music and were “unwilling to let anything interfere with their Monday and Friday broadcasts.” Library books were borrowed on musical topics while records were purchased of music heard on the radio. Consequently, Heyward achieved his desired goal: “music has become a central part of the life of the school.” This story is not only testament to the excellence of the broadcast series, it is also an example of how an enthusiastic teacher can be a catalyst for success in the music programme.

Many other teachers could have benefited from the broadcast programmes. In 1952 the regular primary school music broadcast sessions totalled 80 minutes per week, while an additional music programme was broadcast for standards 3 and 4 over a six-week period in June and July of 1952. Since 170 minutes per week were devoted to all school broadcasting, music sessions represented nearly half the total.

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The regular programmes consisted of three separate segments:

(i)  'Rhythm For Juniors,' conducted variously by Jean Hay, William Trussell and Keith Newson. (Wednesdays 1.30 to 1.50 p.m.)

(ii) 'Music Appreciation' talks for forms I, II and III were conducted by Jenner and held twice a week in Christchurch. (Mondays 1.30 to 1.45 p.m. and Fridays 1.30 to 1.45 p.m.). Station 1YA in Auckland broadcast separate music appreciation programmes also conducted by Jenner.

(iii) 'Singing Lesson with Studio Class' conducted by Tom Young in Wellington. (Thursdays 1.30 to 2 p.m.) Prior to 1954 the songs to be broadcast were not announced in the Education Gazette.

Young's style and delivery so impressed F.M. Pinfold that he remarked: "it is almost unnecessary for the teacher to add further to them." Each singing lesson generally consisted of introductory voice production exercises, a sight-reading exercise dealing with notation, the learning of a new song, and some revisional singing for pleasure.

In addition in 1952 a series entitled 'Behind the Music,' written by Lesley Coleman, was broadcast for Standards 3 and 4 between May 27 and July 8 of 1952 on Tuesdays from 1.45 to 2.05 p.m. The programmes consisted of The Sorcerer's Apprentice, William Tell, The Firebird, The Tale of Peer Gynt, Hary Janos, Scheherazade, Schwanda the Bagpiper.

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274 Jean Hay broadcast this series for 28 years. Her last broadcast was on 4 June 1958.
275 'Rhythm for Juniors' was replaced by an additional new programme entitled 'Music and Movement,' which was introduced by Ramsay Howie in August 1958. The programme continued with different presenters, Yvonne Hitchings in 1960, and Joan Stevens in August 1963, while an article in The Listener in 1967 described Rachel Worsley's work when she took over the series in 1966. A new song was included every week with revision of the songs and music learnt in earlier broadcasts. The children were encouraged to "listen for patterns of sound and to tap or clap with the beat." ('Music and Movement,' New Zealand Listener, February 24, 1967, p.2).
276 Jenner retired as music lecturer at Christchurch Training College in 1954, although he continued broadcasting until 1956. He was awarded an MBE in 1962 and he died in 1971.
278 F.M. Pinfold, pp.367-368.
279 The Education Gazette, 1 March 1952, p.46.
281 The Education Gazette, 1 July 1952, p.147.
A new series on "Music Appreciation" was introduced by Owen Jensen in 1953. Broadcast on Fridays between 1.25 and 1.40 p.m., it was for standards 3 and 4. The programme consisted of: Term I - "A Journey in search of Music;" Term II - "Musical Occasions" and Term III - "Animal, Vegetable or Mineral." The music used varied with examples from folk song to symphony. In 1954 a new series for standards 1, 2 and 3 entitled 'Singing for Juniors' was introduced by Joan Easterbrook-Smith on Fridays from 1.25 to 1.40 p.m. To accompany the series the Department of Education issued The Junior Song Book with one copy to be shared between two pupils. The programme was so successful that it remained on air for seven years until the end of 1961.

Music booklets issued by the New Zealand Broadcasting Service (NZBS) in 1952 consisted of:

1. Teachers' Music Booklet (one booklet to each teacher, standard 4 to form II) which contained melody, words and accompaniment of songs for Thursdays broadcasts
2. General Booklet for Senior Teachers which contained background notes on broadcasts for standards 3 and 4, 'music appreciation' broadcasts for forms I and II and 'citizenship' broadcasts for forms I and II.
4. Pupils' Music Booklet (one booklet to three pupils, standard 4 to form II). This contained the melody and words of the songs used in the Thursday broadcasts.

The School Publications Branch of the Department of Education took over the publication of the Broadcast song books in 1961. In this same year the reading of notation was introduced into broadcast lessons to assist both teachers and pupils. This was in response to the many teachers who had expressed concern at the neglect of music

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282 This programme was only broadcast in 1953.
283 The Education Gazette, 1 December 1952, p.279.
284 The Education Gazette, 16 November 1953, p.295.
285 The Education Gazette, 1 April 1954, p.79.
286 In 1957 Joan Easterbrook-Smith became known as Joan Ross and she continued to conduct this programme until the end of 1959. Nancy Martin took over the series in 1960, followed by Robert Matthews in 1961.
287 The Education Gazette, 1 December 1951, p.279.
reading in New Zealand schools. In addition to a copy of the Junior Song Book, each teacher received a set of charts which needed to be displayed at the appropriate time for the class to follow. Subsequently a survey on the broadcast lesson ‘Singing for Juniors’ was conducted by the New Zealand Broadcasting Service in Otago and Taranaki. The results revealed that five-sixths of the teachers welcomed the introduction of music notation as a teaching aid. Favourable comments on the use of the charts included: “Fill a large gap,” “Excellent addition to classroom music” and “Gives an added interest to the programme.” The estimated audience throughout the country for this programme was in excess of 50,000 children.

A senior officer of the Department of Education remarked:

It is the policy of the Department of Education to encourage teachers to teach the beginnings of music reading to children in the Junior standards. Some teachers would prefer all the music in the Primary school to be in the nature of a series of sing-songs. I am gratified that at least two thirds of the teachers want something more and feel that broadcasting is being a help in a difficult subject.

In 1964 a further aid to teachers was the introduction of tape recorded accompaniments for both the Junior and Senior Music Broadcasts. The Junior Songs had a piano accompaniment, while violin and piano accompaniments were used for the Senior Songs. Schools were required to send a box of tape of the correct length for recording to the National Film Library in Wellington. Teachers unable to play a musical instrument must have welcomed this service.

While broadcasting had a positive effect upon many teachers and pupils, teachers and headmasters had to believe in the value of these programmes. Watson asserted that in some intermediate schools where music was poorly taught, “music broadcasts provided a welcome release from a frustrating situation, but even that was denied by some

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292 Education Gazette, 16 March, 1964, p.113.
unsympathetic headmasters.” Undoubtedly this attitude meant that music was perceived as a “frill” subject by certain headmasters.

5.6 Conclusion

Great strides were made in the development of music education in New Zealand during the 1950s and 1960s. The Department of Education introduced many initiatives to effect an improvement in the subject: the appointment of a national Supervisor of School Music, the establishment of an advisory service, the re-establishment of the third year specialist programme in training colleges, the development of refresher courses for teachers, the establishment of a curriculum unit with a focus on the continuity of music from primary through to secondary school, the subsidy on musical instruments, and the establishment of a music reference library for primary teachers in 1963, while the Broadcasts to Schools series with accompanying booklets continued to provide a valuable resource to teachers. Undoubtedly it was a time of unprecedented growth in school music.

National Education featured numerous articles on various aspects of school music, and regularly promoted new music resource books. Apart from the Broadcasts to Schools series, New Zealand music resource books were also published to provide assistance to teachers. Some of these included: A Modern Approach to Music in the Classroom by Robert Perks and Listening to Music by Keith Newson, both published in 1962. Newson’s book provided 26 musical examples with lesson material for listening in the classroom, including Peter and the Wolf (Prokofiev), Toy Symphony (Haydn), The 


294 National Education, 1 April, 1963, p.110.


Chapter Five 1950-1968
The growth of school music

_Sorcerer's Apprentice_ (Dukas) and _Peer Gynt Suite_ (Grieg).\(^{297}\) Ernest Jenner’s book _Rhythm in Musical Interpretation_ was published in 1963,\(^{298}\) and in 1965 two further books were published: _Learning to Sing can be Fun_ by Val Drew,\(^{299}\) and Perks’ second book _Music in the School and Home_.\(^{300}\)

The music equipment scheme introduced in 1963 would have benefited schools that were able to raise the requisite funds, but some schools were disadvantaged.

New Zealand had come a long way towards catching up with the kind of music education programmes that were being provided in England and the United States. The important contribution of individual teachers and headmasters was again highlighted in this eighteen-year period. Some teachers ran effective music programmes, and some headmasters supported school music by attempting to provide adequate resources. However, there were assertions that some headmasters in intermediate schools were unfavourably disposed towards school music, which affected the success of broadcast to schools programmes.

Despite the Department of Education’s many innovations, some education officials and music educators bemoaned the state of music education in the schools. The Director of Education, Beeby, noted in 1955: “of all the school activities, music is, perhaps the one that leaves the inspectors of schools and other observers least satisfied.”\(^{301}\) Thirteen years later Maconie noted the “critical shortage of trained teachers” which affected music teaching, creating a “chronic shortage of trained school music teachers.”\(^{302}\) Despite the good training many teachers received, it was noted that few teachers believed they had

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301 _AJHR, E-1_, 1955, p.31.
ability to teach music. In Jensen's opinion primary school music was held back by the fact that teachers were not appointed as music specialists.\footnote{O. Jensen, 'Music in the New Zealand Primary School,' \textit{Music in Education}, March-April 1958, p.27.}

In the beginning we saw that English influences were introduced and fed into the schools and were at the level of what might be called "popular taste." With the development of serious music into the syllabus, greater technical ability was required and teachers needed to be better informed. Now we have at this stage "popular taste" coming from different parts of the world conveyed through the explosion of technology, leading to a dichotomy. On the one hand, there was a more serious development in music education, and on the other, an increased availability of accessible music. As a consequence many teachers were discouraged from teaching the subject.

Contemporary popular songs were not officially approved in the classrooms of the 1950s and 1960s. The songs published in the Broadcast song books and the \textit{Dominion Song Books} continued to reflect the "good taste" desired by education officials. Thus the pop revolution in the 1960s played a critical role in the way music education was perceived, necessitating a re-evaluation of its function. Tait asserted that musical objectives needed clear definition. "Many people who are called upon to teach music have no clear idea of why they should teach it; what music they should teach, or how music should be taught."\footnote{M.J. Tait, 'New Dimensions in Music Education,' \textit{Education}, Vol.15, No.9, October 1966, p.23.} These were important considerations that had far reaching implications for the future of music education.
Chapter Six
1969-1989
Sharpening the tradition: New visions for music education

"Music education is not, in reality, so very different from other school subjects: it just needs adequate conditions in which to develop properly!"¹

6.1 Introduction

This period saw the awakening of consciousness amongst minority or peripheral groups, nationally and internationally. In New Zealand, Maori awareness of a national identity, as opposed to a tribal one, began to emerge.² The expansion of trade links, international communications and the rise of immigration will be seen to have an effect on school curricula. This was all apparent in the inclusion of a wide variety of musical styles embracing music of other cultures.

The social and technological changes that had taken place since the 1960s affected the way the curriculum was perceived. There was a real desire for change and improvement and, as a result, evaluation of the education system became an important concern. In this climate of evaluation the Queen Elizabeth II Arts Council commissioned Malcolm Tait to write a report on music education in the mid-1960s. The report Music Education in New Zealand was subsequently published by the Music Teachers Registration Board and the Waikato Society of Registered Music Teachers in 1970. A further commission by the Arts Council resulted in the publication of Report of the Committee to Study the Needs of Music Teaching in New Zealand in 1980. Evaluation of the education system also became an important concern for the Department of Education during the 1970s and

1980s. The publication of two reports: *Educational Standards in State Schools* in 1978 and *A Review of the Core Curriculum for Schools* in 1984, both impacted on music education.

Discussion of these reports and other significant documents from this period will show that music teaching continued to be sporadic, while the perception that this subject was less important in the curriculum still prevailed in some quarters. This was also a period of development and change. The increased awareness of the importance of music education not only in schools, but also in the wider community, was evident in the number of interested groups that were established: the Music Review Committee, the Composers in Schools scheme, and music education societies at the local and national level. Anne O’Rourke, secretary of the New Zealand Society for Music Education (NZSME), made the pertinent statement that music education societies were: “Surely a sign of the needs of music educators and of the growing awareness that we must act corporately if we are to ensure that the interests and needs of music are to be met.”

6.1 (a) **The Tait Report**

The Tait Report was the first official document to offer a realistic appraisal of music education practices in New Zealand during the 1960s. Although completed in November 1968, the Queen Elizabeth II Arts Council and the New Zealand Council for Educational Research who commissioned it, would not publish it, except on a “very

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3 Department of Education, *Educational Standards in State Schools*, Department of Education, Wellington, 1978. “In July 1977 the Minister of Education accepted a suggestion from the Director-General that in light of the growing public comment, a review of standards in state schools would be timely....The result was Educational Standards in State Schools, a report based on the findings of a survey of sample schools and on the informed judgments by inspectors and other officers of the department of the work of all schools. It was presented to the Minister in June 1978 and subsequently published.” *(AJHR, E-1, 1979, p.7)*.

Chapter Six 1969-1989
Sharpening the tradition: New visions for music education

restricted scale."\(^5\) The Council for Educational Research undertook to edit the report, but Tait asserts: "they found that for whatever reason, it was lacking in statistical reliability or specificity, and decided that they would not publish it. I was never given any reasons other than those."\(^6\) It only became available publicly in October 1970 after publication was arranged by the Music Teachers Registration Board and the Waikato Society of Registered Music Teachers.\(^7\)

While The Herald music critic, L.C. M. Saunders,\(^8\) reported that "inadequate documentation and statistics" were the main reasons for not publishing, he also suggested that Tait's "controversial" recommendations might have been "unpalatable" in certain quarters. Saunders refers to the following recommendations made by Tait: (1) the establishment of a National Council of Music Education which would be responsible for all aspects of music education and would absorb the Music Teachers' Registration Board and the Music Advisory Service; (2) the establishment of music schools for the development of performing skills; (3) a takeover of the music examining now done by overseas institutions; (4) the teaching of music performing skills in the training colleges and polytechnics; (5) the discontinuing of out-of-school music classes and of tuition by itinerant teachers. Owen Jensen writing in the New Zealand Listener remarked that it was "not altogether clear why this important survey has not been published,"\(^9\) while Ian Harvey stated that no reasons were publicly given for the decision by the Queen Elizabeth II Arts Council not to publish.\(^10\)

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\(^5\) M.J. Tait, *Education in New Zealand*, Music Teachers Registration Board and the Waikato Society of Registered Teachers, October 1970. (Tait's note at the back of the book states: "It is a matter of great regret to me, that although this report was completed by me in November 1968 and later accepted by the Queen Elizabeth II Arts Council and N.Z.C.E.R. they have not seen fit to publish it, except on a very restricted scale. Despite the delay, the report still retains a direct relevance to circumstances as they now are and I am grateful to the Music Teacher Registration Board and the Waikato Society of Registered Music Teachers for arranging publication.")
\(^10\) I. Le C. Harvey, 'The Tait Report,' p.2. The date and publication are unknown. See footnote 119, p.297 in chapter 5.
All three reviewers commended Tait for providing important information concerning the state of music education. Harvey claimed that the report confirmed the “disturbing and inadequate situation” of music teaching in New Zealand:

Music is being taught by too few teachers who are often ill-prepared for the task. There is serious inequality of opportunity for children to realise their full musical potential....Schools are inadequately staffed. Our financial resources for music education are not being well used.\(^1\)

Tait’s data, gathered from field-work and responses to questionnaires, surveyed the state of music education in schools, colleges and universities as well as the private music teaching profession. It was revealed that since the 1950s, music education had been widespread, with children increasingly exposed to a wide range of musical activities during their school education. These activities consisted of singing, appreciation, listening, knowledge of orchestras and instruments, percussion work, movement, theory, rudiments, history, form, music reading and writing. However, some members of the music education profession had expressed “bewilderment and dissatisfaction with standards of musical achievement and discrimination in the community.” The “diverse range of attitudes towards the nature of music and the objectives and purposes of music education” caused confusion in the expectations of music teachers and music pupils.\(^2\)

Tait asserted:

Music is not an enjoyable experience for many teachers and neither is it enjoyable for many pupils...Although many of these problems may be due to shortage of equipment, or classes that are too large for effective teaching, the root of the problem probably lies in the teachers’ inability to plan and implement music programmes which are relevant to the pupils and which excite their imaginations and stimulate musical growth.\(^3\)

\(^{13}\) M.J. Tait, 1970, p.43.
The following discussion will show that during the 1970s and 1980s the Department of Education demonstrated a willingness to address the issues Tait raised with varying degrees of success.

6.2 Department of Education Initiatives

6.2 (a) Equipment

The music handbook Suggestions for Teaching Music in Primary Schools, published in 1970, acknowledged that smaller schools might not have a piano, while an added difficulty was that limited space in the typical classroom impeded movement to music. The music handbook provided information on other available resources: a record library containing more than 4,000 long-playing records for loan to schools, and the availability of 30,000 films for free loan to schools from the Department of Education’s libraries in Wellington, Auckland and Christchurch. It was stated: “Many of these films could be useful in a music programme, illustrating as they do aspects of music making, music reading, singing and performance.” Filmstrips could be bought by schools wishing to form their own library, or borrowed from one of the eleven lending libraries in the country. Compared to the few film titles listed in the music syllabus of 1958 (see chapter five), the abundance of films available in 1970 was extraordinary. The “ever-increasing affluence” of the post-war period could have contributed to the increased expenditure on resources, while a further impetus may have been what the Ritchie Report described as an “improving attitude towards, and interest in, youth and music.”

In 1972 the Department of Education introduced a scheme for supplying primary and intermediate schools with a wide range of free equipment and for the maintenance and

15 Department of Education, Suggestions for Teaching Music in Primary Schools, p.244.
16 Department of Education, Suggestions for Teaching Music in Primary Schools, p.244.
18 J. Ritchie, Chairman, Report of the Committee to Study the Needs of Music Teaching in New Zealand to the Queen Elizabeth II Arts Council, School of Music, University of Canterbury, Christchurch, 1980, p.11.
replacement of all major items without cost to parents. The new scheme replaced the basic equipment scheme that had first been introduced in 1963. The old scheme had made no provision for maintenance or for the replacement of items of basic equipment. Basic equipment provided for music consisted of tape-recorders, record-players, audio-visual aids, filmstrip projectors and pianos, while in 1972 the new larger schools of ten classrooms and above, also received a music grant of $120 for records. In 1974 the Education Report stated that “further steps were being taken to provide more resources for teachers, including... song charts, tapes and cassettes, and recorded accompaniments of songs.”19 A number of Auckland schools were reported to be “well served with music equipment” with a “marked improvement in this provision over recent years.”20

The Director of Primary Education described the new equipment scheme as “the most important development in the equipping of primary schools which has occurred since our national system was established over ninety years ago.”21 While there is no denying that this scheme represented a significant improvement in school music facilities, orchestral instruments were excluded from the equipment scheme with no subsidy, although they could continue to be obtained through locally-raised funds.

The handbook Suggestions for Teaching Music in Primary Schools included a list of the subsidies provided on instruments under the old equipment scheme.22

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19 AJHR, E-1, 1974, p.12.
TABLE 13
List of Subsidies provided on Instruments 1970

<table>
<thead>
<tr>
<th>Item</th>
<th>Maximum number to be approved for any one school</th>
<th>Maximum subsidy per item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violins</td>
<td>10</td>
<td>$8 each</td>
</tr>
<tr>
<td>Cellos</td>
<td>4</td>
<td>$30 each</td>
</tr>
<tr>
<td>Flutes</td>
<td>2</td>
<td>$32 each</td>
</tr>
<tr>
<td>Clarinets</td>
<td>2</td>
<td>$28 each</td>
</tr>
<tr>
<td>Trumpets</td>
<td>2</td>
<td>$10 each</td>
</tr>
<tr>
<td>Tenor recorders</td>
<td>4</td>
<td>$ for $</td>
</tr>
<tr>
<td>Melodicas</td>
<td>4</td>
<td>$ for $</td>
</tr>
<tr>
<td>Chime bars</td>
<td>-</td>
<td>$ for $</td>
</tr>
<tr>
<td>Autoharp</td>
<td>-</td>
<td>$ for $</td>
</tr>
<tr>
<td>Chord organ</td>
<td>-</td>
<td>$ for $</td>
</tr>
<tr>
<td>Percussion instruments</td>
<td>-</td>
<td>$ for $</td>
</tr>
<tr>
<td>Music stands</td>
<td>15</td>
<td>$2 each</td>
</tr>
<tr>
<td>Blank music charts</td>
<td>-</td>
<td>$ for $</td>
</tr>
<tr>
<td>Colour recorder charts</td>
<td>-</td>
<td>$ for $</td>
</tr>
</tbody>
</table>

Not only had the subsidies enabled schools to purchase unlimited supplies of various percussion instruments, but they had also provided welcome financial assistance in helping schools to purchase expensive orchestral instruments. The new equipment scheme was obviously going to seriously disadvantage many schools. The effects were evident in Canterbury in 1975. The District Music Adviser in Canterbury, D.D. Kelly, stated:

The rapidly rising price of new orchestral instruments combined with the present low grant for replacements and the lack of subsidies to help purchases could seriously affect the future of our school instrumental programmes.23

The Ritchie Report highlighted concern over “the relatively high cost of some instruments,” with the expense of both oboes and bassoons seen as a key factor for the “meagre supply of pupils” learning these instruments. The Ritchie Report recommended that the Government Store Board consider purchasing these instruments for schools on request, while community service organisations could possibly donate them to schools where a tutor was available.

The following list of instrument prices compiled by Kelly, indicates the retail prices of musical instruments in 1978.

### TABLE 14

**Retail Price of Instruments in 1978**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Dollar amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
<td>52</td>
</tr>
<tr>
<td>Cello</td>
<td>253</td>
</tr>
<tr>
<td>Flute</td>
<td>210</td>
</tr>
<tr>
<td>Clarinet</td>
<td>210</td>
</tr>
<tr>
<td>Trumpet</td>
<td>80</td>
</tr>
<tr>
<td>Trombone</td>
<td>310</td>
</tr>
<tr>
<td>French Horn (at least)</td>
<td>583</td>
</tr>
<tr>
<td>Oboe (at least)</td>
<td>430</td>
</tr>
<tr>
<td>Double String Bass (at least)</td>
<td>525</td>
</tr>
<tr>
<td>Bassoon (at least)</td>
<td>1150</td>
</tr>
</tbody>
</table>

While the Canterbury Board had never purchased expensive instruments, it had been able to build up a pool of instruments through grants from the special purposes fund between 1966 and 1971. Beginner pupils hired instruments on a trial one-year basis, but

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25 The total number of fourth formers learning the bassoon was only 15 out of 51,587 involved in the survey, while the number of oboists was not supplied. However woodwinds other than flute and clarinet, were learnt by less than 0.2 per cent. (Report of the Committee to Study the Needs of Music Teaching in New Zealand, pp.8,9).
by 1978 many of these instruments were due for replacement. Following a recommendation from Kelly, that same year Canterbury Education Board (CEB) granted $2,000 for maintenance, replacements and purchases of musical instruments. The much larger Auckland Education Board granted an amount of $4,500 to their instrument pool with $4,000 for capital purchases and $500 for repairs.

Significantly, the Director of Primary Education noted that the new equipment scheme did not cover a number of items, "which, while not being essential, may be desirable in particular schools." Considering that in Canterbury "twice as many requests for instruments were received as could be satisfied," and "a strong demand from parents and young people for music to be an important part of life," it would appear that this equipment was "essential."

6.2 (b) Class sizes

Smaller class sizes made it possible to meet the requirements of children of all ranges of ability. The report Educational Standards in State Schools stated:

It has been widely held that smaller classes make for more effective teaching. In New Zealand, as in other countries, improved teacher-pupil ratios have been an important objective of the Department of Education during the last thirty years.

The report asserted that the teacher-pupil ratio in primary schools had steadily improved from one teacher to 32 students in 1945, to one teacher to 24.5 students in 1977.
1986-87 education report stated that the Government had approved the employment of 500 additional full time teacher equivalents as a first step in introducing a 1:20 teacher: pupil ratio.\(^{36}\)

While class reductions may have helped some teachers to cope more efficiently, Dr. Colin Knight, Superintendent of the southern regional Education Department, stated that although there was widespread belief in smaller classes automatically leading to better learning:

...we all know there are individual differences among teachers, just as there are among children. Reducing the size of a class with a poor teacher simply means that fewer pupils will be poorly taught. Conversely, reducing the class size of a good teacher means that fewer pupils will be taught.\(^{37}\)

In Knight's view class size was irrelevant to the most important factor in education – the effectiveness of the teacher.

6.2 (c) The role of the teacher

Tait observed that since "the content of music is the responsibility of individual classroom teachers" in many schools, "sequential growth and progressive development from class to class" would be "difficult to achieve."\(^{38}\) The Herald music critic, L.C.M. Saunders, described how the varying amounts of music received by pupils in their primary schooling impacted the teaching of music in secondary schools:

Every teacher of music in a secondary school knows that with each intake of children in a year the standard of knowledge and achievement is far more varied in this subject than in the routine ones of the curriculum.\(^{39}\)

\(^{36}\) AJHR, E-I, 1986-87, p.18.
\(^{38}\) M.J. Tait, 1970, p.11.
Similarly, Horner described the disruptions that occurred in progressive music education between primary and secondary schools in Australia:

> Children do not enter the secondary school with a common core or musical knowledge and experience, and few secondary schools can rely on a thorough musical grounding in the pupils who move from the primary grades. Thus in many cases, secondary music education must be “beginning” education which overlooks the efforts of many conscientious primary school teachers who have provided effective music training. 40

In addition the Ritchie Report observed that the secondary teacher often inherited pupils with negative attitudes to music which might be “reinforced by other teachers and parents who see music as an educational frill.” 41

Tayler had first identified lack of continuity in music education in 1927. (See chapter three). He had tried to address the problem by providing a continuous structured music programme in The Scheme, but the majority of teachers had found it too complex and beyond their comprehension. Subsequently other music educators highlighted lack of continuity, believing it was vital to a well-developed musical education programme (see chapters four and five). Jennings cited two reasons for this ongoing problem: lack of qualified teachers and time-tabling. 42 (Discussion concerning time-tabling occurs further in this chapter).

The paucity of suitably qualified teachers was still evident in the 1970s and 1980s. An article in Education from 1972 stated: “there are still not as many suitably qualified teachers of music as one would like. Schools still have difficulty maintaining continuity in their musical activities.” 43 In an article on school music in the New Zealand Listener, Douglas Jenkin asserted: “Not all primary schools in New Zealand have principals who are enthusiastic about music and not all the teachers are capable of taking lessons in

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music,"44 while the Ritchie Report stated: "despite many outstanding exceptions, music learning and teaching in the school system is sporadic rather than comprehensive."45

Although this Report claimed that continuity between music classes had "improved since the 1950s" it was nevertheless "capable of further improvement."46 Again a lack of skilled teachers was cited as the main reason, although a further impediment peculiar to New Zealand was the high mobility of both teachers47 and pupils. In 1984 Guy Jansen remarked: "Class music varies in strength from school to school. It is a difficult subject to teach and there is a hidden shortage of suitable teachers,"48 while Michael Vidulich, a part-time music lecturer at Auckland University, asserted that some children received no music education in primary school. He described a scenario of a student attending primary school in one area who might receive excellent musical tuition, with access to a wide variety of resources, and the possibilities of participating in various musical ensembles, while a student attending a school in a different area might receive "nil music education."49

The report Educational Standards in State Schools, stated: "the full musical potential of most students is not being realized. This will happen in primary schools only when there are more teachers with a background in music."50 It was also stated that: "the great range of music skill found among teachers is the main factor in the extremes of quality observed in music programmes. There is a shortage of primary and secondary music specialists."51

46 Report of the Committee to Study the Needs of Music Teaching in New Zealand, p.11.
47 A teacher's tenure at a particular school was often short because the grading system for teachers may have made it "necessary or expedient for him to move on to another school." (O. Jensen, 'Music in the New Zealand Primary School,' Music in Education, March-April 1958, p.27). The grading system was instituted in 1920 whereby all primary teachers were annually awarded grading marks by the inspectors. "A teacher's total marks gave him a place on a numerically graded list. Since all ordinary appointments were to be decided on the basis of this list, the system of appointment was in effect a national one, and the Boards had very limited powers of discretion although they made the appointments." (The New Zealand Official Year-Book 1960, Department of Statistics, Wellington, 1960, p.173).
50 Department of Education, Educational Standards in State Schools, p.61.
51 Department of Education, Educational Standards in State Schools, p.58.
6.2 (d) Teacher training

How could the Department of Education ensure that the training colleges produced skilled teachers of music? Since the introduction of three year teacher training progressively from 1966 (see chapter five), teachers' college students had the option of taking music as part of the shorter compulsory curriculum studies course, or the longer selected study course.53

In 1976 Jennings reported that selected study music students represented an average of about seven percent of the college roll with extremes of about five and 23 percent.54 Buckton, as music lecturer at the North Shore Teachers College in the 1970s, estimated that about 20 students embarked on the selected studies course which was “not enough.”55 Perks, music lecturer at the Christchurch Teachers College during the same period, also remarked that limited numbers of students took the selected studies course. However, all students received compulsory music in curriculum studies.

How adequate was the music training teachers received? One overseas study that considered the professional preparation of music teachers in light of their teaching experience, found that “the degree of adequacy felt by teachers in their applied music instruction is directly proportional to the amount of that instruction.”57 Similarly Manins’ research project involving teachers who had trained at North Shore Teachers’ College and graduated in the years 1971 to 1977, concluded:

52 'Selected Study' refers to an in-depth course (the longest being 400 hours spread over three years), chosen by the student. An emphasis is placed on his personal development. Content and method used to develop musicianship are carefully chosen for later application to teaching. (S. Manins, 'Relationships between Teachers College Music Education and Subsequent School, Music Teaching,' Research Project, North Shore Teachers’ College, Auckland, 1978, p.6.)

53 'Curriculum Study' refers to a compulsory course of approximately fifty hours in which, for most subjects, an emphasis is given by the application of skills and understandings already acquired by the student, to classroom practice. In the case of music education where many students enter courses with little or no achievement in the subject, there is a need to develop individual musicianship before the teaching of music can be considered. (S. Manins, 1978, p.6.)

...longer-course members are more musically competent and active; they take more class music; include more singing and children’s composition; make more use of aids like tonic solfa; and perceive their music teaching to be more effective than do members of the shorter course.\textsuperscript{58}

Jennings observed that the amount of time allocated to music training, particularly in the shorter course, was acknowledged as “a limiting factor which often makes it difficult to develop sufficient practical skills for the efficient teaching of classroom music by those with minimal musical background.”\textsuperscript{59} Similarly, Newman attested that the classroom teacher who had taken a single college music course in the United States needed “assistance in meeting children’s musical needs.”\textsuperscript{60}

In New Zealand not all student teachers received the same kind of musical instruction, with courses that differed in length and content.\textsuperscript{61} At North Shore Teachers College selected study students received music education courses closely related to classroom needs. For example students were given a song and asked how they would teach it, what features made it appropriate for children, and what age it was suitable for, with 50 hours of instruction.\textsuperscript{62} Auckland Training College had a very different approach. Selected study students received mini university courses, for example orchestral score analysis, with only about 30 hours of teaching,\textsuperscript{63} while an article in the \textit{New Zealander Listener} claimed: “some of the 17,000 primary school teachers who teach music in New Zealand schools have had as little as 24 hours’ training in music education.”\textsuperscript{64} A Christchurch Training College student in the early 1970s believed that the six months training students received for ‘syllabus music’ was insufficient, while her elective music course was also limited, as she was never taught how to teach music. She claims her ability as a teacher stemmed from the private music tuition she received as a child, more than the “taste of different things at teachers’ college.”\textsuperscript{65}

\textsuperscript{58} S. Manins, 1978, p.19.
\textsuperscript{59} J.M. Jennings, October 1976, p.39.
\textsuperscript{60} G. Newman, p.286.
\textsuperscript{61} Training colleges were subject to the Teachers’ Training College Regulations which prescribed certain subjects. However the differences between colleges mirror the differences between schools — all of which were supposed to be teaching the same curriculum.
\textsuperscript{62} R. Buckton, conversation with researcher, Christchurch, 11 January, 2002.
\textsuperscript{63} R. Buckton, conversation with researcher, 11 January, 2002.
\textsuperscript{64} D. Jenkin, “School Music: The Cinderella Subject,” p.16.
\textsuperscript{65} Conversation with “Jane,” Christchurch, 3 April, 2002.
The following comparison between curriculum studies courses offered at Hamilton and Dunedin Teachers' Colleges in 1974 demonstrates differences in length and content.66

**TABLE 15**
Comparison between Music Courses offered at Hamilton and Dunedin Teachers' Colleges in 1974

<table>
<thead>
<tr>
<th>HAMILTON TEACHERS' COLLEGE</th>
<th>DUNEDIN TEACHERS' COLLEGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>A course for beginners in second year (2 hrs per week, 2 terms and 6 weeks)</td>
<td>A compulsory first year course (28 hrs) Elementary music knowledge, classroom skills such as playing recorder, auto-harp, chimebars, tuned and untuned percussion, and singing. Teaching method is incidental at this stage.</td>
</tr>
<tr>
<td>Nature of music, i.e. a study of elements through a variety of skills. Writing and aural training using keyboard and classroom instruments</td>
<td>An elective second year course (approx. 48 hrs + 3 hrs demonstration, + 33 hrs teaching practice and observation) Skills are developed further. More emphasis on method and principles. A lot of practice teaching in two schools, supervised by 3 lecturers, and associates in charge of music in the schools. Emphasis on giving students an understanding of how music learning and enjoyment can be developed hand in hand.</td>
</tr>
<tr>
<td>A third year elective programme (44 hrs over terms 1,2, and 3 for 96 students) An application of general professional studies (the practices and principles of teaching) to the teaching of music in the primary schools. Scope of music education - aims planning, evaluation, chart and instrument making, music growth in children, voice training, listening, movement, creative music, music reading - teaching to children, repertoire of children's songs.</td>
<td>Differentiation course (Compulsory 8-10 hrs in second and third terms of third year) Students are expected to take music lessons on their 6 week posting (after the 8-10 hrs) and are provided with complete lesson plans, complete with taped accompaniments.</td>
</tr>
<tr>
<td></td>
<td>A modified special curriculum course (first term of the third year) Elective course. Along lines of second year course but only half as long.</td>
</tr>
</tbody>
</table>

Student teachers who chose to take the elective courses at both Colleges received a reasonable grounding in basic music education knowledge and skills, many additional hours of tuition and a lot of practice teaching in schools. On the other hand, students who took the compulsory courses only, received an introduction to elementary music knowledge and skills at both colleges, but the compulsory practical teaching component was not provided at Hamilton Teachers’ College. Students at this College may have been disadvantaged by this circumstance, while the compulsory “differentiation course” for students at Dunedin Teachers’ College ensured that some music teaching skills were being developed in a classroom environment. In addition, since the differentiation course was a component of the third year of training, students may have better retained the learning experience. Consequently, the Dunedin basic compulsory course may have offered a more beneficial starting point for new teachers.

Tait remarked that students who took the compulsory course rarely had enough confidence at the end of that time to take elementary music in a primary school, while Buckton commented that selected study course students were considered to be the ones who would be future resource teachers in music, not just average generalists. However the limited amount of music training students received in the teachers’ colleges meant that many were not adequately equipped to become resource teachers. Buckton recalls some of the problems experienced by these ‘specialist’ teachers during the 1970s:

(1) Training was inadequate, (2) there was no designated space for music and no music equipment in the classroom and (3) conditions of service did not allow for promotion.

John Orams made the pertinent point: “to become a proficient teacher of music one needs many years of formal music training as well as the college course in music education.”

In light of all these findings it is hardly surprising that the Department of Education’s report *Educational Standards in State Schools* in 1978 stated:

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67 The compulsory curriculum course at Hamilton Teachers’ College was known as ‘supportive studies.’ (M.J. Tait, conversation with researcher, Christchurch, 21 January, 2002).
68 M.J. Tait, conversation with researcher, 2002.
Many primary teachers find the broad musical outline for students in the primary school syllabus a challenge that is difficult to meet. They often feel insecure about their ability to teach music, and this affects their confidence and their competence.\(^{72}\)

However teachers who wished to improve their knowledge and skills could attend in-service training.\(^{73}\)

6.2 (e) The Music Adviser

The main source of external help was the District Music Adviser, whose primary concern was with helping general teachers become more efficient teachers of music. The music handbook, *Suggestions for Teaching Music in Primary Schools* described the goals of the music adviser:

**ILLUSTRATION 47**

The Goals of the Music Adviser\(^{74}\)

1. To raise musical standards and to improve the quality of music teaching in schools is an objective which will always be uppermost in the adviser’s mind.
2. By showing that music is not an isolated subject for a small section of the community but part of living, he helps teachers to realise that music is a necessary activity for every child; it contributes to the emotional, social, and intellectual growth of the child and provides training for the use of leisure hours, a factor which is becoming increasingly important in this age.
3. He advises teachers how best to secure materials and equipment, and how to use this equipment effectively.
4. He will introduce a variety of musical activities that will be enjoyable as well as instructive in the classroom.
5. He stimulates the interest and confidence of teachers in the teaching of music.

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\(^{73}\) To complement Lopdell House in Auckland, Hogben House opened in Christchurch in 1971 as a national residential in-service centre, while Wallis House in Wellington was used by the Department of Education for six weeks each year. Although Hogben House closed in 1981, during its operation 500 5-day in-service courses for 12,500 teachers were held there. (*AJHR, E-I*, 1982, p. 22). The Lopdell House facility moved in 1983 to a part of the halls of residence and teaching block from the former North Shore Teachers College. (*AJHR, E-I*, 1982, p. 22). North Shore Teachers College merged with Auckland Teachers College at the end of 1982. (*AJHR, E-I*, 1982, p. 21).

The music adviser’s capacity to stimulate interest in music in the school milieu was a critical factor, particularly since Tait had made the pertinent observation that students gained greater satisfaction from their experience with music outside the school than they did within the school.  

The most important and productive help the District Music Adviser provided was in-service training, “especially if teachers are helped to value music as a vital part of education in general and in the school curriculum in particular.” In 1971 the Canterbury District Music Adviser, D.D. Kelly, conducted 20 in-service courses for teachers in the following districts: Timaru (2), Ashburton (2), Rangiora (1), Greymouth (2), Timaru Rural (1), Mayfield (2), Banks Peninsula (1), Waimate (1), Tekapo-Twizel (2), Christchurch (6). Kelly, working with other district advisers, also helped to write and plan a structured learning programme of 72 teaching units that aimed to give all children some understanding of the elements of music through enjoyable musical activities and experiences. Kelly stated:

> It has been presented to teachers at more than 18 in-service courses in Canterbury during the last two years. Tape recordings of the unit song material have been made to assist the teacher with a limited musical background.

Work in basic training is linked with the text used for the departmental “Diploma in Teaching” prescription (“Threshold to Music” by Mary Helen Richards) and leads to Carl Orff and recorder work at later stages.

A part of every music course is devoted to creativity as music for young children should allow freedom to experiment with the world of sound.

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78 Kelly stated that the programme was edited by the National Adviser and Senior Music Adviser at Head Office, Wellington.
79 *Threshold to Music* was based on Kodály pedagogy in music. “It was a scheme for music literacy for teachers which relied on teachers using their voices with confidence.” (R. Buckton, conversation with researcher, Christchurch, 11 January, 2002).
Other duties fulfilled by Kelly were presented in a report to the Canterbury Education Board Professional Committee in 1973. He described his role in giving professional guidance in the following broad areas of school music.80

**ILLUSTRATION 48**
Kelly’s duties as District Music Adviser in Canterbury 1973

A. **The Classroom Music Education Programme** — usually the responsibility of the general teacher.

B. **Performing Groups** — the school choir, instrumental group or orchestra usually taken by a general teacher with a special interest.

C. **Part-time Instrumental Classes** — where outside tutors are employed during out-of-school hours to teach orchestral instruments.

Kelly reported how he assisted with performing groups and part time classes:

**Section B – Performing Groups**

The adviser can help to maintain high standards in the following ways:

1. By selecting music and helping to plan programmes
2. By providing good models, e.g. tape recordings
3. By liaison with primary, intermediate and secondary schools
4. By liaison with area and central festivals
5. By organising courses and classes for teachers on special skills e.g. conducting
6. Holiday courses for children: An important aspect of this work in the area of performance is the organisation of both primary and secondary school orchestral and choral holiday courses to provide a goal for our best pupils. There have been three types centred in Christchurch:

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a. New Zealand Secondary Schools Orchestral Holiday Course held annually in Christchurch
b. New Zealand Secondary Schools Choral Holiday Course
c. Christchurch Primary and Intermediate Orchestral and Choral Holiday Course

Section C – Part-time Instrumental Classes

One of the adviser’s many duties is to help to organise part-time instrumental classes and control the large pool of Canterbury Education Board orchestral instruments.

The adviser’s role is one of establishing effective liaison with the schools, part-time instrumental tutors, Saturday schemes (Christchurch School of Instrumental Music and Timaru Music Scheme) and outside musical organisations such as the Christchurch Civic Orchestra, from which many of our tutors are drawn.

The Canterbury District Music Adviser described the Christchurch School of Instrumental Music as a "vital part" of the educational scene: “The feedback of young, well-trained orchestral players into the school orchestras and instrumental groups has been obvious at the many area festivals.”

As District Music Adviser in Otago in the early 1970s, Roger Buckton ran 4-week courses for teachers. He believed his role was that of a "catalyst, to get things going if you created an environment in which music could flourish." There were three innovative projects that he initiated:

(1) He “revamped” the Saturday morning music classes. This was a major scheme that involved hundreds of children.

(2) He initiated the Otago Society of Music Education, which “collapsed somewhat” after he left Dunedin, but was revitalised by John Drummond in the 1980s.

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(3) Annual regional music festivals, for example Cromwell Music Festival: “it was a
time for kids to share music. Parents and teachers got ideas from one another, and it
was a good way of spreading music.”

Music Festivals throughout New Zealand continued to provide a platform for school
children to perform to a high musical standard. For example, the 1972 Festival in
Christchurch took place in the new town hall which could accommodate large numbers
of participants. Children who auditioned successfully attended a holiday course to
produce special group items: a Junior Choir, a Senior Choir, a Primary and Intermediate
Orchestra, a Primary and Intermediate Recorder Ensemble and a Contemporary
Percussion Group. Kelly stated that the festival had originally been planned for three
nights with three different massed choirs of between 1,000 and 1,100 children but with
the same five special holiday course groups performing each night. But two more
performances had to be arranged to accommodate parents who were unable to gain
admission because of the “phenomenal demand for tickets.” Perhaps the new town hall
was part of the appeal. Since all five performances had been completely booked out by
participating schools and parents of the special group children, the general public was
unable to attend.

In 1975 well over 1,000 children took part in each of the five nights of the Christchurch
festival, with more than 75 schools participating. The Star critic, Ian Dando, described it
as “a musical showpiece,” while Sell wrote a letter informing the executive that he had
heard nothing to equal this in his visits to other countries. The enthusiasm of the
parents, together with the large numbers of participants in these festivals, suggests that
music played an important part in the lives of many adults and children alike.

The music adviser was thus a crucial source of support, particularly to primary teachers,
since the majority of secondary schools had their own music specialists. However, each
Education District had only one music adviser with the exception of Auckland and South

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53-13962/64 dated 31 December 1976. NA, Christchurch.
Auckland, which had two each to cater for the larger population in those areas. Jennings observed that all districts involved considerable travelling time “up to about 25% of working time,” while schools were also widely separated, particularly in the South Island.  

For example Buckton visited about 80 per cent of the 180 primary schools in Otago during his three and a half years as District Music Adviser. The music advisers were therefore bound by the limitations imposed by the size of the district, and the constraints of lack of staff and time.

### 6.2 (f) Out-of-hours scheme

During the 1970s children received instrumental music instruction from itinerant music teachers through an ‘out-of-hours’ scheme. Under Clause 117 (4) of the Education Act children were permitted to be released from school after they had attended for a minimum period of 4 hours.

In 1984 the Department of Education decreed that children could attend out of school classes in music for one hour’s duration provided that the minimum roll for each class had been met. Approval was granted for a year only. The intention of this scheme was to “use professional skill not normally available within the staffing of a school to assist groups of children in furthering their education in art or music outside school hours.”

### 6.2 (g) Implementation of two pedagogical approaches

Some teachers who had the requisite skills began to employ the pedagogies of Orff and Kodály.

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87 J.M. Jennings, ‘New Zealand Newsletter,’ No.20, April 1977, p.88.
88 The Education Act 1964, Section 117 (4) provides that: “A child who has attended for four hours in any school day may, under special circumstances, be allowed by the Head Teacher of Principal to leave before the close of the school.”
89 District Senior Inspector of Primary Schools, letter to Principals concerning out of school classes in music, art and craft, 10 February 1984. From “Primary Curriculum General,” File No.30/5/2 – Part 1. NA Christchurch.
6.2 (g) [i] Orff

Although Orff pedagogy had begun to be implemented in some New Zealand schools during the 1960s (see chapter five), it was given official recognition for the first time in chapter five of the teachers’ handbook *Suggestions for Teaching Music in Primary Schools* published in 1970.\(^{90}\) The handbook stated:

Orff starts with speech patterns, to which are added simple body percussion accompaniments such as hand clapping or foot tapping. These speech patterns are transferred to rhythmic patterns of percussion instruments and then to melodic patterns on tuned instruments such as glockenspiels and xylophones....

Orff started with speech because children have an instinctive feeling for the rhythm of words when used in play, in their counting-out rhymes, skipping rhymes, etc. He feels that through speech exercises (provided care has been taken with rhythm, diction, dynamics, and phrasing) children can become aware of the difference between strong and weak beats, and between duple and triple time.\(^{91}\)

Orff advocated the use of the pentatonic scale\(^{92}\) for beginners. Since the handbook devoted 14 pages to this pedagogy, the Department of Education viewed it as an important approach to music education concepts. While it was possibly both enjoyable and stimulating for children, skilled teachers were required for an effective educational programme. As music adviser in the 1970s, Buckton remarked that “the odd teacher was keen on it” but that New Zealand was “light years away from the actual teacher training aspect” while the other consideration was that Orff equipment is expensive.\(^{93}\)

At the 1989 national music conference, Buckton presented a practical workshop in classroom music making which utilised techniques “essentially in a Carl Orff style.”


\(^{92}\) The educational pentatonic scale based on the key of C major, is comprised of the notes C,D,E,G,A. The advantage of using this scale is that there are no semitones and therefore no discords.

\(^{93}\) R. Buckton, conversation with researcher, 11 January, 2002.
Imitative and improvisational hand clapping and knee slapping activities led to incorporating percussion instruments to develop musical progressions. Apart from Kelly’s reference earlier in this chapter to the introduction of Orff at Teachers’ Colleges (see Music Advisers), there appears to have been little implementation of this pedagogy in schools apart from the application of some of its techniques in the general music curriculum.

Although the 1989 syllabus did not specify Orff pedagogy, reference was made to the use of pentatonic melodies.

6.2 (g) [ii] Kodály

The Kodály concept was introduced into six schools in a study programme over a period from 1974 to 1980 by Bill Barris with the support of the Department of Education. Teachers who had participated in tutorial meetings with Barris were released to work on an itinerant basis in Auckland district schools. In evaluating the success of the programme, Barris found that it had limitations, since teachers not only differed in their knowledge of the Kodály concept, but also exhibited varying levels of knowledge of music education.

Kodály believed that the human voice was the most immediately available instrument and therefore the best way to approach and appreciate music. In his dissertation, Greg Morton identified four musical objectives in the Kodály concept:

(a) To create an enjoyment of singing and movement through the use of authentic folk song and nursery songs of high standard, along with composed music of a similar standard.

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97 G. Morton, p.3.
(b) To develop inner hearing, improvisational skills, and the ability to recognize tones [specific pitches] of the musical vocabulary.
(c) To promote fluency in reading and writing music.
(d) To prepare students to appreciate art musics of the world.

Kodály’s music training programme is based on sol-fa involving the hand signs he adapted from those of John Curwen in the nineteenth century. Using the pentatonic scale as a basis, Kodály believed it was important to teach the movable doh until students began to learn staff notation.

The 1970 handbook Suggestions for Teaching Music in Primary Schools made passing reference to Kodály’s approach,88 while the importance of learning sol-fa in association with staff notation was stressed.89 Similarly sol-fa was an important component of the 1989 syllabus, although the Kodály concept was not specified:

J1-3: Songs using simple pentatonic patterns in solfa
S2-4: Pitch patterns using solfa and note names
F1-3: Singing and playing simple melodies using solfa and note names100

6.2 (h) Composers in Schools

The Composers in Schools scheme, initiated by the Department of Education in 1976, in conjunction with the Composers’ Association of New Zealand (CANZ), also played an important role in assisting teachers to gain confidence with creative music. National advertisements were placed to attract composers and schools to apply for panel selection as participants in the scheme.101 Elizabeth Kerr stated: “Working with composers-in-schools appears to have been the best kind of in-service training in music available.”102

88 A short paragraph was included in the handbook, entitled An Alternative Approach: the Kodály-Richards method. Helen Richards’ book Threshold to Music was referred to earlier.
89 Department of Education, Suggestions for Teaching Music in Primary Schools, 1970, pp.86-88. The handbook stated: “It should be made clear that this is not the same as the tonic solfa system,” but that it had evolved from the old system. (p.87).
100 Department of Education, Primary School Music Syllabus Infant Classes to Form 2, 1989, Wellington, Chart: Progression in Music Education.
The encouragement of creativity through composition was a means of expanding musical experiences and fostering an appreciation of contemporary musical styles. Schafer commented: "to keep alive the exploratory extinct for creative music-making... young people should make their own music, following whatever inclinations seem to them right."\(^{103}\) The English music educator, John Paynter, observed that creative music-making needed to be handled with care if it was to be educationally satisfactory: "The greater the teacher's expertise the better equipped he/she will be to help children develop their own ideas in sound."\(^{104}\) His point was amply demonstrated with the implementation of the composers in schools scheme.

Helen Bowater affirmed the "growth of creative awareness" among the students she observed working with composer Christopher Cree Brown in seven Hutt Valley schools in 1981:

They began to use creative initiative in sensitive exploration of sounds as well as in experimentation with musical possibilities outside their present musical experience... students at all levels had the opportunity to investigate relationships between music and drama.\(^{105}\)

The exploration of links between music and drama may have contributed to an awareness of different forms of expression and communication.

Dorothy Buchanan, the first Composer in Schools appointed,\(^{106}\) observed that an important function of her position was to keep the creative spark alive, or if necessary, retrieve it before social and institutional inhibitions buried it completely.\(^{107}\) Children needed to be exposed to composition since Tait described this as "the starting point in

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\(^{106}\) Dorothy Buchanan worked at Casebrook Intermediate, Papanui and Mairehau High Schools in Christchurch. *(National Education, 9 February 1976, p.15).*

the musical process. Musical ideas are born of the imagination and transformed into expressive forms and shapes.\textsuperscript{108}

The activities of the composers varied widely, but typically composers were engaged in:

(a) Assisting pupils with their own compositions, including arranging these for performance.
(b) Composing works especially for classes, chamber ensembles, groups like the school choir and orchestra and even “school songs” for the whole school. A number of full-scale music-theatre productions were composed as part of the scheme.
(c) Rehearsing and organising performances of works by themselves and their pupils. Many such performances took place, for fellow pupils, parents, and other members of the community. Music written under the scheme was included in radio and television programmes.\textsuperscript{109}

Students were actively encouraged to engage in their own creative work, while the value of this creativity was undoubtedly reinforced with the placement of many examples of student compositions in the Alexander Turnbull Library.\textsuperscript{110}

Eight composers worked in schools throughout the country between 1976 and 1982 in five primary, ten intermediate and eighteen high schools in Auckland, Wellington, Christchurch, Hamilton and Timaru.\textsuperscript{111} The scheme was terminated by the Department

\textsuperscript{111} The Auckland schools involved were Glenfield Primary and Intermediates, Westlake Girls’ High School, North Shore Teachers’ College, Avondale College and Intermediate, Kelston Girls’ High, Rosebank Primary, Henderson High, Murrays Bay Intermediate, Northcross Intermediate, Pakuranga College, Remuera Intermediate, and Victoria Avenue Primary. Christchurch schools were Casebrook Intermediate, Papanui High and Mairehau High; in Hamilton were Fairfield College, Fraser High, Hamilton Boys' High and Hamilton Community Music; and there was also Kaikohe’s Northland College and Kaikohe Intermediate, Kerikeri College and Mercy College, Timaru. The schools in Wellington employing the scheme were Mana and Tawa Colleges, Brandon Intermediate, Sacred Heart College, Petone Central Primary, Waibhutu Primary, Hutt Valley Intermediate, Naenae Intermediate, Petone Memorial Technical College and Hutt Valley High. The composers who were appointed during the seven years 1976-82 were: Dorothy Buchanan (Christchurch) was employed for 18 months in 1976-77; Christopher Norton (Wellington), six months in 1977; Gary Daverne (Auckland), two years 1978-79; Derrick Bailey (Auckland), one year, 1980; Christopher Cree Brown (Hutt Valley), six months in 1981; Jonathan Besser (Northland), six months in 1981; Jack East (Auckland), six months in 1982 and Alastair Johnston (Hamilton), six months in 1982. (Report to the Department of Education, reproduced with the title ‘Composition in schools? Where art thou?’ \textit{Canzona}, Vol.5, No.16, November 1983, p.12).
of Education because of financial constraints, despite letters of protest from CANZ and other interested music educators. Criticising this cut-back, Dorothy Buchanan asserted:

This brings into focus the delicacy of the place of the arts in education, especially when a society is faced with economic decisions. It is too easy for bureaucracy to undervalue the power of art in education, and in life.

While this is a valid statement, the composer in schools scheme was limited from the outset. Only a few selected schools benefited for a brief period, particularly in Auckland and Wellington. Undoubtedly the idea of the scheme had educational benefits for teachers and students, but it needed follow-up on a large-scale national basis. (See Appendix 25, p.511 for further information on the Composer in Schools scheme).

In 1985 the scheme was reinstated in the same format by the Labour Government, jointly funded by the Department of Education and the Queen Elizabeth II Arts Council. Richard Francis was appointed Composer in Schools in 1986 working in Dunedin schools while Anthony Ritchie held this position in 1987. Significantly, Ritchie commented that most pupils he worked with preferred popular types of music. Felicity Williams was appointed to work in Christchurch schools in 1988 and Leonie Holmes worked in Auckland schools in 1989.

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112 The Minister of Education, the Hon. Mervyn Wellington, stated the scheme was terminated “as a result of the Government’s review of existing policies...the Department of Education along with all others, has had to contribute to the overall savings requested by the Government.” (M. Wellington, letter to K. Powell, reprinted in ‘Requiem: Composer-in-Schools 1976-82,’ Canzona, Vol.4, No.13, October 1982, p.5).


114 Jennifer M. McIntyre stated: “in 1985, with a change of Government, the position was reinstated.” (J.M. McIntyre, ‘Felicity Williams and the Composer-in-Schools Scheme,’ Music in New Zealand, Autumn, 1989, p.21).


117 Felicity Williams worked at Elmwood Primary School, Cobham Intermediate and Burnside High Schools in Christchurch. (J.M. McIntyre, ‘Felicity Williams and the Composers-in-Schools Scheme,’ Music in New Zealand, pp.21-25).

6.2 (i) **The Musician-teacher scheme**

In 1976, the same year the composer in schools scheme began, a pilot scheme known as the MT or musician-teacher scheme, was introduced in primary and intermediate schools in New Zealand to promote successful music education continuity in each year’s programme and from class to class. This scheme was an attempt to “give official recognition to the good work being carried out by teachers in some schools,”¹¹⁹ that arose out of a Christchurch conference held between 20 and 23 October 1975. Entitled “Leadership in Music in Primary and Intermediate Schools,” this was the first national conference for music staff from all teachers’ colleges who met music advisers to discuss policy. It was generally agreed that music teaching was haphazard and lacked progression in many schools because the majority of teachers lacked confidence and specialised skills. Where music was successfully taught, the teachers were also “competent and enthusiastic musicians, and could offer musical leadership within their schools.”¹²⁰

The MT would be “a good general classroom teacher who has considerable musical background, skills, and music teaching experience.”¹²¹ Musical expertise would have been attained through various means such as secondary school tuition, teachers’ colleges or private tuition. The MT would fulfil the dual roles of resource teacher and semi-specialist.¹²² The MTs were initially trained by the music advisers with a course of three to five days supported by follow-up days each term. Training consisted of guidance techniques, communication skills, discussion of musical activities, planning, the availability of resources, texts, equipment and instruments.¹²³

The education report of 1976 stated that 30 primary schools were involved in the trials.¹²⁴ In a pilot scheme in seven Auckland schools (five primary and two

¹²² A resource teacher was a member of staff with some musical knowledge and ability, who would co-ordinate the school music programme, and act as a facilitator for generalist teachers.
¹²³ J. Orams, pp.13, 14.
¹²⁴ *AJHR, E-I*, 1976, p.15.
intermediate), principals were able to release the MT from his or her classroom to carry out musical duties, while a part time teacher took over the work of the MT’s class. Release time varied from two and a half to ten hours a week according to the principal’s priorities and the continuous staffing allocation. An example follows of an MT’s duties for a two and a half hour period:

**ILLUSTRATION 49**

*MT’s Duties for a Two and a Half Hour Period 1976*\(^{125}\)

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.30 a.m. - noon</td>
<td>Preparation of charts, cassettes and resource material, material required by teachers. Checking and tuning instruments.</td>
</tr>
</tbody>
</table>
| 1 p.m.    | Room 1 – Mrs A Std.1
            | Demonstration lesson – 20 mins.
            | Teacher discussion – 10 mins.                                           |
| 1.30 p.m. | Room 4 Mr. B. Std.3
            | Paired teaching – 25 mins.
            | Teacher discussion/planning – 5 mins.                                   |
| 2 p.m.    | Room 10 Miss C J2
            | Observation and assistance – 20 mins.
            | Teacher discussion/evaluation – 10 mins.                                |
| 2.30 p.m. | Room 3 Mrs. D. Std.2
            | Group work – 20 mins.                                                  |
            | Paired teaching – 10 mins.                                             |

John Orams, a senior music adviser in the Auckland Department of Education, evaluated the scheme after two terms. Classroom teachers found it was an advantage to have a musical leader assist in the planning of a progressive programme and to give demonstration lessons regularly in their own classrooms using the school’s equipment. Most teachers participating in the scheme showed increased enthusiasm for class music, with a consequent improvement in children’s attitudes, skills and concepts.

Principals observed improvement in staff and student attitudes and in musical competence. It was also important to appoint part-time teachers to the MT’s class who

\(^{125}\) J. Orams, p.13.
were similar in work demands and disposition, to prevent disturbing the children and their routines. In addition, since one person had overall responsibility for all aspects of music that included visits by musicians, concerts, school singing, and music camps, some principals found that the corporate life of the school had been enhanced.

Lessons had a clearer overall structure and covered a wider range of activities, but MTs believed their achievement was in direct proportion to their release time. Some MTs might also be responsible for another curriculum area and could become overburdened, even though they had a time allowance for music teaching. Orams noted that the biggest burden facing teachers was moving musical equipment such as instruments and record players, from class to class. However an important observation was that this ceased to be a problem if a school had a music room.

The scheme changed the way in-service training in music was carried out in the Auckland district. Instead of individual teachers attending a course for three days every few years, the MTs attended regularly, and in turn organised in-service training, with the assistance of music advisers when required, in their own schools. This was an advance over previous systems since two music advisers could not attend to the needs of over 600 schools with any degree of efficiency. 126

Manins praised the music advisers for their work with the MTs:

Congratulations to the music advisers who, at last, are transferring their focus in inservice work, from “How to teach music when you can’t sing in tune and don’t know the difference between a glockenspiel and a tambourine” to battery charging courses which boost the effectiveness of those who can do the job. 127

The idea of resource teachers was not a new one, since the Wellington music specialist Parker, had advocated it in 1909. As was stated in chapter two, he believed the generalist teacher was capable of singing instruction, but a qualified expert should also

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127 S. Manins, 18 April 1979, p.71.
be available to regularly visit, instruct and advise such teachers. However, his idea never reached fruition because school music had not been a priority in the curriculum, and there was little evidence of support from the Department of Education during this era. What made the MT scheme unique was the support from the music advisers and the commitment to perpetuate the scheme for the future development of music education.

6.3 Other music education initiatives

6.3 (a) Wanganui Music Scheme

While the MT scheme aimed to achieve a music resource person in each school, the music adviser for Wanganui, Russell Shaw, expressed concern that the scheme would “inflate” the MT into a specialist music teacher. This would have the effect of excusing primary and intermediate teachers from contributing to music programmes, while children might also perceive music as separate from the rest of the curriculum. As an alternative, Shaw proposed that all primary school teachers should participate in music teaching. To build up their confidence, they should be given materials and a method by which they could implement a workable programme.

Jennings described the Wanganui music scheme as a basic programme for Standards 2 to 4 and Forms 1 and 2 that involved syndicates of three to five teachers. During a week-long in-service course conducted in a school, a programme of music was prepared involving up to five areas: Creative and Sound Sensitivity (creative projects in classroom music, designed to develop sound sensitivity); Carl Orff; Recorder; Singing; Listening Projects which would cover a six to eight-week period. If the syndicate consisted of four teachers, each teacher would select one area of the programme teaching his or her own class for an eight-week period at a time when the whole syndicate of classes was taking music. During subsequent eight-week periods each teacher taught another class the same part of the programme. At the end of thirty-two weeks each child would have had

several weeks of instruction in every aspect of the programme. Every teacher would have had an opportunity to teach the same area four times, while follow-up visits by the Music Adviser and combined sessions with all children in the syndicate were encouraged.

While this scheme promoted the development of a basic music programme, Shaw acknowledged that MTs would be needed to cater for more specialist groups such as choirs, specialist ensembles and dance and movement groups. An ideal solution was evidently a combination of MTs and generalist teachers all working towards the common goal of improving and developing the music education programme. Manins believed there was a need for a music resource person in each school:

... a high standard of personal musical skill on the part of the teacher is essential to maintain a full and varied music programme. It is unrealistic to suppose that all teachers can or have acquired this.

6.3 (b) Societies of Music Education

While schemes such as the MT, Wanganui and composers in schools attempted to provide assistance to teachers, they were each limited to particular schools. As a result their influence was not necessarily felt in the country as a whole. The advent of Societies of Music Education (SMEs) in the 1970s provided opportunities for teachers to increase their knowledge and skills by attending lectures, workshops and seminars. SMEs were established in Auckland in 1971, Hamilton in 1972, Christchurch in 1974 and Wellington in 1975, while as had already been stated, the Dunedin SME was established in the mid 1970s. By 1986 five more SMEs had been formed in New Zealand.

135 J.M. Jennings, ‘New Zealand Newsletter,’ No.21, October 1977, p.54.
Plymouth (Taranaki: SME), Palmerston North (Middle Districts: SME), Rotorua, Hawkes Bay, and Invercargill (Southland SME). All these societies had similar goals in trying to cater for the full spectrum of music education areas by offering a wide range of topics. In Auckland some of the topics covered were: creative music with children, Suzuki and Kodály methods, Indonesian music,\textsuperscript{136} musical abilities testing, an electronic music seminar and the teaching of singing, while Christchurch SME included: movement and music, audio-visual aids in music education, and a demonstration of percussion for school children.\textsuperscript{137}

The New Zealand Society for Music Education was established as one of the major outcomes of MUSIC 83, held in Wellington, in August 1983. In July 1984, the Inaugural meeting of the society was held in Wellington. The principal aims were:

- To stimulate music education in New Zealand as an integral part of general education and community life.
- To further the interests and status of its members and of their profession.
- To organise conferences, seminars and workshops.
- To undertake research and to publish its findings and materials of value to its members.
- To act as a link between the International Society for Music Education (ISME) and the affiliated local societies for Music Education.
- To facilitate contacts between the Society and similar societies and music groups – local, regional, national and international.\textsuperscript{138}

Opportunities for teachers to attend seminars and workshops began with “the first “official” NZSME conference in Christchurch in 1985.”\textsuperscript{139} In May, 1987, the second conference was held in Auckland, under the banner of the SME: Auckland.

\textsuperscript{136} Discussion on awareness of other cultures is found later in this chapter. See 6.5 (c) [iii] \textit{Gain a greater understanding of cultural similarities and differences.}


\textsuperscript{139} A. O'Rourke, Secretary, (NSZME), NA Christchurch.
By the end of 1989 NZSME had held four national conferences.

6.3 (c) Other musical events

The formation of the National Youth Choir in 1979 with 100 members aged between 13 and 24 gave young singers an opportunity to aspire to a prestigious music organisation on a national level.¹⁴⁰

6.4 The role of music in the curriculum

Areas to be addressed include time-tabling, the content of music education in relation to the two music syllabi published in 1969 and 1989, and the music units or lesson plans first published in 1974.

6.4 (a) Time-tabling

While adequate teacher training was essential, Guy Jansen claimed that a music education programme also required better time-tabling to ensure effective continuity in music teaching.¹⁴¹ This statement was supported by Manins, whose research project in Auckland revealed that one of the least helpful factors in music teaching was the school timetable.¹⁴² First year teachers faced an "expectation from their superiors that successful teaching in other curriculum areas be given precedence over music teaching."¹⁴³ While on a lecture tour of New Zealand, Sir Thomas Armstrong, former principal of the Royal Academy of Music, London, stated that education authorities needed to be made aware that music should be taught in all schools as a subject in its

¹⁴⁰ The choir was formed by the Department of Education in association with Radio New Zealand and the Wellington Central Rotary Club. The major sponsor was the National Bank of New Zealand. Further assistance was given by Air New Zealand and Newmans Coach Lines. (AHR, E-1, 1980, p.11).
¹⁴² S. Manins, 'Do you strike the right note? Young teachers asked about usefulness of music course,' National Education, 18 April 1979, p.69.
own right and not as pleasant embellishment. On his retirement in 1974, the National Adviser W.H. Walden Mills, asserted that while music had been given a “more positive place in the school curriculum,” there was “still a need for the strengthening of attitudes in schools to the value of music tuition.” This view was reiterated in the report *Educational Standards in State Schools*, with the recommendation that “the status of music in our education system be urgently reviewed.” Similarly research conducted in Australia revealed:

Pressures to devote effort and resources to the basic subjects continue to relegate the arts to the margin of attention where they are seen as essentially leisure activities. Relatively few students can be considered to have adequate access to arts facilities, to competent teaching and to have adequate time to practise the arts.

In New Zealand, the handbook *Suggestions for Teaching Music in Primary Schools*, indicated that generally music should receive a minimum of an hour a week (or 40 hours per year), although the allotment of time could occasionally be revised with a suggestion of three 30-minute periods in one week and two half-hour sessions in another week. In addition it was stated that many teachers preferred to have 15 minutes of music every day: “this practice has much to commend it,” while even more time could be given to music to follow through some special interest.

While the handbook was promoting flexibility in presenting a music education programme, it was also stated there was “no fixed allotment of time for music, nor is it desirable that there should be.” Teachers were thus given carte blanche to devote as much or as little time as they deemed appropriate. Considering music’s past indeterminate role in the school curriculum (see previous chapters), the statement “nor is

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it desirable” ensured that teachers with no interest in music were under no obligation to schedule regular music lessons.

A survey conducted in 1977,\textsuperscript{150} indicated the number of hours allocated to subjects in a sample of primary schools. The following figure shows the average time given to subjects in numbers of hours per year.\textsuperscript{151}

![Figure 4](image)

The graph indicates that while health was afforded the least amount of time generally, music was not far behind. The amount of time allocated to other subjects was significantly more than music, while two of the ‘three Rs’, reading and mathematics, continued to dominate the timetable. This finding was not surprising considering

\textsuperscript{151} J. A. Ross, Chairman, \textit{A Review of the Core Curriculum for Schools}, Department of Education, Wellington, 1984, p.11.

Similarly Newman asserted:

The so-called “basic subjects”- reading, writing, and arithmetic – are nearly always given the attention they deserve in the child’s schooling, but music and the other arts may be given little or no attention if the teacher regards them as frills or extras.\footnote{G. Newman, \textit{Teaching Children Music}, Wm C. Brown Company Publishers, Dubuque, Iowa, 1979, p.279.}

The report, \textit{A Review of the Core Curriculum in Schools} published in 1984, recommended that the minimum amount of time allocated to music should be 35 hours per year, even less than the 40 hours minimum advocated in the handbook. The following graph shows the recommended number of hours allocated to each subject.
Based on the recommendations of the Report, the graph indicates that after health, music was allocated the least amount of hours. The report stated: "The specification of times indicates what is considered to be a balanced curriculum for primary schools derived from an analysis of good practice." One may conclude from this that music and health were viewed by the committee as the least important subjects in a "balanced programme." However the organisation of the teaching programme could be determined by individual schools according to the needs of students: "Each school should have some discretion as to how best to meet the necessary time and regulatory requirements, and, at the same time, be accountable for these decisions."  

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While this may have been a laudable principle, again in practice it meant that music in some schools would receive the minimum time allocation, according to the way the subject was perceived by individual teachers and/or principals. In the past the efforts of enthusiastic individual teachers had produced successful music programmes in some schools, while in others, music had been either non-existent or inadequate. (See previous chapters). Despite two paragraphs advocating the need for music in the curriculum (see further), the minimal hours recommended by the Core Review committee perpetuated the view that music was a peripheral subject, that only found favour with those teachers and principals who really believed in its value in the curriculum. (See previous chapters).

Similarly the Australian national report already referred to, revealed that music was not regarded as of comparable importance to core academic subjects,\(^{157}\) while in England Swanwick used the example of the DES consultative document of 1987\(^{158}\) to indicate the way music was regarded by those who are influential in curriculum policy. The consultative document listed three core and eight foundation subjects with music, art and physical education at the end of the list of foundation subjects. These three subjects were recommended to “take up around 10% of curriculum time” between them.\(^{159}\)

By comparison an analysis of the percentages allocated to the subjects by the Core Review Committee report is revealed in the following figures:

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\(^{159}\) K. Swanwick, 1992, p.9.
FIGURE 6
Recommended Time allocated for Subjects expressed in Standards 1 & 2

FIGURE 7
Recommended Time allocated for Subjects expressed in Percentages in Standards 3 & 4
Music, art and physical education combined totalled 18 per cent in standards 1 and 2 and forms 1 and 2, and 16 per cent in standards 3 and 4. Both percentage figures were substantially more than the ten per cent advocated in England. Of these three subjects, music received the smallest percentage of time in the New Zealand recommendation. In this regard Swanwick’s comments on the English situation also pertained to New Zealand:

... both the balance and sequencing reflect the status quo of earlier decades and do nothing to make it likely that there will be any radical change from earlier practice in terms of curriculum time and, by implication, allocation of resources.160

Reference has already been made in this chapter to the Department of Education’s decision not to supply orchestral instruments to schools as part of the basic equipment scheme. New Zealand differed from England in respect to the Core Review Report’s

advocacy for separate time allocations for art and music in the curriculum. The Report stated:

Music and art both have value for the unique contribution each brings to a young person’s schooling. Music provides a rich stimulation for students and an opportunity for creativity in a fashion which no other subject in the curriculum can offer. Art offers students cultural enrichment and scope for expression of creativity and imagination. A separate time allocation for both music and art will protect the place of each subject in the core.\textsuperscript{161}

While acknowledging that separate time allocations would protect the place of each subject, music was nevertheless still the ‘poor relation’ of the two according to the recommended time allocation. However the subject received a more realistic timetabling recommendation in the new music syllabus published in 1989. It was stated that a lively school music programme required sufficient time allocation appropriate to each level. The minimum time suggested was approximately 20 minutes each day, the equivalent of 66 hours per year based on 40 weeks in the school year. This was more than the 60 hours per year recommended by the Core Review Committee for science and physical education. In addition the music syllabus of 1989 suggested more “substantial times for performance-oriented courses at later stages, according to the interests and needs of students.”\textsuperscript{162}

6.4 (b) Content of music education

In his report \textit{Music Education in New Zealand}, Tait observed that teachers had been more concerned with children making music than with the rationale or musical outcomes of such activities. While other subjects had been carefully examined “in an attempt to reveal their basic structure and import,”\textsuperscript{163} music had not received such scrutiny. Since Tait believed that identifying music education objectives was essential for teachers, he proposed three types of objectives:

\textsuperscript{161} Department of Education, \textit{A Review of the Core Curriculum for Schools}, p.47.
\textsuperscript{163} M.J. Tait, 1970, p.95.
(1) What is music for?
(2) What is music made of? and how is music produced?
(3) How do you come to understand music? and how do you teach music?\textsuperscript{164}

The questions “what is music made of?” and “how is music produced?” focussed on the “nature of the subject, its fundamental ideas and the relationships between those ideas.” This objective embraced tone, pitch, rhythm, speed, loudness and intensity, harmony and tonality.\textsuperscript{165} Tait asserted that the elements and patterns of music had received little attention in music education. Clear objectives would make it possible to design a general course in music providing all children with a general breadth of experience in four areas: response, knowledge, performance and composition.\textsuperscript{166}

Reese asserted that unless the teacher of music had formulated relatively clear beliefs about the nature and value of music it might be presented in a manner contrary to its real nature:

Relatively trivial aspects of music may receive undue emphasis while more significant characteristics may be overlooked. The reading of notation, the development of performance skill, the ability to identify formal elements, or the memorization of technical terms may become ends in themselves.\textsuperscript{167}

At issue here was product versus process. Swanwick described process as “a never-ending evolution of each human personality, which is not susceptible to evaluation, examination or highly structured teaching.” A product on the other hand, is “an emphasis on what people actually produce, the objects they make, the things they say.” Accordingly, a specified curriculum valued products rather than the development of individual processes. However as Swanwick observed, at any stage of a personal process a product exists, even if it is in embryonic form.\textsuperscript{168} W.F. Prince argued that the

\textsuperscript{164} M.J. Tait, 1970, pp.95,96.
\textsuperscript{165} M.J. Tait, 1970, p.96.
\textsuperscript{166} M.J. Tait, 1970, p.97.
best interests of music education were being served when both process and product were employed.  

While music education had been product oriented from the outset, with a focus on acquiring factual information (such as learning to read both staff and sol-fa notation), in the 1930s Mursell and other overseas music educators began to focus more on process. Mursell deplored teaching practices that consisted of "a sequence of lessons to be learned one by one, habits to be formed, items of knowledge to be acquired." He stated that "musical growth turns upon a progressive and continuously developing realization of what music actually is. As a result music teaching became "an activity-based process that emphasized individual growth and development" in a cyclical format.

6.4 (b) [i] The music syllabus of 1969

The influence of this conceptual approach was apparent in the New Zealand music syllabus of 1969, Primary School Music Syllabus Infant Classes to Form 2. It provided a basic scheme from infants to Form 2, through a division of four stages. Each stage related either to a school class (Stage I for the primers, Stage II for Standards I and 2, Stage III for Standards 3 and 4, and Stage IV for Forms I and 2), or it could refer to the standard of musical achievement a class had reached if children had begun work only in one of the standard classes. (See Appendix 26, p.514 for full details of this syllabus).

To ensure continuity in acquiring musical knowledge and skills, the handbook Suggestions for Teaching Music in Primary Schools, stated that it was important that each step was mastered before proceeding to the next stage. Listening, moving, singing, reading and playing, were utilised for a conceptual approach that identified five

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171 W.F. Prince, 1974, p.28.
music components for detailed study – melody, rhythm, harmony, tone and form. Tait described the first four components as formal properties or tonal phenomena - words that "highlight audible qualities or, more simply, identifiable sound characteristics," while the "sound elements are used to articulate shape, or form." 

A conceptual plan for singing and playing at Stage II level was developed as follows:

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Sharpening the tradition: New visions for music education

TABLE 16
Conceptual Plan for Singing and Playing
Music Units for Primary Schools Stage II

<table>
<thead>
<tr>
<th>SINGING</th>
<th>PLAYING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MELODY</strong>&lt;br&gt;1. Build up the repertoire of folk songs and the broadcast songs.&lt;br&gt;2. Sing and use arm movements to indicate the rise and fall of sounds.&lt;br&gt;3. Divide class into groups and practise antiphonal singing.&lt;br&gt;4. Sing simple rounds.</td>
<td><strong>MELODY</strong>&lt;br&gt;1. Introduce simple melodic instruments such as recorder, chime-bars, glockenspiel and xylophone possibly using the colour method (See Handbook p.191).&lt;br&gt;2. Introduce letter names on the staff with simple instruments.</td>
</tr>
<tr>
<td><strong>RHYTHM</strong>&lt;br&gt;1. Develop awareness of the flow, pulse and rhythmic patterns of a song.&lt;br&gt;2. Discover the pulse of a song by chanting the words.&lt;br&gt;3. Notice how the change of tempo alters the mood.</td>
<td><strong>RHYTHM</strong></td>
</tr>
<tr>
<td><strong>HARMONY</strong>&lt;br&gt;1. Vary the instruments used to accompany songs.&lt;br&gt;2. Sing rounds and canons.</td>
<td><strong>HARMONY</strong>&lt;br&gt;1. Use simple chordal instruments (e.g. chime-bars, chromaharp, tuned percussion) for song accompaniments of instrumental arrangements.&lt;br&gt;2. Demonstrate the different tonal effects of the accompanying chords I, IV, V by using piano, guitar, or chromaharp.</td>
</tr>
<tr>
<td><strong>TONE</strong>&lt;br&gt;1. Develop expressive singing and the use of ‘forward’ tone.&lt;br&gt;2. Experiment with dynamics (loud, soft) in known songs.</td>
<td><strong>TONE</strong>&lt;br&gt;1. Develop an awareness of good tone and discrimination by contrasting good and bad tone (through the use of recorder, melodica or the voice).</td>
</tr>
<tr>
<td><strong>FORM</strong>&lt;br&gt;1. Develop an awareness of phrase.&lt;br&gt;2. Analyse a simple song.</td>
<td><strong>FORM</strong>&lt;br&gt;1. Vary the instruments used to accompany each section of the piece.&lt;br&gt;2. Continue to accompany songs with body percussion and simple instruments, changing the accompaniment at the end of each phrase.</td>
</tr>
</tbody>
</table>

Specimen listening lessons and a progressive system of lesson plans or units were provided for learning to read music in the handbook *Suggestions for Teaching Music in*
Sharpening the tradition: New visions for music education

Primary Schools. However the headmaster of Miramar North School, Mr. J. Anderson, claimed this syllabus was "still for people reasonably competent in music and so the average teacher would still be frightened of the subject." 

6.4 (b) [ii] Music Units

As a result the Department of Education published detailed lesson plans or music units in 1974 that covered the full range of music concepts for Stage I. Walden Mills remarked that the music units scheme would be introduced in stages "to revolutionise the teaching of music in primary schools because it is aimed at the general teacher who can take the music lessons and learn with the children."

Music units for Stage II and Stage III were published in 1976 and 1978 respectively. With a total of 18 units in each Stage, each unit consisted of objectives, materials required and a method of teaching. As has already been stated, music advisers held special in-service courses for teachers to acquaint them with the contents of the units and to guide them through each of the unit activities. A conceptual plan for singing and playing at Stage II level is included in the appendix to indicate how a teacher could be assisted to achieve two objectives through careful step by step guidance. (See Appendix 27, p.524).

How successful was this unit plan in assisting teachers to meet the objectives? The train theme provided a helpful way to engage the children's attention, since a lesson might begin with a discussion about train journeys and the sounds made by the train. Children could also demonstrate the rhythmic movements of the train and incorporate various rhythmic sounds with vocalisations.

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The poem’s strong rhythmic beat was enhanced with the repetitious sound “jicketty-can, jicketty-can.” Having identified the rhythm, children could accompany the poem by engaging in various activities such as clapping, stamping their feet, beating a drum or imitating the movements of a train. Utilising the sounds “choo, choo” and “chooka, chooka” from the listening segment of the lesson, could have reinforced the objective.

Further activities suggested by the handbook, *Suggestions for Teaching Music in Primary Schools*, used the same example of ‘Departure’ from *Winter Holiday*:

Listen carefully to discover when some of the train sounds are suggested by the musical instruments. This group put up your hands whenever you hear the train’s siren; that group when you notice the train starting to slow down as it arrives at the station... the class... could perhaps reproduce rhythmically the various train effects heard in the music, either vocally or by using instruments such as sandblocks, maracas, rhythm sticks, or fingernails tapping on a desk.  

Similarly the instruments could have been employed to enhance the rhythmic effect of the poem.

To explore the objective of form, the song *Down at the Station* was an ideal choice for discovering musical patterns, since the ABAC form is easily identifiable. Similarly since the song is short, the four crotchets representing notes of the same value are easily identifiable in bar seven. Singing the song as a round is also more readily accomplished because of the identical musical pattern found in the first and third phrases.

It was not intended that the units should represent the total music programme for school classes, but rather to help teachers:

...to develop a school music scheme which meets the primary objective of the syllabus: a planned progression of experiences which will provide children with maximum opportunities for enjoyment, understanding, and growth. 

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After four units had been taught, an evaluation check list was included to help teachers assess their pupils’ progress, based on objectives covered in the units. The objectives for units 1-4 consisted of the following:

**ILLUSTRATION 50**

**Objectives for Units 1-4 in Music Units for Primary Schools: Stage II**\(^{183}\)

**Unit 1**
1. To recognise and perform pulse (beat) and pattern.
2. To identify strong and weak beats
3. To make up rhythmic accompaniments, using percussion instruments.

**Unit 2**
1. To read music notation which uses quarter and eighth notes.
2. To use rhythm instruments to explore combinations of pattern and pulse.
3. To compare the tone colour of different instruments.

**Unit 3**
1. To sing a simple round and analyse the form of the melody.
2. To identify and perform rhythm in poetry.

**Unit 4**
1. To read music notation which uses half notes.
2. To recognise how the words and the mood of a song are interpreted in music.
3. To recognise themes in orchestral music.

The evaluation check list for these four units posed four questions based on the elements of rhythm (pulse, pattern, accent), form (phrase), rhythm (reading) and harmony. Two examples are:

\(^{183}\) Department of Education, *Music Units for Primary Schools*: Stage II. All pages.
ILLUSTRATION 51

Two examples from an evaluation check list for Music Units 1-4\textsuperscript{184}

(1) ELEMENT: Form (phrase)

ITEM: Small groups sing one of the following songs, indicating the phrase endings by a clap or other suitable movement: Jingle Bells (4 phrases); The Grand Old Duke of York (6 phrases); Row, Row, Row Your Boat (2 phrases); Hot Cross Buns (3 phrases).

EVALUATION: Do the children show a clear awareness of the phrase endings?

(2) ELEMENT: Harmony

ITEM: Sing such songs as Down at the Station; Frere Jacques; London’s Burning as two-part rounds.

EVALUATION: Can the children in each group hold their part independently and tunefully?

Four songs and three rounds are referred to by name. A teacher who had carefully followed the content of units 1-4, would know that the only round studied during these lessons was Down at the Station. Since the other rounds and songs referred to were not included in the units, the above exercises would have reflected whether the children had thoroughly understood the musical concepts taught during the lessons.

Bergethon and Boardman stressed the importance of evaluation to ensure that objectives were being met: “Any program of instruction, in order to be successful, must be constantly evaluated in terms of its long-range objectives,”\textsuperscript{185} while Swanwick and Sarah asserted that a formative evaluation\textsuperscript{186} such as that advocated in the Units, was essential:

\textsuperscript{184} Department of Education, Music Units for Primary Schools: Stage Two, 1976. Last two pages.


\textsuperscript{186} Swanwick and Sarah describe four different rationales for evaluation. (1) Placement, or entry to a particular situation, such as an audition for a choir or orchestra; (2) Formative, assesses the progress and development of pupils; (3) Diagnostic, tries to identify particular problems, strengths and weaknesses, such as music ability tests; (4) Summative occurs at the end of courses. (K. Swanwick, P. Sarah, ‘The Evaluation of Music Curriculum Activities,’ Music Education Review, Vol.II, M. Burnett, I. Lawrence (eds), NFER Publishing Company, Windsor, Berks, 1979, p.6).
"not only for the teacher but also for the pupil who must get some kind of feedback as to how he is getting on and how people are reacting to what he does."\(^{187}\)

While evaluation had not been a component of the music syllabus of 1969, the handbook *Suggestions for Teaching Music in Primary Schools* included a section on evaluation of singing which Swanwick and Sarah would describe as diagnostic.\(^{188}\) "Did we begin at the right pitch? Did we end at the right pitch? Were our words clear?" were some of the questions asked to assist teachers and pupils improve the singing.\(^{189}\) Without any further evaluation, it may have been difficult for teachers to assess whether students were ready for the next stage in the conceptual approach.

6.4 (b) [iii] *The music syllabus of 1989*

That evaluation was an essential component of effective teaching and learning was acknowledged in the music syllabus of 1989. (See Appendix 29, p.528). Monitoring was identified as the measurement of students’ achievement, progress, attitudes and interest in relation to the objectives of a given programme, while reviewing had four functions:

1. it appraised work over a broad period of time;
2. it was concerned with a general overview of the programme;
3. it emphasised process as well as product;
4. it identified elements which were successful and others that needed improvement, which could lead to modification and further development of programmes and activities.\(^{190}\)

One focus of this music syllabus was a suggested pattern of development in music from early childhood to form seven based on a spiral curriculum. Maggie Ing describes Jerome Bruner’s concept of the spiral curriculum:

\[^{188}\] See footnote 186.
We need to know the ways in which a body of knowledge should be structured so that it can most easily be learned by individuals. Optimal structures relate both to the capabilities of the learner and to the 'deep structures' of the knowledge itself. It is in this area that Bruner has made his most distinctive contribution to curriculum planning. His idea of the 'spiral curriculum,' in which the central concepts of knowledge are introduced, then re-introduced, to learners in forms appropriate to their developing mental powers, is potentially one of the most important principles for education that has emerged in the last 20 years.\(^{191}\)

Essentially, children were able to grasp "at their own level the essence of knowledge."\(^{192}\) The chart *Progression in Music Education*, included in the syllabus, recognised optimal stages of musical awareness and abilities in children. Based on the publication 'Optimal Ages and Stages' by Buckton and Manins, it indicated sequences of learning, with activities arranged according to class levels. Their literature research revealed that between five and ten years of age children "reflect a general intellectual change from an active competence, to a reflective awareness of the structure and principles which underlie such competence." Between seven and twelve years of age, "satisfaction gained from worthwhile group performance is important for social and musical development," while by about the age of nine:

...with musical aptitude stabilised, children are capable of competent musical performance and composition. Later, physical growth and fluency in motor skills will permit accurate performance on a wide range of instruments.\(^{193}\)

By intermediate school, the tendency was for children to be more influenced by social factors than musical ones. An important component of the chart therefore, was the description of children’s abilities at each level under the heading 'Emphases in the Spiral Curriculum.'\(^{194}\)

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It was stated that musical development was most effective when “continuity of instruction and sequential learning” were present. “New skills and concepts are learned best when they build on existing abilities and knowledge.”

**TABLE 17**

**Emphases in the Spiral Curriculum**

<table>
<thead>
<tr>
<th>S2 – 4</th>
<th>J1 – 3</th>
<th>F1 - 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children can develop a secure feeling for the beat, and sing more confidently in tune. Their egocentric behaviour is gradually replaced by more objective thinking about the environment, and an ability to classify things and discover relationships. Thus, inner hearing can be related to visual images. Learning to sing in tune – continuing creativity and movement – hand signs and solfa as an aid to pitch perception – beat and pattern – other musical projects.</td>
<td>Children’s increased musical awareness and intellectual competence result in ease in associating aural concepts with symbols in singing and playing instruments. They enjoy group music making and are still open-eared in musical taste. Group music making – classroom instrumental skills – group instrumental tuition – notation – social functions of music – range of musical styles.</td>
<td>Students are capable of competent performance of more extended compositions and are sufficiently physically developed to play most instruments and build singing techniques. Increased confidence, together with physical, intellectual, and social awareness, can enhance creative projects. Participation in vocal and instrumental groups - increased range of instruments played - group vocal tuition - increased leadership opportunities – creative projects – media presentations – musicals.</td>
</tr>
</tbody>
</table>

Tait observed that “teachers facilitate learning when they structure experiences that develop a sense of identity and worth in their students.” By bending music to the interests and needs of the students, teachers exhibited a change in emphasis from a subject oriented approach where the teacher holds the key to knowledge, to a student centred approach.

The aim of music education in the 1989 syllabus was “to involve people in the active, creative processes of making and listening to music” through a trinity of objectives: create, re-create and appreciate. John Drummond’s statement that the order of those words was not accidental, harked back to Tayler’s assertion that in evolutionary terms

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the composer had to come first "for there could not have been either a performer or a listener until somebody made some music of some sort." 198

6.5 The value of music in the curriculum

The extent to which music was valued in the school curriculum will be discussed in relation to the music syllabi of 1969 and 1989 and the report A Review of the Core Curriculum for Schools. 199 The social, technological and economic changes which contributed to the changing value of music education during the 1980s, were reflected in A Review of the Core Curriculum for Schools and the music syllabus of 1989.

6.5 (a) Primary School Music Syllabus Infant Classes to Form 2

The value of music education in the music syllabus of 1969 was stated thus:

Music is one of childhood’s most rewarding experiences. It is an art form common to all cultures, with power to enrich the life of child and adult alike. Its appeal is immediate and direct. Music may express man’s finest feelings and highest ideals. It can produce enjoyment, excitement, and deep personal and emotional satisfaction. At the same time, it is an intellectual pursuit demanding discipline and concentration.

The music programme can help individual pupils to achieve a balanced response to life and give vitality and breadth to the whole curriculum. 200

The aims of music were also described:

....A well-balanced, rich and varied music programme at all stages should lead to a lasting appreciation, in the widest sense of the word. At the same time it should develop, together with the other subjects of the curriculum, the personal qualities of self-discipline,

198 Education Gazette, 1 October, 1926, p.158.
perseverance, accuracy, co-ordination, and co-operation, contributing to the whole education of the child.\textsuperscript{201}

The "whole education of the child" reflected the current progressive thinking on the purpose of the curriculum. In 1973 the Director-General of Education, A.N.V. Dobbs, stated that it was important to ensure that the "total curriculum" for each pupil was balanced and appropriate.\textsuperscript{202} He defined the curriculum as much more than a list of separate subjects or of courses:

It must be concerned principally with the development of young people rather than with the imparting of knowledge just for its own sake. Teachers, therefore, provide a wide range of experiences and activities in order to promote the development of each child to the fullest possible extent.

Curriculum development is not a matter of adding or replacing a subject. Continuous identification, analysis, and balancing of educational objectives is required if desired changes in performance are to be observed in pupils.\textsuperscript{203}

Bergethon and Boardman had asserted that with an increasingly complex world of knowledge, the educator needed to "select from it that which is essential and which will enable the individual to grow and adapt with a changing environment."\textsuperscript{204} Similarly, the Director-General of Education stated that teachers were expected to "develop educational programmes that are appropriate for the ages, abilities and aspirations of the individual pupils whom they teach."\textsuperscript{205} The effective implementation of syllabus changes required a careful consideration of aims, the construction of suitable programmes to achieve these aims, the provision of supporting resource materials, and the trying out of programmes in schools.\textsuperscript{206}

\begin{flushright}
\textsuperscript{202} \textit{AJHR, E-I}, 1973, p.20.
\textsuperscript{203} \textit{AJHR, E-I}, 1972, p.22.
\textsuperscript{205} \textit{AJHR, E-I}, 1973, p.20.
\textsuperscript{206} \textit{AJHR, E-I}, 1973, p.20.
\end{flushright}
Chapter Six 1969-1989
Sharpening the tradition: New visions for music education

It is significant that the education report of 1972 included a section on "the curriculum" for the first time, which subsequently became a permanent feature of the reports. In addition when Walden Mills retired as National Adviser, his successor Guy Jansen, was appointed to the new position of Curriculum Officer for music in 1975.

6.5 (b) A Review of the Core Curriculum in Schools

The report A Review of the Core Curriculum in Schools stated that the curriculum was "at the heart of the education offered by a school." As a core subject, the value music provided in the curriculum was stated thus:

Music provides a rich stimulation for students and an opportunity for creativity in a fashion which no other subject in the curriculum can offer.

Music contributes significantly to the aims of education. It encourages the growth of aesthetic and cultural sensitivity by developing an understanding of the elements and principles of music, through the development of music skills, and through fostering appreciation of various styles of music. The teaching of music also aims to recognize and develop the musical potential of students through a variety of activities: listening, singing, reading, playing instruments, writing, creating and moving. The extent of music in the environment and lives of young people today is another reason for including music in the core curriculum.

School music can provide both enjoyment and personal and emotional satisfaction. At the same time it is an intellectual pursuit demanding discipline and concentration. It can help pupils achieve a balanced response to life. Thus music enriches the whole curriculum.

It will be noted that much of the language of this document was similar to the values expressed in the music syllabus of 1969. Significantly this Report also viewed music as

207 Walden Mills was awarded an OBE in 1982.
211 J.A. Ross, Chairman, A Review of the Core Curriculum for Schools, 1984, p.64.
a means of providing "a balanced response to life." However, three new areas of significance that reflected the changing value of music in education will be discussed: (i) fostering appreciation of various styles in music, (ii) the need to develop musical potential, and (iii) the ubiquity of music.

6.5 (b) [i] Fostering appreciation of various styles of music

Keith Swanwick and Peter Sarah claimed that familiarity with a wide variety of music "may promote tolerance and give insight into other interests and life-styles." During the mid-1960s the shift away from a eurocentric view of music to one that incorporated the music of popular culture, and indeed all cultures, began to be reflected in music education programmes. Warren F. Prince described this period: "the idea of using the latest of the unused types of music -- popular music, folk music, rock, electronic music, aleatoric music, music of other cultures -- stormily entered the scene." An omission in the music syllabus of 1969 was any reference to pop music or jazz, which was a reflection of music education in the United States and England. Graham Vulliamy noted that the content of music degree courses, teacher-training colleges and schools showed that "practically all establishments view "music" exclusively in terms of the European "serious" tradition." Similarly in his address at the 1989 music education conference in New Zealand, John Drummond remarked:

...ten years ago, popular music was almost ignored in music education... Art-music trained teachers (with some notable exceptions) tended to pass on the message about popular music they had received: they dismissed it as not worthy of serious attention.

Further, the Ritchie Report stated that tuition in the techniques of jazz, rock, folk and other contemporary styles of performance had been "largely ignored by the music teaching profession." However as Drummond had noted, the education report of 1976 testified that some teachers did include other musical styles in New Zealand secondary schools, including jazz.

Significantly the dichotomy that had previously existed between the songs published in the broadcast to schools series and popular contemporary music began to be addressed for the first time in the 1970s. (See previous chapter). A review of 49 song books published between 1969 and 1979 revealed that not many contemporary songs were featured, but at least it was a concession to youth culture. Since the guitar featured prominently in contemporary music, many of the songs were published with guitar chords. Using the guitar was also a practical way of helping teachers to accompany songs with a little bit of training. Some contemporary songs included:

**ILLUSTRATION 52**

**Some 1970s Songs Published in Broadcast to Schools Books**

1974

**Stds Two to Four:**  
*Jig Along Home* by Woody Guthrie

**Stds Four to Form Two:**  
*Blowin' in the Wind* by Bob Dylan

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217 *AJHR, E-1*, 1977, p. 11.

218 A useful resource, *Broadcast to Schools, Music: Index of Songs used in Programmes for Standard 1 - Form 2 1943-1979*, provides an alphabetical listing of all songs featured in the broadcast programmes during this period. Next to the title of each song is the name of the book in which it was published (e.g. *Let's Make Music, Working with Music*), the year, the term, and the page number. The songs are also listed at the back under the following categories: Christmas Songs and Carols, Negro Spirituals, Rounds, Sea Songs and Shanties, Songs about People, Songs round the World. Songs from 60 countries are listed. (*Broadcast to Schools, Music: Index of Songs used in Programmes for Standard 1 - Form 2 1943-1979*, Broadcast to Schools, Radio New Zealand, Wellington, 1980).

219 1979 was the last year in which the *Broadcast to Schools* programmes aired.

1975
Forms One and Two: 
   Saturday Night by Pete Seeger
   Strangest Dream
   Where have all the Flowers gone?

Std's Two to Four:
   Mail myself to you by Woody Guthrie
   All the Tired Horses by Bob Dylan
   Consider Yourself from Oliver by Lionel Bart

1978
Forms One and Two:
   I'm Henery the Eighth, I am
   The Yellow Rose of Texas
   Morningtown Ride popularised by The Seekers
   If I were a rich Man from the musical Fiddler on the Roof
   Food from the musical Oliver
   Ob-la-di, Ob-la-da by John Lennon and Paul McCartney
   Four Strong Winds popularised by The Seekers
   Good Morning Starshine from the musical Hair

1979
Std's Two to Four:
   Blowin' in the Wind by Bob Dylan
   Sailing by Gavin Sutherland
   Fiddler on the Roof

Some of the songs were written in the style of ballads, such as Where have all the Flowers gone? Strangest Dream, Four Strong Winds and Jig Along Home. The latter song with its animal theme and nonsense words may have been appealing to younger children while the music provided a strong rhythmic beat.

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Standards 2-4, first term: Mail myself to you, 1975, pp.6-7; Second term: All the Tired Horses, 1975, p.22-23; Third term: Consider Yourself, 1975, pp.17-20.
Significantly *Good Morning Starshine* was from the rock musical *Hair* - one of the first musicals to feature naked performers. The inclusion of this song in a broadcast booklet was a reflection of how standards had changed among educational officials. The preoccupation with songs of good moral taste that had dogged school music for at least 100 years was no longer an issue.

Since many young people idolised pop singers, older children may have related to Molly, the singer in the band in *Ob-la-di, Ob-la-da*. The rhythmic beat may have also been appealing in the music.

Considering the continued popularity of the Beatles music in the twenty-first century, it is significant that this was the only Beatles song found in the 49 song books reviewed. Perhaps their other lyrics were considered too risque? Since so few contemporary songs were featured, it is possible the lyrics of many other songs were considered unsuitable. Ritchie remarked "the literature of pop has some interesting and clever things, but it also consists of a lot of dross and rubbish." \(^{224}\)

Vulliamy argued that since one need not enjoy the music of Stravinsky or Bartok to recognise their achievements, this principle could also apply to the greatest rock and jazz musicians. As part of their musical education, teachers needed to be aware what jazz and rock musicians were trying to do in musical terms. \(^{225}\) Where schools introduced popular music into their programmes, Vulliamy observed: "children's musical awareness and aptitude increased markedly." \(^{226}\) This was affirmed by the Manhattanville Music Curriculum Program. It was stated that "the strongest bond between the musical art and the student is sensitivity to contemporary life." \(^{227}\)

\(^{224}\) J. Ritchie, conversation with researcher, Christchurch, 1 December, 1999.
In 1985 the Director-General of Education, Bill Renwick advocated that a well-balanced music programme should have three objectives:

Teachers need to be helped in the tactical use of pop as one among several aspects of a balanced musical education. Second, as with other forms of musical expression by New Zealanders, scores, tapes, and annotated bibliographies of the best pop music should be made available for teachers. And third, as with other forms of musical creation, more opportunities need to be made available through festivals, workshops, and composers in schools to encourage young New Zealanders to try their hand.\(^{228}\)

Contemporary music was incorporated into a syllabus for the first time in 1989. Students were encouraged to “take an interest in, and be open-minded about, the music of our own time.”\(^{229}\) To exemplify the inclusive attitude towards all musical styles, photographs were published of students engaged in different musical activities, including a music ensemble playing jazz. (See Appendix 28, p.527).

6.5 (b) [ii] The need to develop musical potential

The teacher's role in developing musical potential was defined in the Core Curriculum Review report:

...to recognise and develop the potential of individual students. For instance attention is drawn to the many examples of excellence to be found in society. Students should be encouraged to aim high whatever might be their chosen field of endeavour.\(^{230}\)

With a focus on developing students' personal aims and ambitions, it was not surprising that the statement “realise their musical potential” was subsequently listed as one of the reasons for including music in the education of all students in the music syllabus of


\(^{229}\) Department of Education, Syllabus for Schools: Music Education, Early Childhood to Form Seven, Chart ‘Progression in Music Education,’ 1989.

1989. An additional cautionary note warned: “musical ability will decrease if not stimulated” at the pre-school and primary level particularly.

6.5 (b) [iii] The ubiquity of music

Tait and Haack lamented that in this day and age “it is difficult to find silent space for any extended length of time” as we inhabited a universe of “musical environments of staggering proportions.” Indeed music was also fulfilling “new functions in a rapidly changing world,” by being utilised for such diverse purposes as advertising, marketing, therapy and agricultural production.

As music had become such an integral part of peoples’ lives, New Zealand composer, Leonie Holmes, observed that music represented different things to different people “high technology, singing in the loo, playing the ukelele, symphony orchestra, solo saxophone, chant, body rhythms.” The all-pervasive nature of music was acknowledged in the opening paragraph of the music syllabus of 1989:

Music is part of our lives at all levels: personal, social, and national. We are constantly aware of it through television, radio, recordings, live concerts, and background music. Never before have we been so exposed to music or found it so easy to become involved in one or more of its many styles and forms of expression.

6.5 (c) Syllabus for Schools: Music Education Early Childhood to Form Seven

During the 1980s the kind of music studied in New Zealand schools gradually became more inclusive due to the influence of interested advocates for music education. One such group, the National Music Review, formed in August 1984 to examine music from

Sharpening the tradition: New visions for music education

pre-school to form 7. The committee consisted of practising teachers from pre-school to university, music advisers and teachers, college lecturers, state and private teachers organisations, the School Certificate Examination Board the Universities Entrance Board, the Institute of Registered Music Teachers, Radio New Zealand, leading Maori, Samoan and Cook Island teachers, and officers of the Department of Education. Guy Jansen, the committee coordinator, was also Chairman of the National Syllabus Committee for music. Some of the music education issues discussed by the committee included:

...music as creative activity, musical creation as a vital aspect of our developing cultural identity as New Zealanders; the diverse forms of musical expression that are important to New Zealanders and what must be done to reflect that diversity in music education; and music in relation to other art forms.

These discussions provided a “conceptual framework” for the further development of music education in the schools, culminating in the new music syllabus for 1989. (See Appendix 29, p.528 for some details of the 1989 music syllabus). The Director-General of Education, Bill Renwick, stated: “the cause of music education in this country has never been in so many capable hands, nor have musicians and music teachers of all kinds ever had a greater sense of common purpose.”

It is significant that this was the first syllabus to include the word ‘education’ in the title. Marie Ryan and Max Stewart believe this acknowledged “the value music has in learning and in our lives.” In addition to the values already discussed, the syllabus of 1989 stated that music enabled students to attain several important learning experiences, some of which will be discussed.

237 J.A. Ross, ‘Foreword,’ Syllabus for Schools: Music Education Early Childhood to Form Seven, 1989. (Together with Guy Jansen as Curriculum Development Officer, Roger Buckton, John Rimmer, Stuart Manins and Catherine Buxton made up the team of music educators responsible for devising the 1989 music syllabus).
238 W.L. Renwick, p.11.
239 W.L. Renwick, p.12.
241 Department of Education, Syllabus for Schools: Music Education, Early Childhood to Form Seven, p.5.
6.5 (c) [i] Grow aesthetically through musical experiences

Tait believed that aesthetic education should involve the "sharing of feeling, imagery and gesture" which would lead to the realisation of "new vistas of self and others."\textsuperscript{242} He suggested music teachers could encourage students to "vocalise musical events using expressive syllables," while "gestures used with kinaesthetic awareness" could also "convey meaning in music."\textsuperscript{243}

The syllabus stated that it was important to monitor the musical progress of individual students, "as a means of ensuring that learning and teaching maintain, support, and enhance the aim of individual aesthetic growth and fulfilment."\textsuperscript{244} It was Jansen's view that for aesthetic education to be effective the responses of the individual learner needed to be discovered, encouraged and heightened.\textsuperscript{245}

6.5 (c) [ii] Consider the music profession as a viable proposition

The possibilities of music as a profession had not been suggested in previous music syllabi, but was highlighted for the first time in the Ritchie Report of 1980:

While orchestral vacancies are few, for a versatile pianist willing to accompany, rehearse opera groups and to diversify solo activity is not so discouraging as may seem even if the wear and tear of a chameleon-like existence is considerable. A ready income is available also to the well-trained musician in the light entertainment field, cabarets, pubs and restaurants offering many professional outlets unavailable in the past. The singer will struggle for a full-time income but some have succeeded....The music profession has its own characteristics and working conditions; it is a rigorous life but its challenges in this respect enhance its rewards.\textsuperscript{246}

\textsuperscript{243} M.J. Tait, 1978, p.3.
\textsuperscript{244} Department of Education, \textit{Syllabus for Schools: Music Education, Early Childhood to Form Seven}, 1989, p.10.
\textsuperscript{245} G. Jansen, 'Music in Schools,' \textit{Music News}, No. 5, March 1983, p.4.
6.5 (c) [iii] Gain a greater understanding of cultural similarities and differences through music

From the 1960s an awareness of other cultures had been precipitated by the expansion of the tourist industry, increasingly improved communications, and the development of the export trade. The multicultural structure of society in New Zealand was acknowledged during a Parliamentary debate in 1974. The Hon. H.L.J. May noted that attention had been drawn to Maori and Pacific Island arts, while artistic links had been forged with other countries through the involvement of various musical groups.

The fostering of overseas musical links together with the development of interest in biculturalism with Pakeha and Maori, helped to promote an awareness of other cultures as an important part of music education. In the mid-1970s, Allan Thomas, lecturer in non-Western music at Victoria University in Wellington, contributed articles on ethnomusicology to *Education*. Discussion of the music of Javanese people included the gamelan orchestra and Krontjong, which he described as a light, crooning singing with Hawaiian guitars. He promoted the value of studying music of other cultures: “The central issue is in how music behaves in a sociological sense.” Originally from England, Thomas suggested that studying local situations such as the chants, slogans and songs used at an English football match, would reveal something of the direct links between situation and symbol that ethnomusicologists find in small-scale societies: “For the teacher this approach opens in a new way those essential connections between the real soundscape of the child, and possible musical activities in school.” In New Zealand a similar study might revolve around the crowd ‘performance’ at a rugby match.

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248 Government assistance had enabled a Maori group to perform at the opening of the Sydney Opera House, the Christchurch Harmonic Society had been helped to perform in Australia, and the National Band of New Zealand was aided in undertaking its world tour. The Dorian Singers and the Auckland University Choir had all toured overseas in 1974, while the NZBC Symphony Orchestra was about to embark on its first overseas tour in the same year. (The Hon. H.L.J. May, ‘Queen Elizabeth II Arts Council of New Zealand Bill,’ *New Zealand Parliamentary Debates*, Vol.395, October 1974, p.5193).
251 A. Thomas, 1976, p.20.
This sociological approach to music may have been something with which generalist teachers could more readily identify than the more conventional creating, recreating and appreciating aspects of music. It may have also stimulated an interest among students to explore other 'musical' experiences. As the Ritchie report stated:

The wide spectrum of music must be recognised, including the music of the Maori and Pacific Islanders and other ethnic musics as well as all the popular forms and styles of the contemporary musical scene if music tuition is not to be regarded as an esoteric study for the few.252

In an article entitled 'A Global View of Music Education,' William P. Malm commented: "An awareness of the incredible variety and richness of the world of music not only enriches one's musical and intellectual life but improves the ability to hear music of our own culture."253 Similarly, the music syllabus of 1989 stated that by exploring the musical styles of their own country and of the people of other times and places, students could understand more of their culture and environment.254 Thus students would "gain a greater understanding of cultural similarities and differences through music."255 For example, the syllabus referred to Waiata,256 that "encompass activities based on language, myth, ceremony, movement, and other arts."257 It was important that: "The contribution of Maori, Samoan, and Cook Islands music should receive particular recognition..."258 This was particularly relevant with the increasing percentage of Maori and Pacific Island children in the school system. The 1984-85 education report stated that by 1988, it was likely that the proportion of children from these groups would be "more than one-fifth of all primary and secondary children."259

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259 AJHR, E-1, 1984-85, p.15.
A section on 'Music in the Pacific' in Elizabeth Kerr's resource book *Our Music* published in 1989, states: "New Zealanders in general are now much more aware of our proximity to the island cultures of the Pacific and the cultures of Asia, and there is a wider appreciation of Maori culture." Kerr asserts:

...it seems important that all forms of Maori music should be retained, and that special efforts be made to preserve the traditional waiata, and the traditional performing practices of this unique culture.  

Kerr suggests incorporating elements from other cultures such as language, rhythm or their instruments for composition classes in schools: "co-operative group work in undertaking these activities may be another way of approaching Maori, Pacific Islands, or Asian music."

6.5 (c) (iv) Develop sensitivity to the quality of sound in the environment

Awareness of sound in the environment had been one of the focal points of R. Murray Schafer's work on creativity. He influenced trends in music education through his publications in the 1960s: *The Composer in the Classroom, Ear Cleaning, The New Soundscape, When Words Sing*, and *The Rhinoceros in the Classroom*. In an article entitled 'Thoughts on Music Education' he described his work with environmental sounds:

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262 Kerr states that language can be used as the starting point for a song or a chant while examples of rhythmic patterns are those found in Cook Islands drum-music. Instruments of a culture might be represented by the gongs of the Indonesian gamelan, the Indian sitar, the Cook island slit drum or the Samoan rolled-up mat. (E. Kerr, *Our Music*, pp.68-69).


To introduce students of all ages to the sounds of the environment; to treat the world soundscape as a musical composition of which man is the principal composer, and to make critical judgements which would lead to its improvement.265

In his dissertation Lloyd Williams believed that awareness of sounds was necessary for aesthetic education because it prepared audiences for contemporary works, "many of which have common conventions of a very basic nature, requiring completely open-minded, yet discriminating listeners."266

The development of technology allowed for new forms of experimentation with sound. With the inception of the MIDI in 1983,267 Philip Pegler and Stuart Craw asserted that this technology allowed endless creative possibilities for the student.268 Sounds and symbols of music could be manipulated in the same way that text could be manipulated in a word processor. Pegler and Craw maintained music educators could empower students with equipment and programmes to enable them to express their ideas more easily. Perhaps the most significant development was that the MIDI allowed for "the acquisition of skills while engaged in creative activity" which contrasted with the "skill teaching of traditional music curricula where the aim appears to be to fit students for future creative effort."269 Douglas Lilburn called electronic music "a working context that allows imagination to make use of all sounds that are part of our listening human experience."270

265 R.M. Schafer, 'Thoughts on Music Education,' The Australian Journal of Music Education, No.10, April 1972, p.3. (This article was given as a paper during the Training of Young Musicians section of the Seventh International Music Congress of the International Music Council in Moscow in October 1971).


267 MIDI is a standard 'communication language' agreed to by major manufacturers of musical instruments. The language used is the binary code – ones and zeros. This means that instruments, even those of different brands, can "talk" to each other....MIDI is designed to work between instruments such as synthesizers, drum machines, sequencers, samplers, and appropriately equipped computers. The data is transmitted from one device to another via patterns of electronic blips that travel through the wires in the MIDI cable. (P. Pegler, S. Craw, 'MIDI Composition: Discussion Paper – Empowering Students to Create,' Music in the Community Conference Papers 1989, New Zealand Society for Music Education, Palmerston North, 1989, p.99).

268 P. Pegler, S. Craw, p.100.

269 P. Pegler, S. Craw, p.103.

The possibilities of experimenting with sound may have been appealing to teachers with limited musical ability in the conventional sense, although Buckton observed that teachers still lacked the training and confidence to develop a sound experience into music as an aesthetic experience.\footnote{R. Buckton, conversation with researcher, Christchurch, 7 June, 2002.} For students, exploring sound may have been a fun activity that developed into exploring other areas of music.

6.5 (c) \[v\] Improve personal identity and positive relationships with others through individual and group participation in music

An interesting musical venture that took place in the last term of 1975 was the visit of a combined 100-strong orchestra and choir from Wycliffe School, Napier, to East Coast schools, sponsored by Gisborne Intermediate School. The principal of the Gisborne Intermediate School, Mr. J.M. White, commented that too often schools had only sporting links.\footnote{National Education, 9 February, 1976, p.47.} This enterprising idea was an example of how school music, like sport, might also play an important role in the life of the school to enhance the corporate spirit. Since a photograph of the Wycliffe performers appeared in the \textit{Gisborne Herald} and was later reproduced in \textit{National Education}, it may have helped promote school music as a worthwhile activity both locally and nationally.

The Composer in Schools scheme was another means to foster personal growth while also enhancing interpersonal relationships. The affirmation students received from their experiences with Composer in Schools, Leonie Holmes, would have contributed to the students' development of self-esteem. Included are two of the observations she made:

- Seeing students support each other at workshops and original music concerts.
- Teachers, parents and friends turning up to support these concerts, and being impressed with what their kids are doing.\footnote{L. Holmes, 'Report: Composer in Schools,' \textit{Canzona}, Vol.13, No.33, Winter 1990, p.15.}

Apart from contributing to individual growth, Kit Powell claimed that the scheme had a positive effect on the whole musical climate of the school:
...children are impressed by and justly proud of music they play or listen to which was written especially for the musical forces of their school, either by the Composer in Schools, or by a pupil working under his/her direction.274

6.5 (c) [vi] Gain pleasure and, in many cases, develop a lifelong interest

The Composer in Schools scheme also gave children opportunities to have fun while engaged in creative music making. A ten-year old from Elmwood Primary School commented: “I loved making up songs and putting music to poems like the 17 Kings on 42 Elephants by Margaret Mahy. We made up jungle rhythms and had drums beating all the way through.”275 This child’s enthusiastic response indicated the importance of engaging in musical creativity. Generalist teachers needed to be cognisant of the need to engage in this kind of activity as a means of stimulating the imagination. This is highlighted in point (viii).

The syllabus also stated that music enabled students to:

(vii) Affirm and expand knowledge of their own musical and artistic heritage
(viii) Develop important cognitive processes, such as imagining and lateral thinking
(ix) Become aware of the distinctive functions of music in our society

6.6 Conclusion

It may be seen that the processes of social, technological and economic change that had begun to impact New Zealand society from the 1960s were increasingly evident in music education during this period. The period began with an adherence to a certain dogmatic approach from the past. The kind of music considered acceptable denied the existence of popular music, while the musics of other cultures consisted of songs from different

countries, exemplified in the Broadcasts to Schools song books with songs such as: *I Travel On*, a Vancouver Indian Melody, *Pajara Pinta*, a Mexican Folk Song, *Kum Ba Yah*, an African Song. It is also significant that only 14 Maori songs were featured in these song books between 1969 and 1979. While it was important for children to learn songs from other cultures, there was little attempt to "gain a greater understanding of cultural similarities and differences through music," one of the aims of the syllabus of 1989.

However during this twenty-year period the "growing international understanding and awareness of New Zealand's place in the world" led to a broader view of music education. This was evident in the development of the music syllabi. A subject-oriented approach that emphasised musical activities through concepts, had developed into a child-centred approach with the spiral curriculum.

While children may have benefited from a syllabus that promoted musical attainments and skills according to the child's age development, it also required teachers who had adequate musical knowledge and abilities. As Jennings observed:

> ...clearly expressed statement of objectives, syllabuses and course outlines alone will not overcome problems of staffing our schools with enough teachers who are adequately trained and capable of realizing these aims.

Some teachers had the benefit of in-service training through the help of music advisers, special musician-teacher programmes and the Composers in Schools scheme. However there were not sufficient advisers to attend to the needs of all teachers in an education district. Buckton for example, managed to visit about 80 per cent of the schools in the Otago education district during his three and half year tenure as music adviser. While

278 J. Jennings, 'New Zealand Newsletter,' No.17, October 1975, p.49.
279 Earlier in this chapter it was observed that music advisers were bound by the limitations imposed by the size of the district, and the constraints of lack of staff and time.
the MT programmes and Composers in Schools schemes were both innovative and successful, they were also limited to a few schools. Many teachers were not exposed to these projects although special workshops, lectures and seminars organised by music education societies provided a source of additional help to teachers who wished to take advantage of these opportunities.

Again, while the Department of Education provided additional resource assistance, there was no subsidy for orchestral instruments. This inconsistent attitude towards music education was mirrored in the perception of music as a 'frill' subject. The Curriculum Review report issued by the Department of Education in 1986 stated that “academic subjects have been seen to have higher status than more practical ones,”280 while at a music education conference in 1989, Margaret Morris observed: “Taxpaying parents and members of school boards will willingly accept the price of reading, writing and arithmetic, but those same supporters will give only a nod to the arts.”281 While this attitude prevailed, another generation of children would receive sporadic music education in the primary school. Some children might develop a dislike for music education because of poor teaching, and such an attitude would be difficult to change in a student teacher who was compelled to take a compulsory course in music education. This pattern had been in existence for a very long time in New Zealand and would be hard to break. No wonder there were many inadequately trained teachers attempting to teach music in the schools.

A taskforce to review education administration published their findings in April 1988 in the Picot Report Administering for Excellence.282 As a result a major restructuring of education administration was outlined in Tomorrow's Schools published in August 1988.

On 1 October 1989, the Department of Education ceased to exist. A Ministry of Education was established in its stead “to provide policy advice to the Minister on all aspects of education and to oversee the implementation of national policies approved by the Minister.”

Although the new Ministry of Education would set national curriculum objectives for education, it was stated:

…optional elements possible with the national objectives will be determined by the community and the institution working together, and will be expressed in the institution’s charter. Parents and the community would also have a part to play in the establishment of the national curriculum objectives via community education forums.

Thus the future of music education lay in the hands of the community. During this twenty-year period, the continued increased interest in this subject amongst various public interest groups perhaps augured well for acceptance as a fully fledged serious curriculum subject.

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Chapter Seven

Conclusion

“If we believe that music is essentially concerned with living and life, music cannot be separated from education.”

7.1. An overview of school music in New Zealand

From the time of the arrival of the early settlers in the nineteenth century, music played an important part in New Zealand society. Yet in the school environment the subject was often treated as no more than a “frill” by educational authorities. Despite its compulsory status since the implementation of the 1904 syllabus, it has enjoyed only periodic attention as a mainstream subject.

Up until the First World War, P.J. Gibbons described the state education system as “in the hands of lower-middle-class people who preferred the inculcation of basic literacy and vocational skills to heightened aesthetic sensibility.” The ‘three Rs’ dominated the curriculum and school music was never able to compete. As has been noted, this attitude to school music was not peculiar to New Zealand.

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2 Chapter one: singing became an ‘extra’ subject with the implementation of the ‘standards’, while several references were made by inspectors to singing as an ‘extra’ subject; Chapter two: Parker described singing as a ‘frill’; Chapter three: the warning to Griffiths regarding music’s status as an ‘extra’ subject in New Zealand and the Director of Education’s statement that there was a tendency for the subjects of drawing, handwork and singing to be put aside when formal examinations approached. “To the unknowing they may appear to be the frills of education.” (T.B. Strong, Director of Education, ‘Some New Year Thoughts,’ *Education Gazette*, February 2, 1931, p.9); Chapter four: Mary Martin’s comments regarding music’s treatment as an ‘extra’ subject; Chapter six: The Ritchie Report referred to the attitudes of some teachers and parents to music as a ‘frill’ subject; the American music educator Newman commented that music may not be given due attention in the classroom if the teacher regards it as a ‘frill’; Margaret Morris’ observation that parents and members of school boards will only give a nod to the arts, while willingly accepting the ‘three Rs.’
4 Chapter one: teachers accustomed to teaching the ‘three Rs’ in the Provincial system of education may have found singing an onerous burden; Chapter two: teaching the ‘three Rs’ may have been sufficiently daunting for teachers without teaching singing as well; Chapter three: comment was made that it was doubtful school music was ever viewed in the same educative light as the ‘three Rs’; Chapter five: Dorothy Adams remarked that education is not only the ‘three Rs’; Chapter six: Eisner’s assertion that the curriculum favoured competence in the ‘three Rs’.
John Ritchie contends that it has taken the Government "a long time to respond to the needs which the growing music education movement has diagnosed as necessary, while there has also always been a reluctance to finance the arts." Why music education was often "treated as the 'Cinderella' of school subjects" is linked with the way this subject was perceived in the curriculum. A.E. Fieldhouse made the pertinent comment: "Obviously the place of music in the school is determined by one's philosophy of education." In her book *Young Children Living and Learning*, Lillian Hollamby asserted:

If music was accepted as part of children's language development it would become an integral part of the daily programme...Music would become part of living and not a subject separate from the rest of children's learning.

Principals and teachers who subscribed to this belief ensured that music was effectively taught. As the principal of Miramar North School, Mr. J. Anderson remarked: "We in the primary schools have to get things going because it is at this time that children are at the age to develop a good attitude towards it." In addition the type of teacher training and resources provided were related to the value placed on music education by educational authorities.

In 1985 William L. Renwick, the Director-General of Education, remarked that the last 60 years had encompassed virtually everything of any importance in the development of music in school curricula. While it is true that many new and significant initiatives were implemented during this period, the Department of Education demonstrated an inconsistent attitude towards the place of music in the curriculum.

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5 J. Ritchie, conversation with researcher, Christchurch, 1 December, 1999.
7 A.E. Fieldhouse, letter to *National Education*, 1 December, 1941, p.428.
Right from the outset, despite its inclusion in the prescriptions of 1877, the Department promoted the view that singing was an unessential part of the curriculum.

7.1 (a) The impact of examinations

Classified at first as a non-examinable “class” subject, as distinct from “pass” subjects in 1877, the revised prescriptions of 1885 placed singing in the lowest of three categories as a non-examinable “additional” subject. As such, singing was optional in small rural schools, but it was expected to be taught in large schools. However the system of standards that prevailed dictated that the teacher’s role was to secure as many passes as possible in the examinations, with the result that singing was often omitted altogether in the classrooms of the nineteenth century.

When singing was made compulsory in the new syllabus of 1904, it did not gain legitimacy as a mainstream subject, but remained a non-examinable subject. Examinations continued to dominate education and were the primary focus for all teachers and pupils until the Labour Government abolished the proficiency examination from 1 October 1937. Inspectors claimed that a pupil’s whole school career was dependant on being able to measure up to the proficiency examination, while failure to do so meant the termination of school education.11 Thus while examinations functioned as the measure of a child’s level of education, singing was often treated as a peripheral subject, viewed by many teachers as an unessential part of the curriculum.

7.1(b) The consequence of limited personnel resources

During the 1920s, developments in school music overseas had an impact in New Zealand. Musical education was flourishing in England,12 the United States,13 and in

11 AJHR, E-2, Auckland, 1925, p.39.
12 By 1909 music was even an accepted part of the secondary school curriculum in England (G. Cox, A History of Music Education in England 1872-1928, Scolar Press, Aldershot, 1993, p.112), while this subject initially attracted very few New Zealand secondary students. Cox claimed that in England “schools had made a valuable contribution” to the “flowering of musical life.” (G. Cox, p.105).
13 Musical education took the form of choral concerts, orchestral concerts and musical competitions between communities. Music was even accepted for credit as part of the high-school course in small prairie towns with fewer than 1,000 inhabitants. (J. Lawrence Erb, ‘Musical Education in the United States,’ Musical Quarterly, Vol.X, No.1, 1924, pp.102-105).
Germany,\textsuperscript{14} while visiting teachers from Canada and England\textsuperscript{15} and a visiting English inspector commented that school singing was a weak subject in New Zealand.\textsuperscript{16} The Department of Education responded by introducing various initiatives to improve school music during the 1920s. Booklets on singing published by three educational boards, and schemes of work published in the \textit{Education Gazette} were provided to assist teachers (see chapter three). Tayler's appointment as Supervisor of School Music in April 1926, and the subsequent appointments of four music lecturers to the four Teachers' Training Colleges augured well for school music.

Although the Department of Education's many initiatives\textsuperscript{17} during Tayler's tenure were designed to provide additional help to teachers, in 1931 the Director of Education observed that music was a low priority in many schools. Undoubtedly the requirement of examinations was a significant factor, while Tayler believed that a lack of resources had been the main obstacle to success. He asserted that one person in a supervisory capacity was unable to provide a supportive service to "some 2,500 schools" personally.\textsuperscript{18} This was a legitimate claim acknowledged by the Director of Education: "It is, of course, hopeless for Mr. Tayler to attempt to visit all the schools in the Dominion."\textsuperscript{19} Thirty years later Tayler's counterpart, Bill Walden Mills, appointed as Adviser on School Music, was unable to make frequent visits to Canterbury Education District because of his demanding role as the national music support facilitator. Commenting on Walden Mills' formidable task, W.H. Findlay remarked: "It has become increasingly clear to us

\textsuperscript{14} Among teachers seeking posts in Germany in 1925, preference would be given to teachers who could lead choir-singing and initiate a local choral society. (\textit{Education Gazette}, 1 May, 1925, p.62).
\textsuperscript{15} Visiting Canadian and English teachers commented on the "backwardness" of New Zealand pupils in the subject of singing. (\textit{Education Gazette}, 1 December, 1924, p.199).
\textsuperscript{16} G.W. Buckle, \textit{Education Gazette}, 1 May, 1926, p.73.
\textsuperscript{17} These initiatives included summer music courses; Tayler's monthly publication 'Music Matters' in the \textit{Education Gazette}; publication of \textit{A Scheme of School Music Related to Human Life}, the first music text book by the Department of Education; the establishment of third year music training in teachers' colleges in 1928; publication of the \textit{Dominion Song Book} to provide teachers with songs of suitable taste, and the establishment in April 1931 of broadcast programmes to schools.
\textsuperscript{18} E.D. Tayler, \textit{Education Gazette}, 1 August, 1931, p.141.
\textsuperscript{19} T.B. Strong, Director of Education, 'Teaching of School Music,' \textit{Education Gazette}, 1 April, 1931, p.59.
that his must be a singularly frustrating and indeed almost impossible task under existing circumstances.\footnote{W.H. Findlay, for District Senior Inspector of Schools. Submission in support of the establishment of a scale IIIC position as music adviser for the Canterbury Education District, 3 April 1962. From file 38/2/29 Vol.1 Box 5, 'Teachers: Staffing and Appointments: General employment of music specialists,' Department of Education Southern Regional Office, NA, Christchurch.}

The additional valuable support Walden Mills received from music advisers in the 1960s was often inadequate because of the limitations imposed by the size of the districts and constraints of lack of time and staff. It is not surprising that during the 1920s when mobility was far more limited, and a team of advisers was non-existent, Tayler’s mandate was virtually impossible to fulfil alone. Music advisers would have eased his workload considerably, but they were never a consideration. Instead the Department of Education believed that the Supervisor of School Music’s services, together with the resources provided, were sufficient.

The onset of the depression in New Zealand possibly contributed to the Department’s reluctance to fund any further school music initiatives. Tayler’s resignation in 1931 was perhaps forced upon him because of the economic depression. Since no-one was appointed to replace him, it is likely that the Government was seeking ways to reduce administrative costs in education. Considering that music was non-examinable and therefore regarded as a less important subject, some education officials may have viewed the Supervisor of School Music position as expendable.

7.1 (c) **Music education under the Labour Government (1935-1949)**

The succeeding Labour Government demonstrated a similar \textit{laissez-faire} attitude towards school music. Despite the international acclaim Griffiths received for his scheme of school music initiated at King Edward Technical College in Dunedin, the Department of Education made no attempt to build up choral and instrumental work in other secondary schools (see chapter four). However after music became a core subject of the secondary curriculum, the Department did provide a small grant to schools for music equipment in 1947.
Further evidence of an inconsistent attitude towards school music was contained in four letters from Department of Education files. The letters indicated that the appointment of a School Music Supervisor was under consideration at various times during the Labour regime, but no-one was ever appointed to this position (see chapter four). Had school music been a priority undoubtedly this appointment would have occurred, since the economic constraints of the war did not prevent the appointments of a Physical Education Supervisor in 1939 and an Arts and Crafts Supervisor in 1942. A concession to music was made with the appointment of eight music specialists, six of whom worked as itinerants in 17 designated schools in different areas of New Zealand in the 1940s. While these specialists contributed to the development of children’s music education, only selected schools received this benefit, and the specialists were not employed in a supervisory capacity to assist the generalist teachers. As a result Harris claimed that the majority of teachers did not engage in follow-up activities. In addition some of the third year music specialists found that their skills as music teachers were not being utilised, possibly because music was not viewed as a subject worthy of specialist attention by the principals in these particular schools. Principals played an important role in determining the kind of music programmes that were provided in schools.

Following the Second World War, the need to increase the number of generalist teachers meant that the third year specialist courses in music, arts and crafts, and physical

\[\text{\small 21 Griffiths knew of a primary school which had three specialists on the staff, while music was taken by someone else. (G. Jansen, 'The History of School Music in New Zealand,' unpublished M.A. thesis, University of Victoria, Wellington, 1966, p.91); W.B. Harris made similar comments. (W.B. Harris, 'Some Observations on Music in New Zealand Schools,' October 1946. From 'Music in Schools 1945-53,' E2, 344.1.2 pt 2 1953/32a. NA, Wellington); In Christchurch seven music specialists had transferred to general teaching because of lack of opportunities to teach music. (Christchurch inspectors' report for biennial period 1945-46, from E2 1947/9a 'Inspectors' Reports' 1943-47 part 2, NA, Wellington).}\\n\]

\[\text{\small 22 In 1925 the first New Zealand concert devised specially for children, was organized by the Wanganui headmasters and inspectors on 2 July 1925. (Education Gazette, 1 August, 1925, p.116); McLay commented that ultimately the headmasters were held responsible for not taking music seriously as a school subject. (R. McLay, Education Gazette, 1 June, 1939, p 102). Watson's observation that "good music in both primary and intermediate schools depended upon the encouragement of headmasters;" (J. Watson, Intermediate schooling in New Zealand, New Zealand Council for Education Research, Wellington, 1964, p.186); A group of Auckland headmasters had organized a co-ordinated scheme for their schools and procured suitable books. (Auckland Education Board, 1954, p.4. From 'Inspectors' reports 1953-55,' E2 12/15/6 pt 5 1955/3a. NA, Wellington). The Musician Teacher scheme initiated in 1976 needed supportive principals who would release the MT from his or her classroom to carry out musical duties, while a part time teacher took over the work of the MT's class. (J. Orams, 'The Musician-Teacher Scheme,' Education, Vol.27, No.1, 1978, p.13).}\\n\]
education were discontinued from 1948. However the Dunedin Training College reinstated the third year training programme for physical education in 1949, but no new third year music specialists were available to schools for the next five years until the National Government reinstated the training programmes. These events had an adverse effect on music education, leading to Vernon Griffiths’ frustrated comment to Frank Callaway: “It is as hard as ever to make any impression here on the leaden mountain of complacency and indifference.”

Perhaps the Department of Education believed that school music was well served with the various resources available. In his report on music in New Zealand schools of 1946, Harris attributed some improvement in singing “to the work of the Training Colleges’ lecturers, to the radio, particularly the broadcasts of Mr. Young, and to the school music festivals.”

7.1 (d) Music education after 1950

By contrast, the 1950s and 1960s were a time of unprecedented growth with numerous projects initiated by the Department of Education. Reference has already been made to the valuable assistance provided by school music advisers in the 1960s, albeit with limitations of time and staff. These problems would have been obviated had the Department of Education created additional positions for advisory assistants. However the MT scheme launched in 1976 was an attempt to bridge the gap between the adviser and the generalist teacher by utilising a music resource person as a semi-specialist (see chapter six). Although this scheme generated a positive response in the Auckland schools where it was implemented, it needed to operate in every school to benefit the numerous generalist teachers who felt inadequate to the demands of music teaching.

25 Department of Education initiatives included W.H. Walden Mills’ appointment as Supervisor of School Music in 1958, numerous refresher courses held for teachers, the establishment of a curriculum unit and a music reference library for teachers, and the subsidy on music instruments.
While the Composer in Schools Scheme also provided assistance to teachers and pupils, it was again limited to select schools in the country, and then abruptly halted in 1982 after seven years "as a result of the Government’s review of existing policies."\(^{26}\) Although the Labour Government reinstated the scheme four years later\(^ {27}\) as part of their policy of educational reform,\(^ {28}\) it was still limited to one composer a year in three or four selected schools, including secondary schools.

### 7.2 Effects of Department of Education Initiatives

A discussion of two specific themes has shown that school music did not always enjoy the full support of Department officials.

#### 7.2 (a) Resources

School music in particular was affected by a lack of adequate resources. Prior to 1925 basic equipment may have included a piano, a modulator and song books. By the end of the nineteenth century it was reported that most of the larger schools possessed a piano "generally purchased by the School Committees with funds raised by subscription or entertainments,"\(^ {29}\) while many smaller schools had no piano. In addition, parents were

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26 M. Wellington, Minister of Education, 'Requiem: Composers-in-Schools 1976-82,' *Canzona*, Vol.4, No.13, October 1982, p.5. (Note: This scheme ended while the National Government was in power under Robert Muldoon’s leadership).

27 The Queen Elizabeth II Arts Council provided funding for administrative costs, while the Department of Education paid the salary of the Composer. (J.M. McIntyre, 'Felicity Williams and the Composer-in-Schools Scheme,' *Music in New Zealand*, Autumn 1989, p.21).

28 Heath Lees comments: "The incoming Labour government set about its task of transforming the country from one of the most restricted Western-style democracies to one of the least restricted.... In August 1987, when the Prime Minister David Lange took over the education portfolio, his announcement that education reform was to be high on the agenda was taken by many to mean that the reform would be along solidly monetarist lines, themselves securely attached to the principle of minimal state intervention. And so, it proved. Within ten months, the Report of the Taskforce to Review Education Administration (the "Picot Report") was released, heralding New Zealand education's entry into the age of free market principles, monetarist policy, and managerial jargon." (H. Lees, 'Turbulent waves: the high-speed transformation of arts education in New Zealand,' *Arts Education Policy Review*, v.99 n.3, Jan-Feb 1998, p.16 (6) Electronic Collection: A20468749 RN: A20468749. Full Text COPYRIGHT 1998 Helen Dwight Reid Educational Foundation).

expected to provide the regulation song books for their children. However there were reasons why this may have been an unreasonable expectation. Many parents who themselves had experienced the barest minimum of schooling found the curriculum “irrelevant or unnecessary.” Therefore singing, regarded by educational authorities as a less important ‘extra’ subject, would possibly have been a low priority for many parents as well. It is not surprising that one Westland teacher had complained her efforts in singing were “much hampered by the unwillingness of parents to provide their children with the needful Books.”

The *Dominion Song Book* published in 1930, also had to be purchased for 3d. per copy. Since many pupils did not possess a song-book (possible reasons for this are discussed in chapter three), the development of important musical literacy skills would have been hindered without the visual aid of the musical notation. Teachers berated for ignoring the development of these skills may have been greatly assisted with the provision of a free supply of song-books from the Department of Education.

In the area of broadcasting the Department of Education was more generous with its supply of resources. Free broadcast to schools booklets were provided by the New Zealand Broadcasting Service in the 1940s to all teachers who asked for them, with 80,000 free booklets supplied annually prior to 1942. In 1961 teachers who participated in the music reading segment of the broadcast programmes were each issued with a set of six music charts to assist the broadcaster to teach elementary music reading. In addition, the tape-recorded accompaniments available from 1964 for the Junior and Senior music broadcasts would have been particularly helpful for teachers who were unable to play an instrument or sing. Schools were only required to supply the tape reels with no additional expenses incurred.

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Not all schools had a radio receiver\textsuperscript{35} and those that did sometimes experienced poor reception.\textsuperscript{36} Consequently many children were denied opportunities of listening to broadcast programmes, while those fortunate enough to have the benefit of a radio with reasonable reception, also depended upon the follow-up work done by teachers. In some instances successful results were achieved, but too often teachers engaged in little or no follow-up work.

Significantly the first national school music text-book, Tayler’s \textit{A Scheme of School Music Related to Human Life}, supplied free to each state school, was not used by many teachers because it was too complex.\textsuperscript{37} Tayler’s music articles in the \textit{Education Gazette} (another free resource for teachers), were possibly too technical for teachers who lacked musical skills.

A further difficulty for teachers was the lack of music text-books for pupils. An Auckland inspector suggested in 1940 that suitable text-books for pupils would assist teachers in their efforts to raise “the general musical standard in our schools.”\textsuperscript{38} Nine years later a report from the Taranaki Education Board regretted the lack of text-books and song material available to teachers.\textsuperscript{39} While the war created a shortage of materials for printing, it did not prevent the publication in 1945 of arithmetic textbooks up to and including Form 1 and English textbooks for Standards 1, 2 and 3 in 1946.\textsuperscript{40} However the establishment of a music reference library for primary teachers in 1963 was an important step by the Department of Education, as it provided a plentiful supply of free resources.\textsuperscript{41}

\textsuperscript{37} Education Gazette, 1 May, 1930, p.81.
\textsuperscript{39} Taranaki Education District 1950, p.10. From E2, 1950/4a, 12/15/6 pt 3. NA, Wellington.
\textsuperscript{40} AJHR, E2, 1946, p.5.
\textsuperscript{41} W.H. Walden Mills, cited in ‘Subsidy for more Primary School Instruments,’ \textit{National Education}, 1 April, 1963, p.110.
During the twentieth century subsidies for musical equipment benefited many schools that were able to raise the necessary funds. Subsidies for gramophones and pianos in schools began in 1925, while Tayler’s influence secured a reduction in schools’ contributions towards portable gramophones and a few records in 1927. A further change in subsidies was implemented in 1929, but with the onset of the depression, by November 1930 the Government subsidies on pianos were withdrawn, while subsidies on gramophones and records ceased in the middle of 1931.

Gramophone records provided opportunities for pupils and teachers to hear musical works performed by a variety of professional musicians. In addition records may have been the only means for some pupils and teachers in rural schools to hear music of any kind, as ‘live’ concerts may not have been easily accessible. Records therefore played a crucial role in increasing musical knowledge, while they may have also been a novel form of entertainment when they first became available to schools.

Other musical equipment provided through subsidies included tape recorders from 1955, and musical instruments in 1963. Although the subsidy on musical instruments was another important step in advancing school music, it made no provision for the maintenance or replacement of items of basic equipment. The new equipment scheme introduced by the Department of Education in 1972 addressed these two issues, but

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42 Although funds for gramophone subsidies were exhausted by May of 1925, the Education Gazette stated: “Schools raising £16 may have either His Masters Voice Special School Cabinet Model, or the Cabinet Model of the Columbia Grafonola. Schools raising £10 may have the Table Model of the Columbia Grafonola. Schools raising £7 may have the Table Model of the Peraphone.” (Education Gazette, 1 May, 1925, p.70).

43 Schools had to contribute £29 10s. for a Spencer piano, £26 10s. for a Hamilton piano and £10 18s. 9d. for a Dulcitone. (‘School Pianos,’ Education Gazette, 1 June, 1929, p.99).

44 Schools had to contribute £4. (Education Gazette, 1 March, 1927, p.40).

45 Schools were required to raise £9 10s. for a cabinet model, £5 for the table model and £2 12s. 6d. for the portable model, while records were an unidentified additional expense. (‘School Gramophone Contract,’ Education Gazette, 1 February, 1929, p.11).

46 ‘Gramophones and Records,’ Education Gazette, 1 July, 1931, p.118.

47 Tape recorders were provided through £1 for £1 subsidies. (J.E. Macdonald, ‘Tape recorders in Schools,’ National Education, 1 September, 1955, p.264).

48 Any primary school could apply for a £1 for £1 subsidy on up to 10 violins carrying a £4 subsidy each, four cellos £15 each, two flutes £16 each, two clarinets £14 each, two trumpets £10 each, four tenor recorders £1 for £1, four melodicas £1 for £1 and 15 music stands £1 each. ‘School Music Subsidies,’ (‘School Music Subsidies,’ National Education, 3 April, 1967, p.130).
Constitution

orchestral instruments were excluded with no subsidy. This new policy seriously disadvantaged many schools in Canterbury (see chapter six).

Despite the subsidy schemes, many schools had no musical equipment because they were unable to raise the requisite funds. The NZEI submission to the Commission stated that country children, who were frequently more restricted than urban children the same age, benefited particularly from audio-visual aids, yet they were often deprived of these aids by the subsidy system. The NZEI submission to the Commission also observed:

Schools in this country are poorly equipped and provided for in comparison with other countries with similar or even lower standards of living - we feel that this should be remedied without delay, as each new generation of children is being hampered by it, and the efforts of teachers are not as effective as they could be.

Another factor is that primary schools were not given a music room as of right. It would have been difficult for teachers to be enthusiastic about music teaching if the equipment was not readily at hand. In her report of 1946, Joan Easterbrook-Smith reported the difficulty she experienced with the lack of an additional room for movement at Karori Main School, while Northland School were fortunate in being able to use their additional room for eurhythmics, dancing and singing.

7.2 (b) The role of the teacher

7.2 (b) [i] Teacher training

An ongoing criticism the Department faced was the paucity of suitably qualified teachers. This refrain was heard from inspectors, music educators and some members of the public.

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49 Even in the early 1940s a Christchurch inspector's report indicated that smaller isolated schools were handicapped by a lack of a musical instrument. (Christchurch Senior Inspector's Report 1941-2, p.9. From 'Inspectors' annual reports 1939-43,' E2 e12/15/6, 1943/1b. NA, Wellington).


External circumstances particularly had an adverse effect. The temporary closure of the teachers’ training colleges (see chapters two and four) during the depressions of the 1890s and the 1930s affected the supply of qualified teachers. The repercussions from the nineteenth century closures were felt for years afterwards. Pupil-teachers had no access to training college facilities for 18 years in the North Island while those in the South Island received minimal tuition.

Despite the re-establishment of the four training colleges in 1906, until 1918, the need for teachers was so great that many appointments were made without sufficient qualifications or training. It was reported that five out of every twelve teachers did not hold a departmental certificate, and were either completely untrained or only partially trained. The problem was compounded by the First World War, in which over 1,000 New Zealand teachers enlisted, resulting in the employment of many untrained and inexperienced teachers. While it is possible that some untrained teachers had acquired musical skills and knowledge through private lessons, they were likely to have been in the minority. The demands of the syllabus and threat of examinations would have made teaching the ‘three Rs’ their primary concern. Following the Second World War the population increase brought about a “critical shortage of trained teachers.” This affected music teaching, creating a “chronic shortage of trained music teachers.”

Nevertheless external circumstances were only partially to blame for the paucity of teachers with ability to teach music. The 1904 syllabus and 1913 training college regulations permitted student teachers lacking musical skills to omit singing from their teacher training, while those who took the music examination received inadequate preparation. As was stated in chapter two the President of the Wellington Society of Professional Musicians, L.F. Watkins observed:

A large percentage of candidates have never sung till they begin to prepare for the examination....The sense of rhythm is in most cases deficient. Many candidates have never

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seen the staff notation till their short course of preparation began, though they are expected to
know both this and the tonic solfa. 54

This was a serious indictment on the kind of training students received. The numerous
sole-teacher schools possibly contributed to the problem, since the extra demands sole­
teachers had to contend with (see chapters one, three and four), may have rendered music
a low priority in some instances. 55

Teachers with technical ability and comprehensive knowledge in music were generally
scarce throughout the Department of Education's existence. It was recognised that pupils
who received little or no music education in schools entered training colleges with a
limited musical background. This cycle of neglect would be difficult to break unless
adequate training was provided (see chapter four). As Rainbow commented:

Every class where music is badly taught is a nursery for musical allergy and
indifference...the children can only respond as far as their past musical experience enables
them...Before trying to interest children in some aspect of music which appeals to him, the
teacher should try to think back to his own likes and dislikes at their age. 56

A Christchurch inspector made the salient point: "Of all the specialist subjects music is
perhaps the most technical, that requires technical ability." 57 A review of the music
syllabus contents will highlight the fact that teachers needed a broad and comprehensive
knowledge of music.

Mackay, Government Printer, Wellington, 1912, p.731.
55 It was stated in chapter one that during the nineteenth century sole-teachers were not expected to teach
music, while Young's comments concerning the demands of the sole-teacher are described in chapter
four. In 1921 there were 1,448 sole-teacher schools, with a reduction to 451 by 1961.
(A.H. McLintock, (ed), 'Education, Primary,' An Encyclopaedia of New Zealand, R.E. Owen
published 1956, pp.1-3.
7.2 (b) [ii] *A review of the music syllabus contents*

During the Department of Education's existence a total of eight music syllabi were published, each one more comprehensive than the last. In the nineteenth century when school music was limited to singing, teachers were expected to be able to sing, to teach songs and to have basic skills in musical literacy, including knowledge of both tonic sol-fa and staff notation. The beginning of the twentieth century heralded the start of many new developments in syllabus content. The focus on vocal production entailed an understanding of correct breathing, good tone and knowledge of the suitable range of childrens' voices. Teachers were also expected to teach suitable songs, sight singing, music literacy skills and ear training. The 1914 syllabus required teachers to have a more comprehensive knowledge of vocal production, while the correlation between music and other subjects needed knowledge of music history. This was particularly important when the appreciation movement began in the 1920s (see chapter three).

Movement and composition were included in the 1920s, and percussion instruments, recorder and guitar began to feature in school music from the 1950s. During the 1960s the expansion of trade links with overseas countries and the development of the tourism industry, brought about the movement towards multiculturalism. The music of other cultures thus became an important focus, as did the realisation that contemporary popular music could not be ignored in the classroom.

A further development in music education in the 1960s and 1970s related to the whole philosophy of education and the purpose of the curriculum. Tait and Haack comment:

...there was a desire on the part of many educators to reinterpret the nature of music for curricular purposes: a desire to give music a more comprehensive character by spelling out a conceptual framework and by making that the central focus for study.  

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7.2 (b) [iii] The qualities of the most effective teacher

In 1978 Orams succinctly described the requirements for teaching music:

A successful teacher of music must have a wide appreciation of musical types and styles, and a sound knowledge of instruments. He should be able to sing clearly and demonstrate enunciation distinctly. He should be skilled in reading rhythms, sight singing, and playing percussion, melodic and chordal instruments. He should have experience of creative movement ... and he should be able to guide creative musical expression in all its facets. No wonder many teachers are daunted at the prospect of teaching music. 59

Since teachers needed to have such a wide range of skills, only a minority could cope confidently with the subject. Perhaps music educators have expected too much from generalists, since although in-service training benefited many teachers, they needed ongoing support that was often limited or non-existent. Consequently many generalist teachers omitted the subject altogether because of lack of confidence or disinterest, or it was given perfunctory treatment. 60 In some instances however, individual teachers were effective in their teaching, either because they had some musical background or they were enthusiastic about the subject. Enthusiasm is an essential component of all successful teaching, and an enthusiastic music teacher might instil in children an enduring love for music and encourage them to develop into appreciative listeners. Based on his observations of numerous successful generalist teachers in American schools, Mursell described their attitude to music in 1951:

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60 Reference is made to this point in every chapter. However the Tait and Ritchie reports also highlighted this fact in the latter half of the twentieth century. Tait’s report Music Education in New Zealand revealed that music was "not an enjoyable experience" for many teachers and pupils alike. (M.J. Tait, Music Education in New Zealand, Music Teachers Registration Board and the Waikato Society of Registered Teachers, October 1970, p.43); According to the Ritchie Report music teaching was "sporadic rather than comprehensive" with the result that pupils received varying amounts of music education at school, while some received none at all. (J. Ritchie, Chairman, Report of the Committee to Study the Needs of Music Teaching in New Zealand to the Queen Elizabeth II Arts Council, 1980, School of Music, University of Canterbury, Christchurch, p.1).
They did not understand the complexities of music; but they understood children, they had a keen sense of what was good for children, and they saw how music could help children as human beings.  

Another American music educator, Lilla Belle Pitts, suggested enthusiasm, imagination and flexibility were the most important attributes for successful generalist teachers. Her argument was that any teacher could become ‘resourceful’ in music teaching even with limited musical knowledge and lack of equipment. Anecdotal evidence substantiates this claim. Two resourceful teachers in New Zealand achieved success through a commitment to developing the school music programme. An enthusiastic sole teacher with little musical experience described how he fostered a love for music amongst his pupils with the aid of the broadcast programmes. Similarly an Otago teacher with “no particular musical pretensions” had established a recorder band in a tiny and remote school where the inspector commended the “high” standard of performance. The 1953 music syllabus was the first to acknowledge that the crucial element for a successful music programme was the teacher’s interest in the subject, “whether he sings or plays or whether he does neither.” (See chapter five).

John Ritchie observed:

There is a lot to be said for the maths teacher teaching music. The biggest advantage is that it doesn’t put music out as something very special. If a teacher has a reputation it adds to the stature of music, and it also means teachers are more rounded people. One thing you lose is specialist knowledge, but perhaps you don’t want this at the younger level.

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65 J. Ritchie, conversation with researcher, Christchurch, 1 December, 1999.
In New Zealand too many inspectors and music educators were aware of inadequate teaching, resulting in poor music programmes or no teaching at all. If specialists were employed as music teachers, as supervisors, or as resource teachers, their training, skill and knowledge usually contributed to a well-rounded school music programme that often had a positive impact on pupils and generalist teachers.

In the 1940s third year music specialists were frequently denied an opportunity to teach music (see chapter four), and too often where specialists may have had a positive influence, there were never sufficient personnel to fulfil the needs of all the schools in New Zealand.

7.2 (b) [iv] The generalist and the specialist

What then is the solution to inadequate teaching? A Music Adviser to the City of Birmingham Education Committee in England, Dr. Desmond MacMahon, believed that the ability to teach, rather than musical aptitude, was more important in determining the measure of success likely to be achieved.66 Similarly the English music educator Mainwaring believed that successful music teaching:

...does not demand superlative virtuosity or even musicianship of a rare order. It demands a good teacher, who has a genuine love of music, who is capable of inspiring the children with a similar enthusiasm.67

Bentley observed that the general attitudes of pupils and teachers determined a successful music education programme:

A positive attitude has a chance of resulting in some degree of success; a negative attitude must result in failure...the teacher sets out to create positive attitudes to learning in many areas. It is the teacher who sets the goals and by diverse means encourages the children to try

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to achieve them...the attitude of a child to any area of learning...will depend to some extent on the degree of success he achieves in that area. 

An Auckland inspector stated that while the generalist can learn much from the specialist, "much in turn is to be gained by the specialist in collaboration with the skilled class-teacher." While this was an important observation, skilled class-teachers were rare.

R. Murray Schafer offers a compelling argument for only employing the services of a music specialist:

Music as a complex discipline embracing theory and performance must be taught only by those qualified to do so....We would not allow a man who had attended a summer-school course in physics to teach it in our schools. Why should we tolerate this with music? Is music any less involved with complex acts of discernment? It is not....

Only the student with high musical qualifications and aptitudes should be encouraged to undertake the extensive training program necessary for the teaching of music in the traditional sense. No compromises. We reject the current notion that the teacher should be some sort of Renaissance hero, equally proficient at fifteen skills. We may be short of qualified music teachers, but better short of good things than smothered with bad. Perhaps the itinerant music teacher is the only solution for the less populous areas of the country, unable to maintain qualified music teachers on a permanent basis.

By qualified music teacher I mean not only someone who has attended a university of music school specializing in the subject, but also the professional musician who has earned a living and a reputation through proficiency in a keenly competitive profession....Music education is a matter to be undertaken by musicians, the best we can get, whenever we can get them.

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69 Auckland Senior Inspector's Report 1942, p.4, from 'inspectors annual reports 1939-43.' EZ, e 12/15/6, 1943/1b. NA, Wellington.
Schafer's argument is persuasive. However the best qualified specialists also need good interpersonal skills, and Ritchie believed the good teacher should possess 'personality,' and have 'verbal clarity and a sense of clear organisation:'

The school teacher who cannot conjure up words to put his ideas across is indeed at a disadvantage. With this quality should go an ability to organise and make the most of his pupils' ability.71

Tait and Haack make another important observation:

To teach really well we have to have two loves - music and students - and we have to know how to bring them together. It is not enough to love one without the other. We operate in a reciprocal and mutually supportive arrangement in which students invest something of themselves in music and are in turn nourished by it, having needs fulfilled through the interaction.72

Who then are the ideal music teachers in a primary or intermediate school? If one teacher in every school with musical skill acted as a resource person by supervising and implementing the curriculum, this would help to facilitate music teaching.

7.3 The need for music in the curriculum

Undoubtedly music is a demanding subject to teach. Why then have education authorities included it in the curriculum since the Education Act came into existence, and what function did it fulfil?

In the nineteenth century school singing provided a means of relaxation and recreation as a welcome diversion for teachers and pupils caught up in the maelstrom of cramming factual information for the sole purpose of passing examinations (see chapter one). The 1919 prescriptions actively promoted singing as a means to "brighten the school-work,"

to engender "relaxation between lessons" and to "enliven" the day. They many positive reports of the good effect music had on the psyche were summed up by Auckland inspectors, who stated: "a school in which singing is not taught must be a relatively cheerless and uncongenial place for both pupil and teacher." As a recreational activity music's social value was also enhanced. Tayler suggested it could "serve to promote a great amount of the happiest friendship." Participants in school concerts and music festivals may have had opportunities to form social bonds with others, while affirmation from staff and parents promoted increased self-esteem. These events also provided opportunities to foster important links between schools and the wider community.

While singing may have contributed to a feeling of well being and relaxation from the stresses of the more "serious" examinable subjects, it also served other purposes. A Hawke’s Bay inspector described singing as a "great moral force in school, by cultivating the higher and better feelings of children." The need to develop good taste through songs with suitable words was part of this moral inclination. The 1928 syllabus suggested that the gramophone could be used to "build up a taste for music that is the expression of fine feelings, wholesome joy and fun, and sincerity of artistic aspiration." However it cautioned that the gramophone should not be used for "the repetition of the worthless music of the cabaret and variety show." The 1953 music syllabus also suggested that part of the function of music in schools was to "develop good taste in music."

From the 1960s the all-pervasive influence of contemporary popular music affected the whole issue of musical taste, and no further mention was made of the moralising aspect

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73 Department of Education, Organization, Examination, and Inspection of Public Schools and the Syllabus of Instruction, Wellington, 1919, p.18.
74 AJHR, E-2, Auckland, 1915, p.v.
76 AJHR, E-1, Hawke's Bay, 1884, p.8.
77 Department of Education, Syllabus of Instruction for Public Schools 1928, Education Department, Wellington, 1928, p.196.
that had dogged school music since the nineteenth century. Instead music’s educative purpose gained currency, with a focus on the aesthetic function of music in contrast to the utilitarian stance. Significantly the Director-General of Education’s report for 1969 stated: “The music lesson has changed from one of entertainment to a time for learning, using a wide variety of music activities.” This was an important change in attitude towards a subject that had struggled for the previous 90 years to find legitimacy in the curriculum. However recognition of music’s educative role also required competent teachers to deliver programmes that fulfilled this function. The report *Educational Standards in State Schools* observed:

> Many primary teachers find the broad musical outline for students in the primary school syllabus a challenge that is difficult to meet. They often feel insecure about their ability to teach music, and this affects their confidence and their competence.

No amount of change in the content or philosophies of music education could preclude the critical role of the teacher. As Mursell remarked:

> The most essential element in good teaching is neither methodology, nor planned procedure, nor the maintenance of standards, important though they unquestionably are, but rather the human touch and human understandings.

### 7.3 (a) Practitioner’s assessments of music education

Although the multi-faceted purposes of music had become an accepted part of the general attitude of educational authorities towards music, the ‘three Rs’ continued to dominate the timetable. The report *Review of the Core Curriculum for Schools* highlighted the increasing range of topics that teachers had to include within the framework of other studies. It was acknowledged that time available to a school was limited and that choices

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would have to be made concerning "what is essential" and "what is merely desirable." In some schools music may have been considered a priority and thus given more time, but in other schools music was inadequately taught or not taught at all (see chapter six). The curriculum review report recommended far more time allocation for the ‘three Rs’ compared to music (see chart, chapter six).

The demise of the Department of Education represented the end of 111 years of administrative authority from departmental officers and an inspectorate. In some instances music was well served by their efforts to promote the subject. Individual music specialists like Parker, Tayler, Jenner, Griffiths and Walden Mills encouraged and inspired many teachers and pupils, as did the music advisers and other individual specialists and inspectors. However some inspectors gave teachers no encouragement to follow the requirements of the syllabus. Jenner commented: “it is possible that our school inspectors do not think that music- reading and ear-training can be taught in schools.”

During the 1960s the Tait Report revealed that some teachers and headmasters wondered what the inspectors knew about music, and others believed inspectors knew nothing about the subject. One headmaster claimed that the entire music inspection usually consisted of inspectors hearing a song, and then complimenting the teacher and pupils on the performance. Tait concluded: “Inspectors appear to have shown very little concern for music schemes and programmes, or evaluation procedures.” While this observation represented some of Tait’s findings during a particular period of New Zealand’s history, it is possible that similar attitudes towards music programmes prevailed among some inspectors throughout the Department of Education’s existence.

In her paper ‘Music in Tomorrow’s Schools: The Challenge of Change,’ at the *Music in the Community Conference*, 1989, Anne O’Rourke outlined the many grievances that had

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been expressed by music educators in response to the Department of Education’s policies over the years. (See Appendix 30, p.532).

Following an extensive litany of the wide range of complaints made by music educators against their perception of the causes of a less than good music education tradition in New Zealand schools, she concludes:

I do not deny the validity of these complaints. In my opinion, many are fully justified. But their constant reiteration is pointless…. The challenge to us is to accept that we ourselves cannot wholly escape responsibility for some of the blame for the inadequacies of much of our music education in schools.  

Her challenge to music educators to take personal responsibility for improved music programmes was similar to Tayler’s statement 60 years earlier:

Do not go around slanging New Zealand school music in general, but ask yourself how far you are yourself to blame for the state of affairs and how far you are now playing the part of Fairy Godmother, or Prince, or even the humble pumpkin or rat, for the exaltation of Cinderella to her rightful position in society.

7.4 Concluding Analysis

We have examined the eight syllabi that were introduced during the 111 years existence of the Department of Education, from 1878-1989, and saw that they differed in their aims, objectives and content. The reason for the changes was the different value that was placed on music education at various periods in New Zealand’s history. The attitude of the officials of the Department governed the changes in objective and this, in turn, affected the practical outcome of music education in the school classroom.

We have seen that music education has never shared the esteem of the ‘three Rs’ and other subjects of practical value for adult life and livelihood. Music, as has been shown, was in general a marginal subject and only thrived where one, or both, of two conditions was met. In some cases, individual principals and teachers who were committed to the value of music education (and other art subjects) for the development of the “whole person,” gave this subject sufficient emphasis locally.

There were, also, key individuals in positions of national influence who sought, as much as they were able with limited resources, to promote music education in schools.

A consideration of the type of song most commonly used at different times during this period, as indicated by the contents of for example the *Dominion Song Book*, shows that the repertoire changed to reflect the nation’s social and political interests. Had this been a more significant consideration a greater wealth of resources would no doubt have been made available to this end. The paucity of resource allocation to music education in schools shows, as we have seen, that the subject was not held in high regard or considered or considered to have over-riding or enduring value.

Despite all the developments in music education since Tayler’s era, the clarion call was still for individuals to act, motivate and educate with their own initiative. But how feasible was this? Sell remarked:

> An individual’s idea or scheme, no matter how proven and successful in its original context, is insufficient basis for sound, co-ordinated national music education; and the most practical plan, unanimously approved by music educators, is of little use without the whole-hearted support of the Education Department in implementing it, and backing it with adequate financial resources.\(^87\)

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7.5 Afterword

The Ministry of Education encouraged the emergence of specialist entrepreneurs who could establish business relationships with individual primary and intermediate schools. This augured well for music education providing the principal, staff and board of trustees believed in the importance of the subject and were willing to fund a specialist position and provide the resources necessary for its effective implementation. As Griffiths had remarked in 1943:

In the first place, before anything can be attempted, it is necessary that the Principal and the Board or Committee should be fully aware of the necessity and of the advantages, determined to introduce a full scheme, and prepared to give every support and encouragement to all concerned in the work.

As this research has demonstrated, ultimately the attitude of educational authorities towards music education would be the crucial element in determining the kind of role it played in the curriculum. Would it be a ‘frill’ or would it have intrinsic value for the holistic development of the child? Dalcroze’s plea for a “genuine musical education” is still applicable almost hundred years later:

The progress of a people depends on the education given to its children. If it is desired that musical taste shall not remain the prerogative of the cultured few, but shall penetrate the real heart of the whole people, I repeat that a genuine musical education... should be provided at school.

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88 Two Christchurch music specialists established business relationships with schools as itinerant music specialists during the 1990s. Heather Parsonson, was employed in three schools: Roydvale Primary and Brees Intermediate from 1991, and Chisnalwood Intermediate from 1994. Parsonson taught at these schools until 1999. (H. Parsonson, conversation with researcher, 1 June, 2002). Similarly Mary Chetty has been employed in a number of schools as a music specialist since 1999, including Thorrington Primary and Kirkwood Intermediate. (M. Chetty, conversation with researcher, 2 June, 2002).


It remains to be seen whether the incoming arts syllabus will address these problems or compound a pattern of difficulties which has continued since the nineteenth century. As J.P.B. Dodds observed: "If we believe that music is essentially concerned with living and life, music cannot be separated from education."\(^{91}\)

Appendix 1

Map of New Zealand showing education districts since 1916

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Note: no map has been located prior to this date showing the educational districts.
Appendix 2

Key events in music education that impacted school music 1877-1989

1876  Dunedin Training College opens
1877  Christchurch Training College opens
1878  Education Act. Subjects divided into pass, class. Singing is a pass subject
1880  Wellington Training College opens
1881  Auckland Training College opens
1883  New Zealand Educational Institute (NZEI) formed
1885  Revised prescriptions gazetted. 3 subject divisions: class, pass, additional. Music is an additional subject
1888  Carl Gustav Schmitt first Professor of Music at Auckland University College
1888  Grants to all training colleges stopped. Auckland and Wellington Training Colleges closed. Canterbury retains 1 staff member. Otago remains open with other revenues
1891  George F. Tendall appointed lecturer in music at Canterbury University College
1892  Triad journal begins publication. Monthly magazine of music, science and art (publication ceased in 1927)
c1892  Zealandia Song Books Part I, II and III published
1898  Small Government grants reinstated for Canterbury and Otago Training Colleges
1904  Syllabus revisions devised by George Hogben. 2 subject divisions: compulsory, additional. Music is classified as compulsory
1906  All training colleges reopen
1907  School Journal first published
1912  Cohen Commission recommends experts in music should be appointed
1913  Revised syllabus. No longer distinctions between compulsory and additional subjects. The most comprehensive music syllabus yet devised.
1914  Education Act. Inspectorate becomes centralised under Department of Education
1917 *New Zealand Fern School Song Book* published (authorised by Education Dept)

1919 Revised syllabus recognised correlation between subjects

1919 *National Education* begins publication

1921 *Education Gazette* begins publication

1922 Intermediate schools established (3-year course) known as Junior High Schools

1926 Appointment of E. Douglas Tayler, first Supervisor of School Music

1927 Horace Hollinrake, music lecturer, appointed Auckland Training College
Vernon Griffiths, music lecturer, appointed Christchurch Training College

1927 Tayler's *Scheme of School Music Related to Human Life* published. First music text-book published by Department of Education

1929 Ernest Jenner, music lecturer, appointed Wellington Training College
J. Crossley Clitheroe, music lecturer, appointed Dunedin Training College

1928 Third year music specialist training introduced at Training Colleges

1928 New music syllabus devised. Music prescriptions based on Tayler's *Scheme*. Published in 1929 as part of the 'Red Book' school syllabus.

1929 Griffiths introduces Saturday morning music classes in Christchurch

1929 *Dominion Song Book* compiled by E. Douglas Tayler, published by Whitcombe & Tombs

1930 Broadcast programmes to schools begin

1931 E. Douglas Tayler resigns as Supervisor of School Music

1931 *Music in New Zealand* journal begins publication. Vernon Griffiths editor (publication ceases 1937)

1931 Junior High Schools now known as Intermediate Schools (2 years instead of 3)

1933 Griffiths begins scheme of school music at King Edward Technical College, Dunedin

1933 Dunedin and Wellington Teachers' Colleges closed from beginning of year. Auckland, Christchurch Teachers' Colleges closed during the year

1935 Auckland and Christchurch Colleges reopened
Appendix

1936 Wellington and Dunedin Teachers' colleges reopened

1937 Proficiency examination abolished from October

1939 New Zealand Listener begins publication

1939 Christchurch Primary Schools’ Festival launched

1940 Music Ho journal begins publication. Founded and edited by Owen Jensen (publication ceased 1948)

1941 Revision of arithmetic syllabus instituted ‘rolling revision’ in other subjects

1943 Thomas Report published – music recommended as a core curriculum subject in post-primary schools. Document was available in 1944.

1945 Music becomes a core subject and an examination subject for School Certificate

1946 First Cambridge Music School held at St. Peter’s School

1946 National Orchestra of the Broadcasting Service established. Inaugural concert 6 March 1947

1946 Frederick Page established Music Department at Victoria University, Wellington. First New Zealander to hold such a position

1948 Journal Education begins publication (ceases publication 1982)

1953 New music syllabus published

1955 Robert Perks starts Christchurch School of Instrumental Music (CSIM)

1958 W.H. Walden-Mills appointed as National Adviser of School Music

1959 National Youth Orchestra formed under John Hopkins

1960 School Music Bulletin begins publication

1962 Report of the Commission on Education in New Zealand, Wellington

1962 First two district music advisers appointed in Wellington and Auckland

1963 Subsidies on music instruments introduced by Department of Education

1963 Curriculum unit established

1964 More district music advisers appointed. Every Education Board has one
1966  University of Canterbury introduces B.Mus. Ed. (changed in 1980s to provide academic studies at senior undergraduate and postgraduate levels)

1967  Third Stream music journal published (only 4 issues)

1969  New music syllabus published

1970  Music handbook for teachers published

1970  Tait report Music Education in New Zealand published by Music Teachers Registration Board and the Waikato Society of Registered Music Teachers

1971  1:35 teacher:pupil ratio put into effect

1972  New music subsidies scheme by Dept. of Education. Orchestral instruments excluded

1974  W.H. Walden Mills retires

1975  Guy Jansen appointed Curriculum Officer for Music

1976  Composer in Schools scheme begins

1978  Educational Standards in State Schools report published

1979  Broadcast to schools programmes end

1979  National Youth Choir formed


1982  Composers in schools scheme ends

1983  Formation of New Zealand Society for Music Education (NZSME)

1984  A Review of the Core Curriculum for Schools report published

1986  Composers in schools scheme reinstated funded by QE II Arts Council and Department of Education

1988  Music in New Zealand journal begins publication

1989  New music syllabus published
Appendix 3

The Cobbler

THE BLACKBIRD.

59.—THE COBBLER.

Notes.—Sing the word "tap," whenever it occurs, very sharp and short. The children may tap their desks, or clap at the word.

**KEY G. M 194. (Cadence transition.)**

1. Tap, tap, tap! Goethe the cobbler on his last,

2. Tap, tap, tap! Without ceasing hammers he,

3. Tap, tap, tap! Thus he earns his daily bread,

hammer falling fast,

arm must weary be,

children dear are fed,

light,

not,

nerves,

Chorus. m.

dark'ning shades of night.

Happy with his humble lot.

That he works for those he loves.

Till the dark'ning shades of night, TAP, TAP, TAP.

From the morning's early light, TAP, TAP, TAP.

From the morning's early light, TAP, TAP, TAP.

From the morning's early light, TAP, TAP, TAP.

Appendix 4

Music Examination 1899

(a) For the sake of uniformity it is requested that the notes of the scale be referred to by their Tonic Sol-fa names – Doh, Ray, Me, Fah, Soh, Lah, Te – or their initial letters.

(b) The Tonic Sol-fa terminology is used throughout this paper as being the more generally known among school teachers; but where considered necessary, explanation in ordinary musical language are given in brackets, thus: “Three-pulse measure [Triple time].”

(c) Answers requiring the use of the staff notation may be written in their proper place in the body of the paper, candidates ruling their own staves.

(d) All candidates are expected to attempt the practical work (Question 13). The time and tune tests may be taken in either notation.

1. Describe briefly the construction of the diatonic major scale, and draw a modulator [scale diagram] of one octave to illustrate it.

2. In what order would you teach the tones of the Doh chord? In what order would you subsequently add the remaining tones of the scale?

3. Mention some of the causes of flat singing, and say how you would deal with this difficulty in classes of children.

4. How would you begin the important subject of ear training?

5. By what means would you endeavour to get sweetness and good tone in school singing?

6. Write, in either notation, a time exercise of six four-pulse measures [six bars of common time], introducing two-pulse, one-pulse, and half-pulse tones [minims crotchets, and quavers]; also pulse-and-a-half tones [dotted crotchets], and whole-pulse and half-pulse silences [crotchet and quaver rests]. The exercise to be written on one note throughout.

7. In going to the first sharp key, by what interval upward is the Doh moved? What tone of the original key is displaced? What new tone is introduced? Describe in a similar way the process of going to the first flat key.

8. Write, in either notation – (a) One major and one minor third, (b) one perfect and one imperfect [diminished] fifth, (c) one minor seventh, (d) one minor second, (e) one augmented fourth.

9. Write in upright columns the Lah mode [minor scale] in its *melodic* form, ascending and descending.

9a. As an alternative to the foregoing question, write in the staff notation the scale of C minor, melodic form, ascending and descending prefixing the proper key-signature.

10. Give the meanings of (a) *andante*, (b) *rallentando*, (c) *piu mosso*, (d) *vivace*, (e) *largo*, (f) *mezzo forte*, (g) *da capo*, or *D.C.*

11. What means would you adopt for securing good pronunciation in the words of a school song?

12. Write from memory, in either notation, the melody of "God save the Queen," in key A.

13. Take the practical tests that will be given you by the Examiner.

Any two of the following phrases to be imitated by the candidate from the Examiner’s pattern:

**Key C (or D).**

- (a) \[ s : r | f : m | d : | : | \]
- (b) \[ m : r | t : l | s : | : | \]
- (c) \[ d : m | f e : l | s : | : | \]
- (d) \[ f : t | m : r | d : | : | \]

*{A time test follows, then a tune test}*
Appendix 5

1913 Music Prescriptions

Notation

It is most important that the teaching of singing should include instruction of a progressive character in the elements of musical knowledge, so far as is necessary to enable the pupils to read music and to sing by notes instead of by ear. No training in singing by ear, however good the songs may be, can lead to any development of the power of musical expression, or to a growing comprehension of music; and is so far as pupils are unable to read music their elementary musical knowledge must be regarded as incomplete. For the special purpose of teaching children to read simple music, the value of the tonic sol-fa notation can hardly be placed too high. In the upper classes of a school where music is made a special feature and where the lower stages of the work have been mastered, the tonic sol-fa notation might merge into the staff notation. It should be observed that the two notations do not conflict with each other. Wholly to discard the tonic sol-fa notation is inadvisable: if both are used, the one should be made to serve as a stepping-stone to the other.

Breathing exercises

Breathing is the motor power of singing, and correct breathing should be the first step, for upon it good tone largely depends. Systematic practice, therefore, should be given in breathing-exercises, which should be preliminary to other forms of musical exercise until fair power of breathing-control has been gained. The chief points to be observed in these exercises are that the breathing should be diaphragmatic, that the shoulders should not be raised, and that the waist should not be unduly distended. In the upper classes, practice in the power of the retention of the breath should be developed. The pupils may be instructed to take a slow inspiration, and to make a slow expiration, while the teacher counts, say, to six. After a little practice, the time may be extended. In all cases the

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breathing should be through the nostrils. Care must be taken not to confound breathing-exercises for the purposes herein stated with breathing-exercises as prescribed for a course of general physical training.

**Voice Exercises**

The purpose of these exercises is to produce a tone that is clear, mellow, and resonant, and the power to sing without strain. A "forward" production of the voice should be aimed at. The tone must be produced from the front part of the mouth, against the upper teeth, as it were. In these exercises the pupils should sing the scales downwards to the syllables *coo, loo, aw*, practised softly and slowly, the most suitable scales being E, E flat, D, D flat, and C, practised in that order. In the higher classes, the syllable *ah* may be used. This, the finest of vowel sounds, requires to be introduced carefully, for unless the tone is properly "placed" - that is, well forward - it will show a nasal quality. The teacher must listen carefully for any faulty production, which will manifest itself in a nasal, "throaty," or "woolly" tone, and in faulty intonation.

The position of the body has a great deal to do with good tone-production. The lungs must have freedom to work, therefore the position should be upright. A cramped position, feet crossed, or lounging, are quite out of place; the head should be upright with shoulders back. The mouth and throat should be freely open, and the tongue should be trained to lie flat: there should be no gasping, or heaving of the chest, when breath is required.

**The "Break" in Voice**

The voices of almost all children have a "break: about the middle F. This is due to the change of register. Below the middle F all children’s voices are, in their "raw" state, in the chest register. Generally speaking, children, when singing, should never use the chest register. If they are allowed to do so, the chest register will be carried, probably, far beyond its safe limits, and will bring about a condition of vocal strain. For this reason, as
Appendix

well as that the tone from the head register is better and free from risk to the voice, the head register should be exclusively used by all pupils in the primary schools.

If the “break” is not properly treated, voice-strain, poor tone, and inability to sing in tune will result. By the foregoing voice exercises on the descending scales, the head register will be carried over the break and the tones of the chest register will be rendered unnecessary.

It is well established that practically there are no alto voices among young children, and, therefore, school singing for the younger pupils should not be on notes lower than C. The voices of all above the infant classes should be divided into first and second trebles.

A mistake is often made in pitching school songs too low and thus carrying the chest register up. Too much emphasis cannot be laid on the statement that upward exercises should be by leaps, downward exercises by smaller intervals. The part-singing should be so arranged that in two-part songs the divisions should take the upper and lower parts alternately, the lower part being learned first.

Children with defective “musical” ears should be sorted out, and placed in front of the class to listen. They should be tested from time to time, and drafted into the singing sections as the “ear” develops.

Modulator practice

This should be systematic and purposeful; mere wandering up and down the scale without a definite object in view is a waste of time. Teachers should know exactly what they wish to teach and should prepare their exercises accordingly. There should be no excessive use of the modulator, and its use should always be followed by ear-tests and other direct calls upon the musical faculties. Individual singing practice by the children should be encouraged.
Ear Exercises

These should be given freely with the purpose of developing in the pupils the power to think musically. To this end it may be desirable to suggest terms and expressions, such as that one interval of the scale is "strong," another "sad," etc.; in other words, what is known as the mental effects of the intervals. Teachers should note that, in training the ear, time as well as tune (pitch) is involved. Time is determining the exact duration of the note sung: tune or pitch is determining the place the sound has in the scale. Whether time-words, hand-signs, or counting are used as aids, they should be associated with exercises appealing to the mental faculties of the pupils. Dictation exercises for both time and tune, at first separately, then combined, should be given occasionally.

Time Exercises

These should be practised with the sol-fa time names, or with ordinary numerals. Two-beat (pulse), three-beat, four-beat measures should be practised. When the exercises are known, they should be sung to the syllable lah. Free use should be made of rests — silence; the absence of a sound — a rest - makes the length of the other sounds more easily grasped.

Sight Singing

In the teaching of sight singing, a musical effect should always be aimed at. Exercises, even those with scales and intervals, may be made interesting if beauty of tone and clean attack and release are insisted upon. Sight singing should include "leaps" taught from the modulator, and simple phrases and melodies.

Pronunciation and Enunciation

The tone of singing depends upon the vowel sound: all vowel sounds should be broad and free from nasal or "reedy" suggestion. The production of pure vowel sounds and soft tone may be developed by sustained notes on oo, oh, ah, ay, ee. Consonants are easier,
but they require to be carefully produced. Special attention should be paid to the letters t, d, m, n, and the final g. Exercises on foo, loo, too would be found useful; the syllables to be sung staccato and many times in succession.

The Choice of Songs

Songs should be chosen both for their musical and for their technical value. Pupils in the lower divisions should sing mostly in unison with an occasional essay into rounds and two-part songs. At all times the tone, whether loud or soft, should be of pleasing quality. Before a new song is taught the teacher should look to its general character, as the musical setting of a poetic idea. If its general character is forceful, accents will be the leading feature; if the reverse, expressive tone and changes of tone will be a marked characteristic. The chosen songs will often be suitable for lessons in reading or recitation, and the training in proper breathing and the accurate production of speech sounds will be as valuable aids to good speaking as they are to sweet singing. A child's speaking voice should indeed be made musical no less than his singing voice.

Good results can be expected only if a short time is given to singing each day, and a few minutes daily will be far more fruitful than one or two half-hours each week. With from ten to fifteen minutes each day excellent results should be obtained, and this should be the minimum time, considering the importance of the subject. The introduction of two or three minutes' singing at the end of each lesson is recommended.

Appendix

Preparatory Division

1. Natural breathing and voice-training exercises.
2. Cultivation of the sense of time and rhythm by means of songs learned by ear.
3. A beginning to be made towards learning the scale and common chord, using the tonic sol-fa syllables.
4. The use of hand-signs.
5. Simple ear exercises by imitation.
6. Songs as closely related as possible to the subject-matter of the other lessons, nursery-rhymes set to music, action songs.

All notes of the songs to be well within the compass of the children’s voices. All singing to be soft and sweet from the outset, the aim in view being sweetness and purity of tone. The introduction of two or three minutes’ singing at intervals during the day’s work is recommended.

Junior Division

I. Voice Training: Breathing and voice-training exercises practised regularly with a view to cultivation of good quality of tone and clear enunciation. Training the “headvoice” by singing, always softly, descending scales to the sound of oo in coo, and o in ol or on, using the scales E, Eb, D, Db, C. Correct vowel sounds. Opening of the mouth, flattened position of tongue.

II. *(Musical knowledge and Practice Sol-fa Notation:)
   (a) Tune: To sol-fa from the modulator and the hand-signs, exercises involving easy intervals in the diatonic major scale; singing at sight easy exercises.
   (b) Time: To sing on one tone to syllable lah exercises in two-pulse, three-pulse, and four-pulse measures containing one, two, or more whole-pulse notes, half-pulse notes, and whole-pulse rests on the non-accented pulses of the measure; time-names.
   (c) Ear-training: Tune, to give sol-fa names of phrases containing only the notes d, m, s, in any order; time, to give the time-names of easy exercises containing any of the pulse divisions given in (b)].

III. Songs: Suitable songs in unison, for two equal voices, action songs, rounds, or catches. The greater part of every lesson should be devoted to the songs, through which a great deal of the musical knowledge may be approached.
Appendix

Senior Division

I. Voice-training: Breathing and voice-production exercises on the descending scale, using the syllables coo, loo, aw, ah; development of production of pure vowel-sounds and soft tone by sustained notes on the syllables oo, ah, ay, ee; prevention of uses of the chest register; all loud singing discouraged.

II. *[Musical knowledge and Practice, Sol-fa Notation:

(a) Tune; Leaps on all the intervals of the scale, including occasionally leaps to fe, se, ta; singing at sight (passages occasionally including fe, se, ta), also passages containing simple transition indicated by bridge-notes.

(b) Time; Exercises with whole beats, half beats, quarter beats, etc.; time-names.

(c) Ear-training in time and tune; Sol-fa names of phrases containing not more than six consecutive notes; occasional introduction of fe, se, ta; time-names in easy exercises containing pulse-divisions in (b).

Staff Notation (optional):

1. The staff; ledger lines, one above and one below; the treble clef.
2. Letter names of notes and their positions on the lines and spaces.
3. Shape-names, and time-values of notes from semibreve to semiquaver; corresponding rests.
4. The major scales in the keys of C, G, F, D, B flat, A, and E flat.
5. The time signatures 2/4, 3/4, 4/4, 6/8, and their accents.
7. Use of tuning-fork.
8. Translations, simple cases only – e.g. in key C and E flat, from staff notation to sol-fa and vice versa.]

*In schools where a full course of singing is not found practicable, the musical knowledge set out in Section II of the Junior and Senior Division above may be omitted, except in so far as it is required for voice-training and ear-training and for the proper learning and interpretation of the songs. In large schools, where music is made a strong feature, the teacher may be able to teach most of it without difficulty. In small schools the whole of the work that can be attempted will be made incidental to the songs.
Appendix

III. Songs. Suitable school songs, national and patriotic – in unison and in parts, rounds, catches, canons, and part songs. The greater part of every lesson should be devoted to the songs, through which a great deal of the musical knowledge may be approached.
Appendix 6

List of suitable songs from _The School Music Teacher 1903_\(^5\)

1. FOR INFANTS.

Old English Singing Games—French Nursery Rhymes (translated)—German Kindergarten Songs (translated)—Nursery Rhymes (Brahms).

2. FOR OLDER CHILDREN.

(I) ENGLISH SONGS:—Begone, dull care—The Hunt is up—The Jolly Miller—The Keel Row—John Peel—Now, Robin, lead to me thy bow—Ye Gentlemen of England—The Bailiff’s Daughter—Barbara Allen—British Grenadiers—Drink to me only—Early one morning—Good Morning, Pretty Maid—We be Three Poor Mariners—The Oak and the Ash—The Roast Beef of Old England—Song of the Western Men—Vicar of Bray—A hunting we will go—Come, lasses and lads—The Happy Farmer—The Maypole—The Mermaid—The Spring’s a coming—Under the Greenwood Tree (folk song)—The Useful Plough—The Bay of Biscay—Here’s a Health unto His Majesty—Hope the Hermit (“Lady Frances Neville’s Delight”)—The Sirens—Sing no more, Ladies—Ye Mariners of England—With Jockey to the Fair—the Golden Vanity—Dulce Domum—Farewell, Manchester (Fenton’s “Gavotte”)—The Girl I Left Behind me—Polly Oliver—Hearts of Oak—Joan to the Maypole—The Barley Mow—Golden Slumbers—Now is the Mouth of Maying (Morley)—Where the Bee sucks (Arne)—Fairest Isle (Purcell)—Since First I saw your Face (Ford)—It was a Lover and his Lass (Morley)—Cherry Ripe—The Lass of Richmond Hill (Hook)—Blow, Blow, thou Winter Wind (Arne).

(II) CAROLS:—God Rest you, Merry Gentlemen—The First Noel—Good Christian Men, Rejoice—The Wassail Song—Good King Wenceslas—We Three Kings of Orient are.

(III) SCOTTISH AND HIGHLAND SONGS:—The Blue Bells of Scotland—Wae’s me for Prince Charlie—There’s Nae Luck—Ca’ the Yowes—Aston Water-The Flowers of the Forest (original version)—Here awa’, there awa’—I’ll bid my heart be still—For a’ that an’ a’ that—Kelvin Grove—Annie Laurie—O Charlie is my darling—The Rowan Tree—O why left I my home?—O well may the boatie row—Scots wha’ ha’e—The Campbells are coming—Bonnie Dundee—Wha wadna fecht for Charlie—Robin Adair—Jock o’ Hazeldean—W’;t a hundred Pipers—Lizzie Lindsay—Will ye no come back again?—Ye Banks and Braes—The Auld House—Thou Bonnie Wood of Craigielea— Caller Terrin—Ye shall walk in silk attire—The Piper o’ Dundee—Lament of Flora Macdonald.

(IV) IRISH SONGS:—The Bonnie Brir Bush—Go where glory waits thee (Maed of the Valley)—Remember the Glories of Brian the brave (Molly McAlpin)—O breathe not his name (The Brown Maid)—Silent, oh Moyle (Arrah, my dear Eveleen)—The Minstrel Boy (The Moreen)—I let Erin remember (The little red fox)—O, Bay of Dublin (The groves of Blarney)—The Harp that once (Molly my treasure)—Avenging and bright (Conachan na feinne)—Tis gone and for ever (Savourneen deelish)—At the mid Hour of Night (Molly, my dear)—My gentle Harp (The Casina)—When through Life unblest we rove (The Banks of Banna)—It is not the tear (The sixpence)—The meeting of the waters (The old Head of Dennis)—Sweet Innisfallen (The Captivating Youth)—Twas one of those dreams (The song of the wood)—As vanquished Erin (The Boyne Water)—Lay his sword by his side (If the sea were ink)—She is

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far from the land (Open the door softly)—•Farwell, but whenever you welcome the hour (Moll Roone)—•I'd mourn the hopes (The rose tree)—
•As slow our ship (The girl I left behind me)—•Forget not the field (The lamentation of Aughrim)—O for the swords of former time—Sing, sweet Harp—The little red Lark—O sleep, my Baby—The flight of the Earls—'Twas pretty to be in Ballinderry—My Love's an Arbutus—When she answered me—*The Cuckoo Madrigal (The Cobbler of Castleberry)—Darby Kelly—Hey ho the morning dew—The Melody of the Harp—Remember the poor—The Heroes of the Sea—*Away to the Wars (When you go to a battle—I've found my bonny babe a nest—*Clare's Dragoons (Vive la)—The Quern tune—*The O'Donnell's March (The little brown Mallaby)—
•Raise us a riddle (I send you the floating tribute)—More of Cloyne—
•The County of Mayo (The ship of Patrick Lynch)—The Songs Erin sings—*The leafy Cool-Kellure (The white-breasted boy)—*Remember thee (Castle Pirsch)—Marching to Candahar.


(VI) Rounds: White Sand and Grey Sand—Turn again, Whittington—Chairs to Mend—'Tis humdrum—Will Thou lend me Thy Mare?—Wind, Gentle Evergreen—Adieu, Sweet Amaryllis—Let's have a Peal—To Portsmouth—Sing we merrily—O my Love—Go to Joan Glover—Come, Follow Me—My Dame hath a Lame Tame Crane—Great Tom is cast—Slaves to the World—A boat, a boat—Fie now, Prythee John—Under this Stone—Hark, the Bonny Christchurch Bells—Look, Neighbours, look!—Would you know my Celia's Charms?—She Weepeth Sore—O Absalom.

(VII) Land of My Fathers—Auld Lang Syne—Rule, Britannia—God Save the King.

* The familiar title of the melodies used by Moore are given for the purpose of easy identification, but the original names of the airs are added in order that these songs may be taught, as it is imperative that they should be, in their original and unaltered form, and not in the garbled versions which Sir John Stevenson supplied to the poems of Moore.
Appendix 7

Songs published in the *School Journal* 1907-1933

**1907 (Part III – For Classes V and VI)**

*God Save the King*  

**1908 (Part III – For Classes V and VI)**

*The Flag of Britain*  
staff notation (Vol.II, No.4, May 1908)

**1912 (Part 1 – For Classes I and II)**

*The Jolly Miller*  
tonic sol-fa (Vol.VI, No.4 May, 1912, p.64)

*My Native Land*  
tonic sol-fa (Vol.VI, No.5, June, 1912, p.80)

*Welcome to Arbor Day*  
tonic sol-fa (Vol.VI, No.6, July, 1912, p.96)

*Cradle Song*  
tonic sol-fa (Vol.VI, No.9, October, 1912, p.144)

**1912 (Part II – For Classes III and IV)**

*A Canadian Boat Song*  
staff notation & tonic sol-fa (Vol.VI, No.3, April, 1912, p.48)

**1913 (Part 1 – For Classes I and II)**

*My Own Native Land*  
tonic sol-fa (Vol.III, No.5, June, 1913, p.80)

*The Merry Sailors*  
tonic sol-fa (Vol.III, No.7, August, 1913, p.112)

*Sing, Little Bird*  
tonic sol-fa (Vol.III, No.8, September, 1913, p.128)

**1913 (Part II – For Classes III and IV)**

*Come from Toil*  
tonic sol-fa (Vol.III, No.1, February, 1913, p.16)

*A Wind Awoke*  
tonic sol-fa (Vol.III, No.2, March, 1913, p.32)

*I'm a Little Soldier Boy*  
tonic sol-fa (Vol.III, No.3, April, 1913, p.48)

**1914 (Part I – For Classes I and II)**

*The Merry Fairy*  
tonic sol-fa (Vol.VIII, No.2, March, 1914, p.32)

*Flag Song*  
tonic sol-fa (Vol.VIII, No.5, June, 1914, p.80)

*The Little Sailor*  
tonic sol-fa (Vol.VIII, No.7, August, 1914, p.112)

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*6 New Zealand Education Department, The School Journal, John Mackay, Government Printer, Wellington.*
1914 (Part m - For Classes V and VI)

The Harp that Once
Who is a Brave Man?
The British Grenadiers

tonic sol-fa (Vol.VIII, No.3, April, 1914, p.96)
tonic sol-fa (Vol.VIII, No.5, June, 1914, p.160)
tonic sol-fa (Vol.VIII, No.7, August, 1914, p.224)

1915 (Part 1 - For Classes I and II)

The Wind
Over the Snow
My Native Land
Little Gardeners

tonic sol-fa (Vol.IX, No.1, February, 1915, p.16)
tonic sol-fa (Vol.IX, No.3, April, 1915, p.48)
tonic sol-fa (Vol.IX, No.5, June, 1915, p.80)
tonic sol-fa (Vol.IX, No.7, August, 1915, p.112)

1915 (Part II - For Classes III and IV)

It Never Pays
Little Miss Muffet (round)
When the Morning Beams Arise
An Earnest Aim

tonic sol-fa (Vol.IX, No.1, February, 1915, p.16)
tonic sol-fa (Vol.IX, No.4, May, 1915, p.64)
tonic sol-fa (Vol.IX, No.6, July, 1915, p.96)
tonic sol-fa (Vol.IX, No.7, August 1915, p.112)

1915 (Part III - For Classes V and VI)

The Hardy Norseman
Russian National Anthem
The Bay of Biscay
New Zealand, the Land
'Neath the Southern Cross

tonic sol-fa (Vol.IX, No.2, March 1915, p.64)
tonic sol-fa (Vol.IX, No.5, June, 1915, p.160)
tonic sol-fa (Vol.IX, No.7, August, 1915, p.224)
tonic sol-fa (Vol.IX, No.9, October, 1915, p.318)

1916 (Part I - For Classes I and II)

The Blue Bells of Scotland

tonic sol-fa (Vol.X, No.7, August, 1916, p.112)

1916 (Part II - For Classes III and IV)

The Empire Flag
The Mountain Maid's Invitation
The Setting Sun

tonic sol-fa (Vol.X, No.5, June, 1916, p.80)
tonic sol-fa (Vol.X, No.7, August, 1916, p.112)
tonic sol-fa (Vol.X, No.10, November 1916, p.159)

1917 (Part I - For Classes I and II)

Some Folks
Cradle Song

tonic sol-fa (Vol.XI, No.1, February, 1917, p.16)
tonic sol-fa (Vol.XI, No.4, May 1917, p.64)
1917 (Part II – For Classes III and IV)

The Minstrel Boy
'Tis Winter

1917 (Part III – For Classes V and VI)

Men of Harlech
Ye Mariners of England
Under the Greenwood Tree

(Note: no songs included for Classes I and II in 1918)

1918 (Part II – For Classes III and IV)

My old Kentucky Home

1918 (Part III – For Classes V and VI)

Bubbling and Splashing (round)
John Peel
Hail, Vacation!

1919 (Part II – For Classes III and IV)

The Blacksmith
The Empire Flag
Gentle Spring

{note: no songs printed in 1919 for classes v and vi}

1922 (Part III – For Classes III and IV)

The Four-Starred Ensign
Come Canoeing
Down in the Cornfields
Manuka

1928 (Part III – For Classes III and IV)

Come to the Fair

1933 (Part III – For Classes III and IV)

The Barrel Organ

(staff notation (Vol.XXII, No.1, February, p.32)
(music by pupils of Wilford School, Petone)
Appendix 8

The Story of *God Save the King*\(^7\)

Every boy and girl knows our British National Anthem, “God Save the King,” yet the origin of the famous hymn is not at all certain. Varying slightly from its present version, it was first published in 1742 without the name of author or composer. In 1745, during the Scottish rebellion, it became widely known, and was sung in the theatres amidst great applause. There has been much discussion as to who was the author. The view most supported is that Henry Carey, a popular writer of songs, composed both music and words in 1740, when he sang it as his own to celebrate the capture of Portobello by Admiral Vernon.

There had previously been loyal ballads, and, up to the time of Charles I, the song in honour of the King was “Vive le Roy.” During the Protectorate the Cavaliers made themselves a new one, “When the King Enjoys his Own Again,” which is said to have kept up the hearts of the party and to have done “more than the Royal cause than an army.”

During the reign of Charles II and James II the loyal song was a quaint ditty beginning:

> "Here’s a health unto His Majesty,  
> With a fal, lal, lal, lal, la!  
> Confusion to his enemies,  
> With a fal, lal, lal, lal, la!"

It is more likely that Carey knew of other songs bearing a resemblance to “God Save the King,” but it is impossible to say to what extent he is indebted to their writers. The earliest form of the air is attributed to John Bull (1619). What appears certain is that during Carey’s time the National Anthem, as we know it, first became popular.

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\(^7\) Since *God Save the King* is still sung on special ceremonial occasions in New Zealand in the twenty-first century, a point of historical interest is how societal customs have changed. As men wore hats in 1912, removing them was a sign of respect and good manners. (“The Story of “God Save the King,”” *The School Journal*, Part III, March 1912, pp.62-64).
Despite defects, "God Save the King" has taken a strong hold upon British people, and wherever its strains are heard, whether the occasion be festive or solemn, loyal citizens rise to their feet, the men uncovering their heads. Nor does the tune stir loyal feelings only where the British flag flies. It soon appealed to other nations, and the German, Swiss, and Danish National Anthems are now sung to the tune of "God Save the King," and so is the patriotic hymn "America" of the United States.
Appendix 9

Some Music Theory Information from Zealandia Song Book Part 1

Do not allow children to sing from the Modulator beyond the medium force of their voices. Teachers will find the hand-signs very useful; but they must never be allowed to take the place of the Modulator.

It is necessary to supplement the hints already given about the Staff notation, to enable the pupils to intelligently understand the music of the accompanying songs, as written in the Staff notation.

<table>
<thead>
<tr>
<th>MODULATOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>doh\textsuperscript{1} C</td>
</tr>
<tr>
<td>te B</td>
</tr>
<tr>
<td>lah A</td>
</tr>
<tr>
<td>soh G</td>
</tr>
<tr>
<td>fah F</td>
</tr>
<tr>
<td>me E</td>
</tr>
<tr>
<td>ray D</td>
</tr>
<tr>
<td>doh C</td>
</tr>
</tbody>
</table>

On the 1st line of the Staff stands E in the scale of absolute pitch.

- 2nd: G
- 3rd: B
- 4th: D
- 5th: F

On the 1st space of the Staff stands F in the scale of absolute pitch.

- 2nd: A
- 3rd: C
- 4th: E

The note on the short line (leger line) below E is middle C. If a tune is in, say key D, it means that the doh of that tune is D in the scale of absolute pitch. Similarly, if a tune is in key G, it means that the doh of that tune has now the sound of G and so on. The explanation of key signatures will be taken up in Part II. Meanwhile the pupils can be taught to readily tell in what key a song is written. If no sharp (#) or flat (b) is in the signature, the key is C.

Key C. Key G. Key D. Key A. Key E.

Key C. Key F. Key B\textsuperscript{b}. Key E\textsuperscript{b}. Key A\textsuperscript{b}.

It will not be necessary for pupils to learn at present to recognise the key signature of music written in more than four sharps or flats. As the bass clef does not appear in any of the songs, no reference will be made to it at present.

\textsuperscript{8} J.L. Innes, (ed), Zealandia Song Book, Part 1, 1907, p.8.
Appendix 10

‘Scheme to improve vocal music and other forms of oral expression throughout the schools of New Zealand,’ by E.V. Hudson

Steps

1. **Appoint a thoroughly qualified Supervisor or Superintendent of Music and Oral Expression** as head for the whole of New Zealand. Offer a salary commensurate with the importance of the work. The officer appointed should be a schoolmaster or considerable experience and literary culture, a first-class musician, and expert voice trainer, a practised speaker, a good elocutionist, and an expert in phonics and refined pronunciation. It is essential to the success of the scheme that the Supervisor should be a schoolmaster ( Preferably a headmaster), and that he should be given full control of his subjects and the right to make improvements. At first appoint no assistants.

2. **Send the Supervisor to spend two months at each of the four Training Colleges in turn.** At each centre let him instruct the students, supervise the arrangements already in vogue, hold Saturday Classes for teachers within reach of the centre, and visit as many schools as convenient, giving many specimen lessons. Let him keep a look-out for suitable assistants.

3. **Appoint Assistant Experts, the Supervisor to be allowed to choose his own Assistants**, who must be teachers (male or female) under the Department, and must have qualifications similar to those mentioned in No.1 above.

4. **Let the Supervisor hold a Class of Instruction for the Assistant Experts**, taking care not to give them charge of a district till he is satisfied that they are thoroughly competent.

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5. Let the Supervisor allocate the Assistant Experts to suitable districts, where they will carry out work similar to that mentioned in No.2 above. They should have a term of probation.

6. Let the Supervisor organise and extend the system to the Secondary Schools.

7. Let the Supervisor re-organise the Department’s Examination in Vocal Music for Class D, institute Vocal Music as a subject for Class C, and inaugurate a special examination in singing and accompanying easy songs for Infant Mistresses.

8. Let the Supervisor hold “Refresher Course” for his Assistant Experts at regular intervals.

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**Duties of Supervisor**

1. To raise the standard of school music throughout N.Z.
2. To raise the standard of pronunciation of teachers and pupils in N.Z.
3. To foster elocution and other forms of Oral Expression.
4. To inculcate right methods of voice-production in speaking and singing among both teachers and pupils.
5. To develop aesthetics in schools.
6. To set and mark the Vocal Music Examinations in Class D.
7. To make Vocal Music a subject for Class C.
8. To inaugurate a diploma in Vocal Music and Accompanying for infant mistresses.
9. To revise and alter School Syllabuses and Teachers’ Certificate Syllabuses in Music when advisable.
10. To improve school methods of speech-training, recitation, reading, and other forms of oral expression.
11. To supervise and test the work of the Assistant Experts on the spot.
Duties of Assistant Experts

To give loyal support to all the Supervisor's aims mentioned among his duties. To conduct the Practical Tests for Class D (and later for Class C) throughout their own districts. To instruct training College Students. To hold Saturday Classes for Teachers. To visit schools, give specimen lessons, advice, instruction and help. To take the reading and Elocution Tests for Class D throughout their own districts.
Appendix 11

E. Varley Hudson’s list of text books for school music

Teachers are sometimes at a loss for suitable text-books on school music. To help them in this direction the following books are suggested. The list is by no means exhaustive, but the writer has found these books valuable in teaching singing in both primary and secondary schools, in preparing junior teachers for D certificate music, and in lecturing to teachers and others. During the past twenty years the teaching of music in some of the older countries has made such enormous strides that the N.Z. teachers who has not studied at least some of these books is behind the times in school music.

Incidentally it may be mentioned that there is now a wealth of beautiful songs for primary and secondary schools—really suitable words set to music by the foremost living British composers.

Following are the books recommended:

Breathing and voice-training

- “Breathing for Voice-production” by Dr. Hulbert (Novello)
- “Voice-training,” by Dr. Hulbert (University Tutorial Press)
- “Voice-culture for Children,” by James Bates (Novello)
- “School Choir Training,” by Margaret Nicholls (Novello)
- “The Boy’s Voice,” by J. Spencer Curwen (Curwen)
- “Voice-training for Schools,” by L.C. Venables (Curwen)

Ear and eye training, sight singing, etc.

- “Ear-training,” by L.C. Venables (Curwen)
- “How to read Music,” by John Curwen (Curwen)
- “Specimen Lessons,” by J. Spencer Curwen (Curwen)
- “How to Teach the Staff Notation to Tonic Sol-fa Pupils,” by E. Mason. Arranged in the form of notes of lessons (Curwen)
- “Junior Studies,” (exercises only) (Curwen)

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10 E. V. Hudson, *Education Gazette*, 1 November 1922, p.123.
Appendix

- "Elementary Studies," (Exercises to follow "Junior Studies") (Curwen)
- "Union Music Charts," four grades. Staff notation built on tonic sol-fa (Curwen)
- "Dual Notation Course," in four parts, with Teacher's Edition, by L.C. Venables (Curwen)
- "Music at Sight," by J. Spencer Curwen (exercises only). Staff notation on tonic sol-fa principles (Curwen)

(Note: Much matter on these topics will be found in the books mentioned under "General" and D Certificate.)

General

- "The Standard Course," New edition (Curwen)
- "The teaching of Music," by Dr. R.T. White (Constable)
- "Hints for Teachers of Class Singing," by James Gallie (Curwen)
- Article, "Music in Schools" by Dr. P.C. Buck, and "Music in Elementary Schools," by Dr. J.E. Borland, in "The New Teaching." (Hodder and Stoughton)
- School Music Review (including songs). Monthly (Novello)
- Music and Youth (including songs and other music). Monthly (Evans Bros.)

D Certificate

Many of the books mentioned above will help here. The books recommended both presuppose a little musical knowledge, and both need supplementing with sight singing and other exercises.

- "School-music Teacher," by Evans and McNaught. (Curwen). Teachers using this book should have "Questions on 'The School-Music Teacher,'" by Arthur Stork. (Curwen). This little book of questions makes "The School-Music Teacher" of exceptional use to private or isolated students.
Appendix 12

School Music Syllabus of Instruction for Public Schools 1928\textsuperscript{11}

The scheme given in the official handbook, “A Scheme of School Music,” should be put into practice as far as the local conditions of each schools will permit; but, whatever may be the limitations, the following points are strongly urged:

(a) Loud, coarse singing is utterly unnecessary: the poorest children will sing sweetly if encouraged to sing \textit{lightly}; if descending exercises are employed, and neither extremely high nor extremely low notes used for the earlier exercises. The vowels \textit{oo}, \textit{oh}, and \textit{aw} are most likely to ensure well-placed tone, together with the consonants \textit{m}, \textit{n}, and \textit{l}. The “break” in the voice, which is assumed to exist naturally, dividing it into “head” and “chest” registers, does not appear unless the voice is forced in speech or songs, and may be disregarded if the voice is used as described above. Elaborate methods of breathing are not needed. An easy upright position, hands loosely clasped behind the back, is best. The singer does not require to take breath through the nose alone, but quickly and silently through nose and mouth, He does not need to hold it, but to expel it under control. A varied number of expulsions, as of breathing on the fingers to warm them in a series of pants of puffs, or to sound of \textit{sh}, gives this control from the right source – the strong muscle at the lower end of the breast-bone or necktie. Tone, or good resonance in singing, is obtained by \textit{thinking} the sounds into the bones of the face, especially those on either side of the nose. The mouth acts similarly to a trumpet, so that it is necessary to open the fore part of it reasonably wide. No muscles should feel rigid, either in face or body, and the act of singing should be treated as though “absurdly easy,” no noticeable effort being made at any time. The mind should be very alert, however. Boys can sing as sweetly as girls, and are usually stronger than girls on their upper notes. They must not try to sound like men.

(b) Some instruction in sight singing must be given, the method being the teaching of staff notation by sol-fa methods. It is so easy to make a beginning in this that there is no reason why it should not be done in every school. When the doh-me-soh chord can be sung from three lines or three spaces, and the scale starting from any chosen line or space on the staff, the back of the matter is already broken. Association of staff note-lengths with simple movements to the body makes an easy introduction to the subject of time. The instruction must be systematic, and progressive from one class to another throughout the school, as is the case with every other subject in the curriculum; and when it is necessary, as in small schools, to combine many classes of various ages, the older must learn by the methods used for the younger. It is also advised that sol-fa notation be disregarded at the earliest opportunity, except the vertical modulator. The use of this should be retained for explanation of sharps and flats, transitions, and the minor scale.

(c) If possible, a quarter of an hour each day should be given to definite instruction in music; in addition to which a song should be sung occasionally between lessons, without anything special in the way of criticism. The daily lesson should include three to five minutes of voice exercises; the rest of the time on the five school days being divided between theory (sight singing), the learning of new songs, and intelligent listening or musical appreciation. The teaching of sight singing is inseparable from ear-training, and the construction of melodies is one of the best helps to the teaching of theory, so that a special day need not be assigned to these unless desired. Care should be taken not to waste any of the few minutes thus assigned to this valuable subject.

(d) The gramophone is an important means of widening the child's outlook upon the art of music, which has exercised so powerful an influence upon human life all through history. The school gramophone may play fine music (string quartets, symphonies, etc) during handwork, and at other times when little talking is needed, thus familiarizing the children unconsciously with great works. For definite study, however, these larger compositions should be approached by way of smaller forms and music with associated ideas. The school gramophone must not be used for the
repetition of the worthless music of the cabaret and variety show, but should build up a taste for music that is the expression of fine feelings, wholesome joy and fun, and sincerity of artistic aspiration. By its aid the folk music and art music of different countries and periods may give the classes a personal contact with the spirit of other peoples and the noblest feelings of great composers.

(e) Every child, especially those with most musical ability, should be led to realize that anybody may compose or "make up" music, as did the peasants and workers of bygone days. If you know a verse of poetry, why not sing it? If you happen to make up a tune that pleases yourself or anybody else, try to write it down. It does not matter how many different tunes you make up, there is no limit set to free invention, any more than there is to the growing of flowers in peoples' gardens. In this way the power of art as an aid to self-realization and self-expression is felt and used, and the well-spring tapped which will give our country its own musical literature in the course of time.

The following is an abbreviation of the scheme of instruction.12

JUNIOR DIVISION

Singing for pleasure, frequently between other lessons. Easier songs from "English Folk-songs for Schools" (Curwen Edition, 6051) and "The National Song-book" (Boosey). Other good and easy songs – e.g. "Summer Songs" by Barker and Linnell (Blackie and Son). (See lists in handbook). Singing in groups, alternate verses: Singing from memory.

Voice Training:

Practice in quick intake of breath through nose and mouth and exhalation in a series of puffs. No holding of the breath. Monotoning alphabet or numbers softly for (a) breath-control, (b) sustained tone, (c) keeping in tune (sound note beforehand and test after;

12 Note: the Preparatory Division has been omitted by the researcher.
children judge result). All vowels preceded by hum – *i.e. m-oo, m-oh, m-aw, m-ah, m-ay, m-ee.* Attack exercise, *Ho-ho-ho-h-ho* (as in “hot”), on each note of descending scale of D. Add descending scales of E flat, E, F, D flat, and C. Some exercises for flexibility – *e.g. doh-ray—drdrdrd* – *vowels,* at various pitches. Cultivation of expression by singing words like “merrily,” “sadly,” in appropriate fashion on notes of descending scale.

*Ear Training:*

Recognition of pitch of sounds, high, low, and *medium;* also of rise and fall in tunes; recognition of pace, quick, slow, and *moderate;* and force, loud, soft, and *medium.*

Clapping hands or patting arm to music played or sung, and discovery of regularly recurring strong accent dividing music into groups of two, three, or four pulses.

Imitation of short phrases of two or three sounds sung or played by teacher; imitation of short rhythmical phrases clapped or tapped by teacher.

*Rhythmical Movement:*

Walking or marching to crotchets, running to quavers, skipping to quick six-pulse time. (See “Ear-training,” by Chamberlain (Novello and Co.); also “First Lessons in Rhythmic Gymnastics,” and “Rhythmic Exercises for Schools,” by T. Keighley (Curwen Edition, 8604 and 8617). Of these last two, the first contains description of movements, but the exercises in the second are simpler, and really precede those in the first). Stepping note-lengths in two, three, and four pulses; beating two, three, and four-pulse times with both arms.

*Theory and Sight Singing:*

Familiarity with the sound of the scale and the *d-m-s-d' chord.* The same written vertically and horizontally to sol-fa names. Meaning of octave mark. The chord *d-m-s* in semibreves on a staff of three lines, then in spaces on a four-line staff, alongside of the same vertically in sol-fa. Lastly, the chord *d-m-s-d'* on a five-line staff, position of *doh*
Appendix

varied, but not above second line. Addition one at a time of r and t, then f and l, sung step-wise from adjoining notes, sol-fa and staff. Sol-fa signs for strong and weak pulses (vertical line, colon). Time-name for a pulse, taa. Method or writing two-, three-, and four-pulse times in sol-fa. The same shown in staff - bar-line for strong pulse, with two, three, or four crotchets. No sign used in staff for weak pulse. Class count to teacher's pointing, patting arm. Continuation shown in sol-fa by short horizontal line in pulse-space. Time-name for pulse so continued, -aa. Silence shown by blank; time-name, saa, spoke, imagined, or whispered, not sung. Blackboard pictures of crotchet (one-pulse or walking note), minim (two-pulse or waiting note), and semibreve (four-pulse note) paralleled with sol-fa and associated with rhythmical movement (see above). Later the dotted minim (three-pulse note). The half pulses shown in sol-fa by a dot dividing the pulse; in staff by pairs of quavers. Time-name for two half-pulses or quavers, taa-tai; movement associated with running. Silences shown in staff by "rests"; signs for crotchet, minim, semibreve, and quaver rests. Making and singing bars containing different note-groups. Making short tunes for lines of poetry in simple rhythms.

Gramophone:

Music with a pictorial element, pronounced rhythm or mood; nature, march, dance, hush, animals, fairies, giants, folks-songs. Short pieces only, not more than one side of a record at a time. Teacher and children may illustrate with drawing or stories. (Note: The pictorial element in music is vague and almost entirely dependent on associated ideas; no single pictorial parallel to a piece of music should therefore be insisted upon. Mood and manner of movement are the essentials; also curve, mass, and force, which help to determine mood). Music of a more elaborate nature may be played during handwork, drawing, etc, without requiring attention.

MIDDLE DIVISION

More difficult folk-songs and national songs. Some sea-shanties from "The Shanty Book," Curwen Edition 2951; "Songs of the Maori," collected by Alfred Hill (McIndoe, Dunedin). Other good music (see graded list in Handbook). Easy rounds; and, when
these are really well sung, some easy two-part songs for equal voices (no alto). Singing in groups, criticizing one another sometimes. Individual singing, line by line without a break, or verse by verse.

_Breathing and Voice:_

As for juniors. Extension of compass, scales of F sharp and G. Some ascending exercises, as _drmljmr/d_, to vowels, repeated a note higher each time, within safe limits: also _dmsm/sm/smd_. Double consonants and diphthongs. Imitating sounds of bells, with prolonged hum, "Ding, dong, boom, dome." Quick lip, tongue, and jaw movements – e.g. "Peter Piper," "Fa-la-la," "No-no-no." Blending vowels, oo-ah-oo, ah-ay-ah, ee-ay-ah, etc. Crescendo and diminuendo on sustained sounds (this may be associated with the written marks of expression or Italian words). Attention to final consonants and phrasing, taking sufficient breath to avoid breaking a phrase, punctuation.

_Movement:_

More advanced rhythmical exercises (see books recommended in junior division); free invention of interpretative action for songs, folk-songs, and piano or gramophone music. Conducting class or band.

_Ear-training:_

Discovery and singing or the lower of two sounds played simultaneously. Recognition of tones and semitones by comparison with _d-r_ and _t-d'_ respectively. Octaves like _d-d'_, thirds like _d-m_ or _m-s_. Recognition of quick six-pulse time when played, taped or sung. Writing short phrases in tune, time, and both combined, when played by teacher. Discovery of _fe_ used in place of _fah_, and tending upwards to _soh_, like _te_ to _doh_. Compare _dmsfm_ with _dmsfe_ s. Discovery of _taw_ used in place of _te_ and tending downwards to _lah_, like _fah_ to _me_. Compare _dms'd'td'_ with _dms'd'taw_ l. (See "Sight singing.")
Appendix

Theory and Sight Singing:

_Doh_ on second space or third line. Tones up to _m' _and down to _s♭_. Chords _s t r' _ (and _s♭ t♭ r_) and _f l d'. _Fe_ and _taw_, with resulting transitions, or focussing on to _soh _and _fah_ respectively as the new _doh_. Show this on a three-column modulator, right-hand column with _d _opposite the old _s_, left-hand with _d _opposite old _f_. Quarter-pulses in sol-fa shown by commas dividing the halves, in staff by semiquavers. Time-name for four quarters, _tafatefe_ (pronounced _taffateffy_). Dot adding half value to note, broken rhythms, _taa-tefe, tafa-tai, taa-aatai, taafe, taa-sai, saa-tai_. Six-pulse (six-quaver) time, written in groups of three quavers called _taa-tai-tee_: crotchet and quaver, _taa-tee_, dotted crotchet, _taa_. In sol-fa written as six whole pulses. “Middle C” and letter names of notes indicating absolute pitch (not relative, as in sol-fa) associated with diagram of middle octave of piano-keyboard; also with treble and bass staves bracketed and middle C on fragment of line in between. Clefs, _G_ and _F_, for treble and bass, or high and low-pitched voices and instruments. Treble lines and spaces learned by rote, _EGBDF_ and _FACE_. The necessity for the sharp to indicate _fe_, and the flat to indicate _taw_. The natural, restoring a note to original pitch. Permanent sharps and flats written as a “key-signature” at beginning of music. Temporary ones called “accidentals.” Expression marks in common use. A few Italian terms for pace, etc. Construction of bars and of simple tunes with material known; “fore-phrase” answered by “after-phrase,” like two balancing lines of poetry, or like question and answer.

Gramophone:

Music of different countries and periods of history, correlated with study in geography and history; settings of well-known poems correlated with literature; music composed for different purposes — _e.g._ church, stage, dance, chamber music, concert music; different voices, singly and combined, also instruments.

Essays on music heard. Anecdotes of composers, power of music in human life and history. (See books recommended in senior division).
SENIOR DIVISION

Classical songs from Novello's "Classical Songs arranged for Schools" (4 vols). Other music as recommended in Handbook, more difficult two-part songs and an occasional trio, if third part does not lie to low. No four-part singing.

Voice Exercises:

As for middle division. Extension of compass and flexibility; development of tone-colour by use of expressive words "sweetly," "solemn," "sullen," "bitterly," "tall and grand," "hush! Whisper softly!" "beware," "look out!" etc. "Attention" exercises, class obeying variation or pace, etc., purposely made by teacher conducting some well-known voice exercise or humorous song.

Ear-training:

Discovery and singing of middle sound when three are struck simultaneously (positions of dms or rfl chord). Discovery of under-melody in short two-part phrases hears. Writing more difficult phrases in time and tune sung or played by teacher. Recognition of major and minor chords, fourths, fifths sixths, seconds, and sevenths. Recognition of different voices and instruments in gramophone records.

Theory and Sight Singing:

[Bridge notes at change of key in sol-fa: Rule, sing the sound of the little letter and think of it by the name of the big letter. "Distinguishing-tones" resemble new key-nature in staff music, but may be disregarded for practical purposes]. New key-signature in staff must be observed if position of new doh is to be known. Last sharp is always te, last flat fah. Practise associating different key-signatures with position of doh. The lah mode, or minor scale. Some music centres upon lah instead of doh.

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13 In the case of Junior High Schools, instruction in music must not begin at this point until a thorough revision has been made of the matter prescribed for junior and middle divisions.
14 The matter in brackets is not essential for application to staff notation, but helps to explain changed relationships of sounds at change of key.
Sing scale up and down from I to I. It does not seem to focus properly on I until we raise s and call it se, making it sound like t. Sing pillar tones lah doh-me-lah. Then I dmlsl. Then I dml se I. This now creates an awkward gap in scale, f se I. To avoid this we use sound of fe instead of f, but call it bay, as it has not the same use as fe. Sound of m bay se I is now like s l t d'. Sing this, calling it sometimes by one set of names and sometimes by the other; then sing I t drm bay se I. The need for bay and se is not felt in descending scale, as we are moving away from upper key-note. We may therefore sing lsfmr dt I for descending scale.

*Chromatics:*

Other sounds may be raised, like fe, and will then always seem to push upwards like fe or te. Examples: dt d, r de r, m re m, f m f, s fe s, s le l, t le t, d'. Some other sounds are occasionally flattened like taw, and then seem to push down. The following phrases will all be similar in sound to mfm (or I taw I): d ra d, s la(w) s, r ma r, (d). Singing from bass clef, an octave higher than written, doh anywhere.

Time-signatures explained as fractions of a semibreve: e.g. ¾ means three-quarters of a semibreve (i.e. three one-pulse notes or crotchets). Thirds of a pulse shown in sol-fa by inverted commas; in staff by three half-pulse notes with the figure 3 over or under the group, called taa-tai-tee, or a triplet. More Italian terms and signs.

*Gramophone and Musical Appreciation:*

Lines of development in music. Musical forms or designs the strophic song; the binary (two-piece, symphonized by Ab- Ba – i.e. first portion proceeding from one key to another, second portion returning home; subject-matter somewhat similar in both halves); the aria or operatic song from (A-B-A); the minuet and trio (also A-B-A); the overture (usually A-B development- A-B); sonata, symphony, fugue, oratorio, opera, etc.

of Music.” See also “Wonder Tales from Wagner,” by A.A. Chapin (Harper and Bros.),
and “Opera at Home” (Gramophone Co).

Note: It is important that the interest of older boys in music should be maintained when
their voices are breaking and not much singing is possible, for this purpose
encouragement of simple musical composition, a school band or orchestra, conducting,
listening to music, and study such as the above books afford, will be invaluable. As
regards the question of actual singing during the breaking of the voice, experience shows
that a voice may be spoilt at any time by forcing it, but may be used without harm at any
time if it is not forced. The danger with the breaking voice lies in forcing the new adult
voice to sing above its comfortable range. Only very light singing should be allowed, of
alto, tenor, or bass, the upper notes being always taken in what remains of the child-
voice. A voice that breaks noticeably may be allowed to rest; but a fair number of voices
merely descend gradually in pitch, and may be used throughout the whole period.
Appendix 13

Hawera School Orchestra

Wanganui Combined Schools "Boomerang" Mouth Organ Band

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15 From E.D. Tayler, 'Musical Matters,' Education Gazette, 1 July, 1928, p.112.
16 From E.D. Tayler, 'Musical Matters,' Education Gazette, 1 June, 1929, p.100.
Appendix 14

Broadway Melody

Don't bring a frown to old Broadway, you've got to clown on Broadway. Your troubles
mill- lion lights they flick-er.

there are out of style, for Broadway al- ways wears a smile. A there, a mill- lion hearts beat

quicker there. No skies of grey on the greywhite way, that's the Broadway Mel-o- dy.

17 H. Adler, (ed), Albert's 1001 Hit Songs, Published by J. Adler & Son, Sydney, 1974, No. 100.
Appendix 15

The Lincolnshire Poacher

1. When I was bound apprentice, in famous Lincolnshire,
   Full well I serv'd my master for more than seven years,
   Till I took up to poaching, as you shall quickly hear;
   Oh, 'tis my delight on a shining night, in the season of the year.

2. As me and my companions were setting of a snare,
   'Twas then we spied the gamekeeper, for him we did not care,
   For we can wrestle and fight, my boys, and jump o'er any where;
   Chorus:

3. As me and my companions were setting four and five,
   And taking on 'em up again, we caught a hare alive,
   We took the hare alive, my boys, and through the woods did steer.
   Chorus:

4. Success to every gentleman that lives in Lincolnshire,
   Success to every poacher that wants to sell a hare,
   Bad luck to every gamekeeper that will not sell his deer.
   Chorus:

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Appendix 16

The Monochord\(^{19}\)

Some time ago it occurred to me that there were possibilities for children in the one-stringed fiddle. I made one for myself and, finding the results musical, introduced the instrument to my class. The boys were very keen, and in a day or so many of them had made instruments of their own. Now, in introducing the instruments, I realized the making and playing of it gave manual as well as musical training, and that decorating it meant art work. Well, the instruments the boys brought along to school were, on the whole, hardly worth spending money on decorating with enamel paints, so I sought the co-operation of the boys' manual-training instructor. He was very helpful. We discussed matters, and, after suggesting some technical improvements in the instruments, he allowed the boys to make them. The results were pleasing.

The decoration was done during drawing-period at school. Those concerned usually spent a portion of the music periods practising in another room under the leadership of a boy who, having learnt to play the banjo, outclassed the others on the monochord. In addition, the boys practised at home.

At length a visit to 3YA was arranged, and before the boys played, one of them, Rex Anderson, described the instrument as follows:

"Good morning everybody. The monochords that we are using this afternoon were introduced to us by our teacher, and the instruments themselves were made by us boys at the Phillipstown Manual-training Centre with the assistance of our instructor, Mr. Edmonds. The instrument consists of a piece of wood 20 in. long and 2 in. wide by \(\frac{1}{2}\) in. thick, a peg similar to those found on a violin, a Glucose D tin, three screws to fasten the tin to the wood, a small block of wood glued under on end of the main strip in which the peg works, a banjo, a string and a nail with its head filed off which, with its two ends bent over and hammered into the peg, serves as a saddle. The string is then stretched

\(^{19}\) C.L. Martin, *Education Gazette*, 1 February, 1939, p.23.
from the peg, over the saddle along to the tin, where it is fastened inside by a washer. It is then tuned to the note A. The distance between the saddle and the tin is 1 ft. We play by pressing a piece of metal down in the desired place and rapidly plucking the string with a piece of celluloid, which produces a tremulo tone. We shall now play to you, “When I grow too old to dream.’
Appendix 17

Vernon Griffiths\textsuperscript{20}

\begin{figure}[h]
  \centering
  \includegraphics[width=0.5\textwidth]{griffiths.png}
  \caption{Vernon Griffiths}
\end{figure}

Ernest Jenner\textsuperscript{21}

\begin{figure}[h]
  \centering
  \includegraphics[width=0.5\textwidth]{jenner.png}
  \caption{Ernest Jenner}
\end{figure}

\textsuperscript{20} The picture of Griffiths is from R. Hawkey, "This is a British Colony" Vernon Griffiths and Music Education in New Zealand, *Music in New Zealand*, Spring 1991, p.35.

Appendix 18

Report from Music Specialist, Term 1, 1946

KARORI MAIN SCHOOL

<table>
<thead>
<tr>
<th>CLASSES</th>
<th>Std. 1</th>
<th>(44)</th>
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<td>Std. 1</td>
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<td>Std. 2</td>
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<td>Std. 3/4</td>
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<td>Std. 5/6</td>
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<td>Std. 5/6</td>
<td>(52)</td>
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<tr>
<td>INFANTS.</td>
<td>P1 A.</td>
<td>(42)</td>
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<td></td>
<td>P1 B.</td>
<td>(23)</td>
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<td>P2</td>
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<td>P3</td>
<td>(43)</td>
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<td></td>
<td>P4</td>
<td>(48)</td>
</tr>
</tbody>
</table>

The Headmaster has been extremely co-operative, and has given me much help in typing, cyclo-styling etc., and the teachers have shown enthusiasm in following up the lessons, using my Work Book as a reference when I am at other schools.

One teacher is taking her own music, and two others are unable to follow up the lessons, mainly due to lack of time in an over-full syllabus. The teachers have been helped out with material, such as wall sheets, music copies for themselves and the children. The Broadcast sight reading tunes and songs have been cyclo-styled so that the children have a copy.

I have made out a tentative music Scheme which the teachers are able to copy, and each school has the same. (Copy enclosed).

The school committee has provided material where it is available, and have asked the Board for additional blackboards with music staves ruled on them, these being greatly needed here.

They have been unable to buy Percussion Band instruments as yet, and the children are managing for the time being with home-made substitutes. These tend to restrict the

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22 J. Easterbrook-Smith, Report from Music Specialist, Term 1, 1946. From E2 e44/1/2 pt 2, 'Music in Schools' 1945-53. NA, Wellington. (Note: this document was a carbon copy, and not very legible).
amount of work which can be covered, and I am wondering if the department could inquire into the possibility of ordering these instruments on a large scale, as local committees do not seem to be able to accomplish the obtaining of overseas goods. Each school now has a copy of Jenner's "Sight singing and songs for Schools," and this should help to get a consistent carry-through of Sight reading from Std. 1 to Std. 6.

The main difficulty experiences here is the lack of an additional room where movement would be less restricted than in the classroom. Even in the Infant School, I am attempting to take a huge class for Eurythmics in a double room, but find this practically impossible with the 90 children in P 1/2 group. I shall try to rearrange the time-table next term, and cut down the groups to not more than 30-40.

The upper standard classes are listening to a Broadcast lesson, some to Mr. Jenner, and the majority to Mr. Young. I am not letting the scope of the work be restricted to the broadcast, but adding and filling out with additional material where it seems necessary. The work has often been held back because I have had to take myself the essence of the Broadcast lesson, which has been missed due to bad radio reception. There apparently seems to be trouble with the broadcast speakers in all the schools.

Individual tuition has been given for droners in each class, and I think most teachers are helping these children as often as possible.

Std. 1-4 have learned the Jenner sight reading scale, and Std. 3/4 are now able to work from the Broadcast Sight Singing work.

NORTHLAND SCHOOL

CLASSES P. 1/2 38  
P. 3/4 23  
Std.1/2 42  
Std. 3/6 60

The teachers are very keen indeed, and follow up the work well. Material has been supplied as for Karori.
The Probationary assistant is taking Percussion band work with me, and the school has a fine set of instruments for this work.

As the school has an additional room, Std. 1/2 group are able to have eurhythmics and dancing, as well as their singing lesson.

The Std. 3-6 group have a very wide musical education. They listen to the Singing and Appreciation Broadcasts, so that I am able to give them recapitulation of the music presented by Mr. Jenner, as well as lessons in form, general appreciation, and part-songs from the works for the great composers.

WADESTOWN SCHOOL

<table>
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<th>CLASSES</th>
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<td>P. 3/4</td>
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<td>Std. 1/2</td>
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<td>Std. 2/3</td>
<td>33</td>
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<td></td>
<td>Std. 5/6</td>
<td>47</td>
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</tbody>
</table>

Two classes are at Te Aro school, and will start music lessons next term then the Infants move into the new Side School. In the meantime, the classes at the Main School have had longer lesson time.

All teachers do good follow-up work, there being only one who finds it impossible to take any music. I am trying to arrange for a child pianist for that class, so that at least the children may have the opportunity to sing through the Broadcast songs during the week. It is unfortunate that I have to take the Broadcast lesson and its follow-up with this class, on the same day.

A music blackboard would be a great help in this school also.

J. Easterbrook-Smith.
Karori School.

May 6th, 1946.
Appendix 19

New Zealand Birds – Their Songs and Habits

Mr. Johannes Andersen.

1. September 15th—1.57 p.m. The Tui and Korimako.
2. September 22nd—1.57 p.m. The Kaka, Kakariki (parakeet), and Kakapo.
3. September 29th—1.57 p.m. The Robin and Tomtit.
4. October 6th —1.57 p.m. The Kea, Laughing Owl, and Morepork.
5. October 13th —1.57 p.m. The Weka and Blue Penguin.
6. October 20th —1.57 p.m. The Grey Warbler and Brown Creeper.

Girls and Boys,—

When the Europeans first came to New Zealand they found it a country of woods and waters. Many of these Europeans were men who had first been to Australia, a land of deserts and distances, and it was the great attractions of these Islands that caused them to leave the great Island of Australia and make their home here. It was largely through them that our woods or forests were called bush, and our plentiful ever-running streams creeks. It was the great length and height of our mountain chains that caused the Islands to be so full of running streams, and it was the abundance of water that caused the bush to grow on plains and hills, in the gullies, and even on the tops of mountains, excepting those covered with perpetual snow.

More than three-fourths of the North Island were covered with bush, the whole of Westland, great areas in Otago, Nelson, and Marlborough, and a great part of north Canterbury. Even the great plains, such as those in Canterbury and Southland, had once been clothed in heavy bush, for logs and tree-trunks were continually being found where they had been cleared by burning. The plains were covered with thick growths of snow-grass, tussocks, tutu, toetoe, fern, tumatakuru (commonly called wild-irishman), and taramea (commonly called wild-spaniard—or even a worse adjective because of the wounds they caused to explorers and their horses).

Men accustomed to pasturing sheep saw that if this matted growth of years were burnt these plains would make excellent runs, so fires swept the country, miles and miles being burnt. With the vegetation being burnt, of course, every living thing that could not escape to the hills—quail, pukekos, pipits, wekas, bitterns, whekeaus (laughing owls). Bush birds escaped for a time, but soon they began burning the bush, too.

There is a river in north Canterbury called the Okuku, which means "the place of the pigeon," and the bush there contained great numbers of those and other bush birds. There is a place not far from the Okuku called Glenutui, because of the number of tuis found there. There is also a river called the Kowai (which should be Kowhai), so called because of the little islands in its bed covered with beautiful groves of yellow kowhai. I have spoken to the man who first occupied the open country in the back part of this district, and he has told me how destructive the burning of the open country was. "Of course," said he, "we had to burn in summer, when everything was dry, so when the tussock and other rank growth burnt the bush was burnt too; the beautiful bush," he said, "and the worst of it was, it was right in the middle of the breeding-season, so the birds and their nests went too—thousands and thousands of them."

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New Zealand Birds Continued

I have been on the Kowai river-bed. Where now are the little islands covered with yellow kowhai groves? Gone, every one of them. In their places are islands of bare shingle, or shingle covered with thickets of yellow gorse. What a change! And that happened to all the river-beds.

Before the country was burnt, even the Canterbury rivers flowed in well-defined channels. The thick growth everywhere caught the rain, held it like a sponge, and allowed it to flow away only gradually. This was so in the bush as well as on the plains. But when the growth was burnt the heavy rainfalls scoured the hillsides, scoured the banks, and the rivers wandered over miles of bare shingle further and filling their banks.

This is noticeable throughout New Zealand, but particularly in the South Island, where the mountain area is greater, and the rainfall consequently heavier.

Of course, there were large areas that were well worth the clearing, particularly in the North Island, where hundreds of square miles of bush-covered land of excellent quality, fit for dairying and mixed farming, were cleared. This was particularly so in the Waikato valley, in the Taranaki district. The burning of that bush, the clearing of that land, could not be helped. But there were hundreds of square miles that should never have been burnt; the bush should never have been destroyed: it held the water, and safeguarded the land in its neighbourhood.

Not only did we lose the beautiful bush, but we also lost so many of the beautiful birds several have become quite extinct, several are almost so—the quail, the huia, the thrush, the kokako, the stitch-bird, the saddle-back, the fern-bird. It was soon found, too, that the burning of the plains, and with them the birds, such as the quail, gave freedom to hordes of caterpillars that came in great armies and devoured the crops, so that other birds had to be introduced to help keep down this pest of caterpillars. For this reason insect-eating birds were introduced—thrushes, blackbirds, dunnocks, even sparrows; for the sparrow was a bird that bred quickly and could eat anything. They quickly checked the pest of caterpillars. I have been told that it was not possible to grow barley in Otago until 1869. In that year, however, the sparrow was introduced into Otago, and after that time barley could be grown. I have heard it said that although our wonderful native birds were becoming extinct that I started to learn their songs and to write them down; for I thought that if the birds must go, we at least might remember what their songs were like by seeing them recorded. They would recall to us many happy days spent in the bush before it and its birds had disappeared.

It was possible to write down many of the songs, because the New Zealand birds have different songs from birds in other parts of the world—that is, they are different in having little melodies that can be played on musical instruments. The wildwood song of birds cannot be so played; it uses notes that are not in our scale of music. But a few birds have art-songs—that is, songs composed as our songs are composed, and using notes that we use. The English blackbird has such art-songs, but not the English thrush, nor the English skylark; indeed, no other English bird than the blackbird. But most of our New Zealand birds have not only the wildwood songs, but also art-songs. The wildwood songs one cannot learn, but one can learn the art-songs, and it is of these that I wish to speak, whistling a few of them so that you may hear what I have heard in the bush, and have taken such a delight in recording. At the same time I shall speak of some of the habits of these most interesting and entertaining birds, most of which, you will remember, belong only to New Zealand.

There is one thing to remember, too. Before Europeans came to New Zealand, our birds had been singing their wildwood songs, their art-songs, their wonderful morning choruses for thousands and thousands of years. We, by destroying so much of the bush without which most of them cannot exist, have almost stopped that singing within a century. I have done what I could to help that singing to go on for thousands of years more.

With these words are printed some of the songs I shall whistle for you in one or other of the talks I shall have pleasure in giving to you. Help the birds, and you will be my friends for ever.

—Johannes Andersen.
Appendix 20

Themes for music appreciation from *Broadcasts to Schools 1946*\(^2^4\)

Themes for Music Appreciation

1. From the Nutcracker Suite
   - (c) Miniature Overture
     
   ![Miniature Overture](image)
     
   (Strings)

   - (d) March
     
   ![March](image)
     
   (Clarinet and Brass)

   - (e) Dance of the Sugar Plum Fairy (d) Russian Dance
     
   ![Dance of the Sugar Plum Fairy](image)
     
   (Celeste) (Violas)

   - (f) Arab Dance
     
   ![Arab Dance](image)
     
   (Strings) (Cor Anglais and Clarinets)

   - (g) Chinese Dance (Strings)
     
   ![Chinese Dance](image)
     
   - (h) Dance of the Little Flutes
     
   ![Dance of the Little Flutes](image)
     
   (Flutes and later Piccolos)

   - (i) Waltz of the Flowers
     
   ![Waltz of the Flowers](image)
     
   (Oboes, Clarinets, &c.)

2. Minuet from Mozart's Symphony

3. Norwegian Dance

4. Hindu Song

5. Lohengrin Act III

6. Country Gardens (English Dance)

7. Tannhauser

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Appendix

8. Air
   
   (Fantasia)

9. Coronation March
   
   Chief March Theme

10. Norwegian Bridal Procession
    
    Grieg

11. Some extracts from the Water Music

   (a) Air
   
   (b) Bourree

   (c) Hornpipe

   (d) Andante
   
   (e) Allegro

12. Minuet
    
    Bordelli

13. Minuet
    
    Gluck

14. Minuet
    
    Escande

15. Gavotte
    
    Gluck

16. Peer Gynt

   (a) Morning

   (b) The Death of Ase

   (c) Anitra's Dance

   (d) In the Hall of the Mountain King

17. The Sorcerer's Apprentice
    
    Dukas
18. Peter and the Wolf

(a) The Bird

(b) The Duck

(c) The Cat

(d) The Grandfather

(e) The Wolf

(f) Peter

(g) The Rifle Shots
Appendix 21
How to make a Bamboo Pipe

Having raised considerable interest at a refresher course by producing and playing a bamboo pipe, I thought there might be some who would like to try making one of these simple and satisfying instruments. I say "simple" because anyone who can handle a saw, a drill and a file, and who has an ear for music at all, can make one; I have had boys in Std. 4 making and playing them. I say "satisfying" because the pure tone makes it a joy to listen to, in spite of the limited range, usually an octave and two or three notes.

MAKING

Now, to work. Your needs are few: for tools, a saw (preferably fine; a hack-saw does quite well), a drill with about a ⅛ in. bit, a knife, a ruler, a big flat file and two small files—a rat-tail and a three-square. You can do without the round file, but it makes a better finish.

For materials, a big cork (my Maori boys found a piece of korari—flax-stick—did admirably) and, of course, the bamboo. This could quite easily be the hardest part—"First find your bamboo," as Mrs. Beaton might have said. Certain-rods and hall-stands of bygone days are just the thing. City types with access to relic-rooms will probably have more luck than I have had lately.

Select with care: narrow bamboo gives a thin breathy tone and no extra notes by overblowing. An inside bore of an inch, or near it, is necessary.

Having found your bamboo, you must now decide what key you want your pipe to be in. The Pipers' Guild of England prescribes pipes in A and D. Maybe it's contrapuntal, but my two are in B flat and C. I find B flat a handy key, as I usually play in E flat or F, which are keys commonly used. A pipe in C gives you F and G to play in, as most tunes require notes below "doh."

My B flat pipe is 11 in. long; the C pipe is shorter, as length determines the key.

So:

1. From your curtain-rod cut off 13 inches. Cut one end on a slant (A). Knock out all partitions at joints, and file the inside smooth.

2. One inch from the slanting end, drill a hole (B). (Careful, don't split it!) File this hole square, to make the "window." File a chisel-edge on the lower side. It is important that this edge be sharp, as the air impinging on it is made to vibrate, thus causing the sound. Do not make the window too big or the tone will be coarser. From the window to the end, cut a "gutter" and file it flat.

3. Now take your cork and file it down till it fits snugly, with its edge level to the "gutter" to form a tunnel (C) to direct the wind to the window.

4. Your "flute-flute" should now produce a note. Blow gently to produce "doh," as overblowing will produce "ray," a ninth above. It should be flat of your chosen key-note. To bring it up sharper, cut a narrow ring off the end. Shake out the sawdust and blow gently again. Still flat? Hack off some more till you reach your chosen key-note.

5. Now, the finger-holes, of which there are seven—six in front and one behind.

6. Measure the distance from window to far end. Divide it by four. Make a mark one-quarter of the way from the far end.

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25 D.G. Rogers, 'How to make a Bamboo Pipe,' National Education, August 1, 1956, pp.264-265.
How to make a bamboo pipe continued

7. Measure 2Jin. from the window. Make a mark. Now you have positioned “ray” and “te.”
8. Space the other four notes evenly between them. Bore each hole and tune it before going on to the next. Tune by filing the hole bigger, towards the window end.
9. On the back, lin. higher than “lite,” bore the thumb hole, “doh.” File it into tune. Now you have positioned “ril” and “te.”

Now you may have to do a little more filing to get all the holes really in tune.

PLAYING

To get doh, once all the holes are bored, you must completely cover every hole. (This applies when tuning also.) This complete coverage is very important.

Cover ray with third finger, right hand, me with second finger, fa with index finger, sob with third finger, left hand, la with second finger, te with index finger, and doh (on back) with left-hand thumb. The other thumb and little fingers can be used to hold the pipe.

To play the scale, hold as above, put the pipe to your lips (not right in your mouth), blow gently, lift off one finger at a time and leave it off. If you put the fingers back on, you get all sorts of snake-charmer music. To come down the scale, replace one by one, taking care to cover the holes completely so no air can escape. If it does — snake-charmers again.

Practice this till perfect, then try over-blowing. Run up the scale, then cover all and blow hard. You should get “ray.” Lift off one finger for “me.” You will probably get “fa” as well. They may not be quite in tune—it depends on your workmanship.

Accidentals are obtained by half-covering a hole or by cross-fingering. For instance, if your pipe is in C, half cover first hole to get C sharp, uncover only second hole for D sharp, etc. When playing in key F, have only left hand index finger on “te” hole to produce B flat.

Anyway, anyone with an ear will find out these details as practice makes perfect.

Some Tunes to Try:

Tonic Key.—“Old Black Joe” needs one overblown “ray.” “Skye Boat Song” is a “natural” being built on the pentatonic scale and all within the octave. “For He’s a Jolly Good Fellow.” “Tir-Nan-Og” again is pentatonic but requires “ray.”

Sub-dominant Key (F, pipe in C).—Don’t forget B flat. Any bugle calls. “The Eyes of Texas are Upon You.”

“Come Oh Maidens” (Hoea Ra).

Dominant Key (G, pipe in C).—Don’t forget F sharp. “Thuringian Folksong” (Fair’Glade In Dom. Song Book No. 1). “National Anthem.”

No doubt you will think of many more, and try out your favourite tunes. Happy piping!
Appendix 22

1953 Music Syllabus

PRIMERS AND STANDARD 1

PART 1

Songs

To include nursery rhymes, folk songs, composed songs, and perhaps a very limited number of singing games, taught by ear with words and tune together.

NOTE: The pitch of the songs should be high to suit head-voice quality, the range preferably not going lower than E or, more exceptionally, the D above middle C.

Some song-books recommend for this stage of work are listed below in an approximately graded order of difficulty.:

Voice Management

(a) Informal breathing exercises taken in a play way and imitating experiences with which the child is familiar, eg. Sighing, gasping, dogs panting.

(b) Imitating soft, high sounds, from nature.

(c) Humming to ‘M’ and ‘N’, eventually using the humming of song tunes.

(d) Singing a long, soft, high M-OO, N-OO or L-OO (high D, E flat, or E).

(e) As above, bringing the same quality step by step down the scale until the child can sing a complete descending scale in head voice.


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27 The researcher has omitted the list of 22 song books.
Ear Training

(a) RECOGNITION OF SOUNDS
i. Sounds of animals, machines, motor-horns, etc. Imitations of such sounds when desirable.
ii. Identifying different sounds with eyes shut: bell, knock on desk or door, voices of different children, etc.
iii. Discovery of objects in school or home which will make a musical sound.

(b) RECOGNITION OF PITCH
i. Recognition of rise and fall of sounds shown by means of hand-levels.
ii. Imitation of single sounds.
iii. Imitation of short phrases (two or three sounds).
iv. Imitation of longer phrases.

(c) RECOGNITION OF RHYTHM
i. Recognition and acting or naming of familiar rhythmical ‘moving’ sounds; as hammering, sawing, railway-engine puffing, performed to suitable music.
ii. Listening to good, rhythmical music played on piano or gramophone, and clapping or patting the arm to the rhythm.
iii. Imitation by individual children of very short rhythmical patterns clapped or tapped by teacher. Begin with imitation of a singly clap; then two, etc.

(d) RECOGNITION OF PITCH AND RHYTHM COMBINED
Echoing short phrases involving pitch and rhythm combined.

(e) RECOGNITION OF PACE
Quick and slow music, expressed by clapping, etc.

(f) RECOGNITION OF INTENSITY
Loud and soft sounds, expressed by hands together for soft sounds and apart for loud.
Rhythm Training

(a) Free interpretative movement.

(b) Walking, running, step-bend movements to music, singly, then combined, i.e. beats, half-beats, 2-beat lengths. (Step-bend movements should not be introduced before the children are capable of doing them – perhaps as late as Standard 1).

(c) Expressing pitch by ‘walking tall’, ‘walking small’, etc.

(d) Soft and loud music expressed by light and heavy tread.

(e) Familiar rhythmical movements (hammering, sawing, etc.) performed to suitable music.

(f) Expressing mood or rhythm of song or music played, whether happy or sad, by means of creeping, walking, running, dancing, wide-awake movements, sleepy movement, tip-toe walking, stamping, etc.

(g) Singing Games (London Bridge, etc.). Correlation with Physical Education.

(h) Acting nursery rhymes and dramatizing simple songs, children inventing their own action as far as possible. Drilled action songs are not recommended.

PART TWO

Additional Activities Recommended for Primers and Standard 1

(a) Movement to Music. See page 17.

(b) Percussion Band. See page 18.

(c) Appreciative Listening. See 20.

(d) Invention. See page 28.

STANDARDS 2, 3, 4

Songs

To include folk songs, national songs, and composed songs, taught mainly by ear, but assisted by staff notation, and with progressively greater use of music reading. It is desirable that every child should have a printed copy of the music to be sung.

Additional activities have been omitted in this appendix by the researcher.
In most classes far too few songs are learned. They need not all be brought to the perfection required for public performance. Children are likely to develop a greater appreciation of singing if they become familiar with many songs and raise only a few to concert standard.

Suitable songs for Standard 2, 3 and 4 can be found in the books which are listed below in an approximately graded order of difficulty.\textsuperscript{29}

\textit{Voice Management}

POSTURE. This should be erect to allow the diaphragm to expand freely, but sufficiently easy and relaxed to avoid muscular tension.

BREATHING. Exercises may be necessary to improve the management of the breath as it is exhaled. These exercises should be vocal. The most useful work will be done by constantly including in the class repertoire songs in which progressively longer phrases occur. The teacher should show why these longer phrases must be sung in the one breath and then use them as exercises until they have been mastered. Thus the breathing remains subservient to music; it does not become an end in itself.

The teacher should see that the children really do phrase their songs correctly and breathe silently.

TONE. First reduce roughness of tone by means of soft singing, and then by the following exercises, train the head-voice and develop tone-control:

(a) Singing long, soft, high M-OO, N-OO, L-OO about high E, and then, as tone improves, higher still (G being the limit).

(b) Bringing this same quality step by step down the scale until the children can sing to the OO sound a complete descending scale in head-voice.

\textsuperscript{29} A list of 30 song books has been omitted by the researcher.
(c) Same with other vowels taken singly and later in groups: oh, aw, ah, ee, preceded as before by the consonants M, N, L.

(d) Same with commonest diphthongs: ‘i’ + ah + ee; ‘ow’ = ah + oo; ‘oi’ = aw + ee; ‘ay’ = the vowel sound of the word ‘ready’.
Note that it is essential to prolong the first sound in each case.

(e) For attach (synchronization of breath with voice): Ho-ho-ho-ho-ho, as in the word ‘hot’ on the notes of the descending scale of D, lips loose and slightly pursed.

(f) For lip and tongue control: the class sings

i. On each note of the descending scale sentences such as “the tip of the tongue the teeth and the lips’ and other tongue twisters the children make up, or the words, ‘one one one, two, two two, three three three…’

ii. The sentence, ‘We were warm when we wore white wool’, (d t l sf m r d) and similar exercises.
Class whispers (with exaggerated lip and mouth movements) the words of suitable songs, preserving the note values of the music.

(g) For increase of volume: Crescendo and diminuendo (various vowels) on single notes, humming first and singing later, without forcing or tightening the throat.

(h) For flexibility: The ‘slow shake’ to ‘Noo’, etc.

i. Key D. d’ r’ d’ r’ d’ ---; t d’ t d’ t ---; l t l t l ---; s l s l s ---; etc., down the scale.

ii. Key E. d’ t d’ t d’ ---; t l t l t ---; l s l s l ---; s f s f s ---; etc., down the scale.

(i) For smoothness (legato):

i. Slow descending scales of D flat, D, E flat, E and F (various vowels).

ii. Portions of known songs or tunes hummed or sung to vowels.

(j) For character of tone: In addition to the generally known ‘sadly’, ‘merrily’, type of exercise, that is sung down the scale, other exercises should be made from the phrases of songs.

For example of head-voice, the teacher can use the following H.M.V. records: B.2656, ‘I Know that My Redeemer Liveth’, or C.1329, ‘Hear my Prayer’, sung by Ernest Lough;
B.9949-50, Patricia Preece (aged 14) in English folk songs; unison and part-singing by English primary and secondary school choirs, C.3523-30 and C.3676-81 (see H.M.V. 1951 catalogue of Educational recordings, pp.38-40).

**Ear Training**

(a) RECOGNITION OF PITCH

(i) Recognition of high, low, and medium sounds, shown by hand levels.

(ii) Recognition of rise and fall in melody, shown similarly.

(iii) Short phrases of three or four sounds echoed in imitation.

(iv) As proficiency in music reading develops, phrases will occasionally be written down in sol-fa and in staff.

(b) RECOGNITION OF RHYTHM

(i) Short rhythms in two-and three-pulse time, and later in four-pulse time, using the values of

```
\( \begin{array}{c}
  \bar{\cdot} \bar{\cdot} \\
  \bar{\cdot} \\
  \cdot \\
\end{array} \) 
```

clapped or tapped by the teacher and vocally imitated by the children:

(a) to 'laa', (b) to time-names.

(ii) The rhythms occasionally can be written by the class in staff notation.

(iii) Discovery of the time in music played or sung, two-pulse and three-pulse.

(c) RECOGNITION OF PITCH AND RHYTHM COMBINED

(i) Short rhythmical phrases including both pitch and time, sung or played by the teacher and echoed by the class.

(ii) The same, occasionally written by the class in staff notation.

(d) RECOGNITION OF PACE: Quick, slow, and moderate; accelerando and rallentando.

The children (a) clap at various speeds.

(b) beat time\(^{30}\) (two-, three-, and four-pulse) at various speeds.

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\(^{30}\) The syllabus has a footnote at this point: See page 43, *Junior Music Reading and Songs for Schools*. Jenner. H.H. Tombs.
Appendix

(e) RECOGNITION OF INTENSITY: Loud, soft, and medium; crescendo and diminuendo. Children express these by hands together for soft sounds and apart for loud, and by beating time appropriately, i.e., wide or close.

Rhythm Training

(a) Further practice in walking-notes, running-notes, step-bends, and the stepping of any new note values.

(b) Beating time, introduced by ‘ball play conducting'.

Music Reading

All reading-tunes should be viewed as material to be sung by the children; explanations should be reduced to a minimum. The tunes should exemplify facts of notation met in songs already learned. If children can have copies of the music of their songs, much of this work can be done incidentally. (Books to help the teachers are listed in Appendix 1).

(a) GRADUAL INTRODUCTION OF THE SOL-FA NAMES

i. Some will favour the scale order and others that the notes be introduced in the following order: doh, soh, doh', me, tem ray, fah, lah.

ii. The expression of these sol-fa sounds at each successive stage by means of note-heads on a five-line stave.

(b) EXERCISE FROM THE MODULATOR OR FROM HAND-SIGNS

i. Sol-fa, e.g.,
   1. doh doh doh soh - - - -; doh soh soh doh' - - - -
   2. me doh me soh - - - -; soh me soh doh' - - - -
   3. me soh doh' te - - - -; soh ray me soh - - - -
   4. doh fah me soh - - - -; soh ray me soh - - - -

ii. Same exercises with note-heads on five-line stave at each successive stage.

(c) NOTES AND RESTS INTRODUCED IN SOME SYSTEMATIC ORDER

31 There is another footnote in the syllabus at this point: See pages 45-48 Lesson Plans in Music Appreciation. Jenner. Whitcombe & Tombs.
(d) INTRODUCTION TO THE FOLLOWING TIME GROUPS

(a) ●

Ta

(b) ○

Ta A

(c) O:

Ta A A

(d) ○

Ta A A A

(e) ●●

Ta tê

(f)●●

Ta A te ta

(g) ●●●

Ta tê A

also met as ●●

Ta tê A

a. THE SILENCE IN MUSIC IS EXPRESSED BY RESTS

(f) THE INTRODUCTION OF ALPHABETICAL NOTE-NAMES (C D E F G A B) leading to Key. Keys C, G and F should be mastered for certain by the end of Standard IV.

PART TWO

Additional Activities for Standards 2, 3 4

(a) Movement to Music. See page 17.

(b) Percussion Band. See page 18.

(c) Appreciative Listening. See 20.

(d) Invention. See page 28.

(e) Recorder Playing. See page 30.

FORMS I AND II

PART ONE

Songs

To include classical songs, modern composed songs, national songs, and folk songs, learned mainly from staff notation. Every child should have, if possible, a printed copy of the music. Attention should be given to singing the words distinctly.

The emphasis must still be on unison singing, but progress may be made towards part-singing through:
(a) Round and canons,
(b) Songs with descants,
(c) Easy two-part settings for equal voices.

In most classes far too few songs are learned. They need not all be brought to the perfection required for public performance. Children are likely to develop a greater appreciation of singing if they become familiar with many songs and raise only a few to concert standard.  

Voice Management

Refer to, and continue, the work prescribed under this heading for Standards 2, 3, 4. And also:

(a) For extension of range: Exercise for extension of compass sung to various vowels and commencing on G, A flat, A, and, exceptionally, B flat.

\[ S 1 t d' r' m' f' m' r' d' \]

(b) For increase of volume: Crescendo on each note of the descending scale of D, to various vowels. Avoid forcing of tightening of the throat. (Open throat as in the beginning of a yawn).

(c) Ascending exercises may now be taken.

Ear Training

(a) Melodic phrase of from two to four bars in length echoed in imitation and afterwards sung:

(i) To sol-fa names.

(ii) To time-names.

(b) Same phrases occasionally written on stave.

(c) Singing the lower sounds of short two-part phrases played by teacher. These may be chosen from songs of hymns, treble and alto parts together:

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32 Suitable songs for Forms I and II are listed in the syllabus. These have been omitted by the researcher.
(d) Same exercises occasionally written on stave.

(e) Sound naming: The teacher gives the ‘doh’ and then sings phrases of three notes in succession, calling them ‘Noo Noo Noo’ to avoid naming them. Immediately following each phrase the class sings the same phrase to sol-fa names.

(f) Short rhythms of from five to about seven notes treated similarly: The teacher sings each note to “Noo’, and the class repeats the phrase, singing the time names.

_Rhythm Training_

(a) Practice in beating time: two, three, four, and perhaps six pulse.

(b) See Exercises (a), (b), and (f) of _EAR TRAINING_.

(c) Far more important at this stage than special exercises is constant attention (in songs and in tunes read) to that essential quality of rhythm, purposeful progression; it is this which makes rhythm a so much more vital thing than mechanical time-keeping. The teacher should look for it in details such as the following:

(i) In Taté, the té is strongly progressive to the coming Ta.
   In Tatéfè, the tefè is strongly progressive to the coming Ta.
   In Ta-é Ta, the fé is strongly progressive to the coming Ta.

(ii) In two-pulse time, beat 2 is strongly progressive to the coming beat 1.
   In three-pulse time, beat 3 is strongly progressive to the coming beat 1.
   In four-pulse time, beat 2 is strongly progressive to the coming beat 3, and beat 4 is strongly progressive to the coming beat 1.

(iii) In a musical phrase the sounds travel forward right up to the last accented beat of the phrase, e.g.,

The wind thro' it playing Has language for me.

(feminine ending) (masculine ending)

A masculine phrase-ending has a single sound.
A feminine phrase-ending has one sound (or a few), drifting on gracefully beyond the last accented beat of the phrase (cf. metres in poetry).

(For further information on these matters see pp. 380-40, 43, 82-84, of *Junior Music Reading and Songs for Children.* Jenner. H.H. Tombs).

**Music Reading**

(a) See Music reading section for Standards 2, 3, 4. This section must be completed and revised before going on to the new work below for Forms I and II.

In any case, particular care must be taken to see that the following are properly known:

(i) Alphabetical note names.

(ii) Keys, C, G, and F.

(iii) The time groups:

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(a) Ta Ate Ta

(b) Ta Ate Ta té Ta AA Ta té A Ta té A
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(b) Slight extension of the sol-fa sounds to include: fe (fah-sharp), and later ta (w) (te-flat), and possibly se (soh sharp).

(d) Quarter beat effects; the following taken in turn:

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(a) Ta fa té fé Ta
(b) Ta – té fé Ta
(c) Ta fa té Ta
(d) Ta .. fé Ta
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(d) A few new keys, e.g., D, A, B flat, E flat, to establish the following rules for key-signature recognition:

i. Call the last sharp ‘te’ and from it find ‘doh’.

ii. Call the last flat ‘fah’, and from it find ‘doh’.

iii. Where there are no sharps and no flats, C is ‘doh’.

(e) A feeling for Minor music. Theoretical explanation must not be stressed beyond
The discovery that 'lah' is now the key note. The child should, however, experience the effect of music in the Minor mode.

(f) Introduce triplets in simple time to develop a feeling for compound time. Theoretical explanation must not be stressed, but the child should experience the effects of music in compound time. (e.g., Tatéti Ta).

PART TWO

Additional Activities for Forms I and II

(a) Movement to Music. See following page.
(b) Percussion Band. See page 18.
(c) Appreciative Listening. See page 20.
(d) Invention. See page 28.
(e) Recorder Playing. See page 30.
(f) Group Instrument Tuition. See page 31.

33 Details of additional activities have been omitted by the researcher.
Appendix 23

Broadcast to Schools Covers 1960\textsuperscript{34}

Broadcast to Schools Covers 1963 and 1968

Appendix 24

Broadcast to Schools Series:
Songs featuring instrumental accompaniment between 1957 and 1968

Pupils Music 1957

No chords were featured.

Teachers Music 1958

In the foreword it was stated that more advanced recorder players might like to play the vocal descants as well as the recorder descants written specially for this book.

*Praise my Soul* (vocal descant) pp.4,5.

*Loch Lomond* (recorder, chords for chime bars, autoharps, guitars) pp.6,7.

*Mingulay Boat Song* (chords for chime bars, autoharps, guitars) pp.10,11.

*The Tramping Song* (recorder, chords for chime bars, autoharps, guitars) pp.12,13.

*Hope the Hermit* (chords for chime bars, autoharps, guitars) pp.14,15.

*Mowing the Barley* (chords for chime bars, autoharps, guitars) pp.20,21.

*There was an old Woman* (chords for chime bars, autoharps, guitars) pp.24,25.


*Turkey in the Straw* (chords for chime bars, autoharps, guitars) pp.28,29.

Pupils Music 1958

14 of the 17 songs featured chords for chime bars, autoharp, ukelele or guitar.

Junior Song Book 1958

All 20 songs featured chords for chime bars, rhythm instruments and recorders.

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Junior Song Book 1959

All 18 songs featured chords for chimes bars, rhythm instruments and recorders.

Pupils Music 1959

While no specific directions were given for the use of instruments with any of the songs the foreword states: "some songs in suitable keys lend themselves to an accompaniment on chime bars, auto-harps, guitars, and ukeleles."\(^42\)

Junior Song Book 1960

*Dan the Pony* (autoharp and descant recorder) pp.24,25.
*Carol of the Drum* (drum rhythms) pp.26,27.
No chords were featured.

Teachers Music 1960

No chords were featured.

Junior Song Book 1961

*The Glendy Burke* (recorder) pp.4,5.
*How are you, Mama Cheche?* (drum rhythm) p.7.
*Jenny's Bawbee* (drum rhythm and descant recorder) pp.8,9.
*Follow the Drum* (drum rhythm) p.12.
*The Drummer Boy* (drum rhythm) pp.14,15.
*The Miller's asleep* (descant recorder) pp.18,19.
*Dance of the Animals* (drum rhythm) part p.27.
*Singing* (recorder) pp.28,29.
*The Band* (recorders or chime bars and drums) p.32.

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All you little Blackey Tops (chime bars and drums) p.34.
Chords were featured in 21 out of 32 songs.

Junior Song Book 1962
The Pigeons (descant recorder) pp.12,13.
Go and tell Aunt Nancy (chime bars and descant recorder) p.17.
The Music Makers (chime bars and descant recorder) p.19.
A Christmas Carol (triangle and descant recorder) pp.23, 24.
Tinker Tailor (drum rhythms and chime bars) p.29.
Chords were featured in 17 out of 24 songs.

Teachers Music 1962
Chords were featured in 11 out of 20 songs.

Teachers' Song Book 1963
Aiken Drum (drum rhythm) pp.6,7.
Khasi's Lullaby (xylophone, glockenspiel or chime bars) p.12.
Meadow, Meadow (drum rhythm and descant recorder) pp.13,14.
The two Shepherds (two descant recorders) pp.22, 23.
Chords were featured in 16 out of 23 songs.

Junior Songs Teachers' Book 1964
Thou art come to us (descant recorder) p.3.
On the Road to Willamolay (coconut shells) pp.14,15.
Christ is born (drum and recorder) pp.16,17.
Tik-Tak (descant recorder) pp.27,28.
My Donkey Diodora (sticks or woodblocks) p.29.
Chords were featured in 16 out of 23 songs.

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Senior Songs Teachers' Book 1964\textsuperscript{50}

_The Streets of Laredo_ (descant for voices or instruments) pp.30, 31.

Chords were featured in 10 out of 22 songs.

Junior Songs for Teachers 1965\textsuperscript{51}

_The Bibbabutzemann_ (chime bars, xylophone or glockenspiel) pp.6, 7.

_Rosa, let us be dancing_ (descant recorder) pp.12, 13.

_Old Joe Clark_ (xylophone or chime bars) p.14.

_The Christmas Tree_ (descant recorder) pp.18, 19.

_Little Friends let's merry be_ (descant recorder 1 and 2, chime bars and drum) p.20.

_Oxen come_ (descant recorder) pp.22, 23.

_The Little Bird_ (xylophone or glockenspiel) pp.30, 31.

Chords were featured in 16 out of 22 songs.

Senior Songs 1965\textsuperscript{52}

Chords were featured in 7 out of 30 songs.

Junior Song Book 1966\textsuperscript{53}

_Aydi Bim Bam_ (chime bars) p.3.

_Happy Kalle_ (descant recorder) p.7.

_William and Greta_ (recorder or tuned percussion) p.11.

_Song of the Crow_ (xylophone or the black keys of the piano) p.13.

_Sing we then merrily_ (descant recorder) p.17.

_Grasshopper and the Ant_ (tuned percussion) p.18.

_Sepp has a little Hen_ (xylophone or chime bars) p.27.

_El Araguato_ (tuned percussion) p.30.

No chords were featured.


Appendix

Senior Songs Teachers’ Book 1966

*Railroad Song* (I've been working on the Railroad) (recorder) pp.40, 41.
Chords were featured in 10 songs out of 22.

NZBC Junior Songs 1967

*Bethl’em lay a-sleeping* (recorder and chime bars) p.8.
*Shepherds watched their Flocks* (drums or tambourine) p.11.
*A Rhine Legend* (recorders and chime bars) pp.23,24.
*Zulu Lullaby* (recorder) pp.31,32.
Chords were featured in 16 out of 22 songs.

Senior Songs Teachers’ Book 1967

*Babevuya* (rattles and scraper) p.18,19.
Chords were featured in 9 out of 32 songs.

Senior Song Book for Teachers 1968

Chords were featured in 11 out of 23 songs.

NZBC Junior Songs 1968

*The wily Fox* (descant recorder) pp.8,9.
*Sail away* (descant recorder) p.18.
*Sparrow twitters* (descant recorder) p.19.
Chords featured in 17 out of 21 songs.

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Appendix 25

The Composer-in-Schools Scheme
by Dorothy Buchanan

The following is a list of some of the activities and outcomes of the composer-in-schools scheme.

1. Students of the Composer-in-Schools scheme have been regular winners in student composition competitions, notably the Wales Bank/Music Federation Composition section, since the inception of the scheme in 1976. That the Composer-in-Schools scheme has contributed to the quality and maturity and also the volume of entries, has been widely acknowledged.

2. Composer-in-Schools have been influential in the progress of ideas and approaches to the ‘Creative’ music section of the academic music syllabus in schools: their work has not only embraced areas ‘outside’ the traditional music programme, but has involved working successfully ‘within’ that programme also.

3. Composer-in-Schools have produced music especially suitable for schools. The music ranges from theatre music, to chamber, vocal and instrumental music, and has proved to be valuable in a wide range of performance situations. The popularity of this music has been indirectly responsible for the setting up of small publishing cooperatives, e.g. Note Bene Music, also Music Press Associates.

4. There are a large number of student compositions which are not only valuable in their own right, but which in terms of music education research will prove to be of national and international importance. This is as yet an untapped aspect of the Scheme and needs to be collated and placed (i.e. Alexander Turnbull Library).

Appendix

There are several hundreds of examples, ranging from the small ‘beginners’ compositions, to mature chamber music writing, and embracing a wide range of musical styles.

5. The Composer-in-Schools scheme has provided an opportunity for those students on either side of the IQ ‘graph’ curve, as well as those within the more general sphere. It is acknowledged widely in education philosophy that educational practice will inevitably favour the ‘middle’ in the graph curve, and the ever-increasing awareness of the needs of ‘special’ students, i.e. those on either side of the curve, is cause for much contemporary research. Most Composers-in-Schools would acknowledge that they have worked with ‘gifted’ students, and that will be obvious when the student compositions are seen; at least one Composer-in-Schools has worked with ‘special class’ or ‘work experience’ students (i.e. those with intellectual handicaps, or psychological disturbances) and has been able to help those students through Creative Music Therapy, and at the same time provide ideas in resources and approaches in music therapy to the classroom teachers, and also in lectures to demonstrate those approaches.

6. Composer-in-Schools have provided resource material for music teachers to aid the ‘core’ music programme, and also the ‘creative’ music aspects of the academic syllabus. Teachers often express doubt in their own creative ability and thus feel unsure of how not only to teach this area of the syllabus, but also to evaluate students’ creative work at the School certificate, University Entrance, Bursary and Scholarship levels. The Composer-in-Schools scheme has provided help for teachers in this area.

7. The Composer-in Schools scheme has created ‘The Composer in the Community’ situation, whereby the composer’s work has been shared and enjoyed not only by those schools in which he/she has worked directly, but also the area contributing schools and the community surrounding area.
Appendix

8. Composer-in-Schools have been resource people at in-service courses and teachers’ seminars around the country, and thus have been able to provide teachers, inspectors and departmental officers with fresh and relevant material on a wide range of creativity and aesthetics related commentary on music education.

9. Composers-in Schools have widened the career opportunities for their students. Already this is happening with some former students working in various areas of the media, writing jingles, etc. Some others are now themselves teachers, able to provide music for the classroom, which will have its influence on the students they now teach.

10. The Composer-in-Schools scheme has been the subject of Radio and Television commentary. This has ranged from televised performances of students’ works, the RNZ programme *The Young Idea*, Independent local and national broadcasts of students’ and composer-in-schools’ music, as well as interview by the composers, and commentary by observers of the scheme.

A final thought: What has the Scheme given composers? Firstly, of course, it has provided and income for composers to work in a vital area of society. In many instances it has give the composer fresh impetus, to be inspired as well as to inspire. It has made many friends for each composer; the friendship of youth, school staff and community. It has given composers due respect from their peers and colleagues. May it be allowed to continue.
Appendix 26

1969 Music Syllabus

Primary School Music Syllabus Infant Classes to Form 2

THE SYLLABUS

The syllabus is divided into four stages. A stage can either relate to a school class (Stage I for primers, Stage II for Standards 1 and 2, Stage III for Standards 3 and 4, and Stage IV for Forms 1 and 2). Or it can refer to the standard of musical achievement that a class has reached if children have begun work only in one of the standard classes.

The syllabus provides a basic progressive scheme from the infants to Form 2, and all teachers are expected to do their best to meet the requirements of their pupils. At each stage, additional activities are listed for the guidance of teachers who may wish to give the children a greater range of musical experiences than the basic requirements recommended for any particular stage.

STAGE II

The choice of songs for the primary school is now widened to include songs about the experiences of people in other lands. Antiphonal singing is introduced as the first step towards part-singing.

At this stage, simple instruments should be introduced and a start made on music reading. For this, it is necessary to have music notation in front of the children, preferably on charts.

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61 Information concerning the value of music in education and the objectives has been omitted by the researcher. Some of this information is found in the body of the thesis in chapter six. Stage I requirements have also been omitted by the researcher because they are associated with the primers.
The children need to be given a wide range of experiences in listening. Direction by the teacher, together with the class discussion, should lead to more perceptive listening and, later, to more effective performance.

The time recommended for this stage is 1 hour 15 minutes to 1 hour 30 minutes per week.

**Basic Activities**

A well-balanced programme should contain elements of all of the following activities:

A. **Listening**

1. Recordings and actual performances, particularly of songs written for children to sing. Folk songs and music of other lands.
2. Exploring the sounds of instruments.
3. Listening to short selections of (a) programme music (music with a story), (b) absolute music (music written for its own sake).
4. Listening directed to the recognition of simple themes in orchestral music.

B. **Singing**

1. Folk songs, including those of other lands, modern unison songs, singing games.
2. Singing in groups, with antiphonal singing (groups singing alternate phrases) and rounds.
3. Simple exercises to improve enunciation and tone. This should be closely related to the general singing programme.

C. **Reading**

1. Reading rhythm, with clapping and the playing of untuned percussion instruments.

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\[ \\cdot \quad \\cdot\ \quad \\\cdot\ \quad \\uparrow \quad \\uparrow \quad \\uparrow \quad \\uparrow \ \quad \\uparrow \ \quad \\uparrow \]```

2. Identifying and using two-beat, three-beat, and four-beat time.
3. Elementary pitch reading, related in the beginning to songs that have been learnt.
4. Use with simple instruments of letter names on the staff.

D. Playing instruments

1. Use of rhythm instruments to explore combinations of patterns and pulse and to create rhythmic accompaniments to known songs.
2. Use of simple chordal instruments; for example, autoharp, chime bars, and tuned percussion in song accompaniments.

E. Movement

1. Movement directed to explore the full range of bodily expression.
2. Mime and creative dance.
3. Folk dancing.

F. Creative Activities

1. Extension of Stage I activities to include simple melody making with voices and instruments.
2. Group experiment with instruments and voices.

Additional Activities

A. Percussion
Most work attempted at this stage should depend upon music reading with tuned and untuned percussion instruments. Children can be expected to read individual parts from a given score.

B. The Music Corner
Displays should provide further opportunities to explore sounds and should stimulate the invention of music.

C. Musical Invention
The teacher may record the children’s inventions or some children may now attempt to write down their own compositions. Children should be encouraged to work in small
groups and by using available instruments and voices prepare their own music; for example, pictures in sounds, which can then be presented to the whole class.

D. Recorder Playing

E. Formation of Classroom Instrumental Groups
Children may use tuned percussion instruments, ukeleles, recorders, and various rhythm instruments.

F. Extra-Curricular Classes
Children should be encouraged to avail themselves of group tuition classes, particularly recorder and violin classes.

STAGE III

Using musical notation, two-part singing at this stage to include descants and independent parts. Many songs should be taught – some of them should be brought to a high standard of performance.

Music reading should be developed, particularly in relation to music making with simple melodic instruments and tuned percussion, with opportunities for children to invent their own music.

The listening programme will contain a study of the instruments of the orchestra. It is suggested that children should see either the actual instruments or representations of them in pictures and charts.

In addition to programme music, the children should hear a reasonable selection of absolute music (music that does not rely on a story). Movement should continue to be an important part of the programme, and can be used for creative expression related to language, social studies, art, and particularly to physical education.
The time recommended for this stage is 1 hour 15 minutes to 1 hour 30 minutes per week.

Basic Activities

A well-balanced programme should contain elements of all the following activities:

A. Listening

1. Songs of all types with appeal to children of this age. Recorded examples of good singing by children's and adult voices.
2. Exploring the sounds of instruments of the orchestra (woodwind, percussion, brass, strings) to enable children to identify the tone colours of various instruments.
3. Identifying main themes in orchestral music.
4. Music from other cultures and other times.

B. Singing

1. Folk songs, Maori songs, national songs, hymns.
2. Composed songs suitable for children.
3. Simple two-part songs including rounds, canons, and descants.
4. The use of vocal models (recordings and demonstration groups of the best voices) to improve the quality of the singing.
5. Exercises related to the general singing programme, including those to extend the range of the children's voices.
6. Invention of songs.

C. Reading

1. Introducing the following rhythmic notation through singing and instrumental work:

\[\text{\begin{tabular}{c}
\includegraphics[width=2cm]{two-beat_rest}
\includegraphics[width=2cm]{four-beat_rest}
\end{tabular}}\]
2. Continuing pitch reading, introducing the full scale and easy leaps based on the tonic chord. Music reading should generally be related to known songs and pieces.

3. Extended use of letter names with simple melodic instruments.

4. Marks of expression, repeat signs sharps and flats, and other musical terms should be explained as the need arises.

D. Playing Instruments

1. The use of rhythm instruments to explore combinations of patterns and pulse and to create rhythmic accompaniments to known songs and instrumental pieces.

2. Use of chordal instruments (for example, autoharps, chime bars, guitar, and tuned percussion) in song accompaniments and the classroom orchestra.

3. The introduction of simple melodic instruments (for example, recorder, melodica, tuned percussion).

4. The use of rhythmic, chordal, and melodic instruments combined in the classroom orchestra.

E. Creative Activities

1. Extension of Stage II activities.

2. Sole and group improvisation, sung or played, with accompaniments (body, objects, instruments).

3. Creation of music in association with children’s drama, movement and visual art, to illuminate other areas of the curriculum.

Additional Activities

A. Extra-curricular Classes

Children can now be encouraged to learn the violin, flute, clarinet, ‘cello, guitar, and any other instrument for which classes are available. The extra-curricular classes should be fully exploited by encouraging small groups of instrumentalists to play together.
B. Recorder groups

These should be encouraged to play in two or more parts, and to play descants. They can provide an excellent accompaniment to many hymns and songs.

C. School Choirs

These will provide added interest and incentive to the music programme.

D. Concerts and Orchestra

E. The School Orchestra

This provides a culminating point for music developed within the school or through extra-curricular classes.

STAGE IV

The singing programme will be further developed through the use of more difficult part songs and the inclusion of classical songs.

Advanced instrumental music should be encouraged through the formation of school and classroom orchestra. Active participation is the keynote; this will in turn lead to the further development of all aspects of music reading in the classroom.

Some music listening lessons will now be focused upon discovering the design of music and becoming familiar with different types of composition.

The time recommended for this stage is 1 hour 15 minutes to 1 hour 30 minutes per week.

Basic Activities

A. Listening

1. More directed listening to a wider variety of music. Certain pieces should be studied to greater depth.

2. Revise and develop the listening work on instruments or the orchestra by studying the tone qualities and capabilities of the instruments both singly and in groups.
The different qualities of voices should also be studied, singly, in choirs and in combination with instruments.

3. Develop further the understanding of patterns in music through a study of the use of repetition and contrast.

4. Examine some different types of music to discover their basic function, for example, opera, chamber music, choral music, overtures, symphonic music, ballet, jazz.

5. Music from other times and other cultures, in particular the music of Asia.

B. Singing

1. Wider variety of songs: national songs, folk songs, art songs, hymns, part songs, rounds, and canons.

2. Closer attention to vocal technique, phrasing, vowel sounds, posture and enunciation.

3. Observing and explaining in more detail the marks of expression, the character, mood, and phrasing of songs.

4. Musical invention. This may be developed by allowing children to set words to music and to compose their own descants or harmonies of well-known tunes.

C. Reading

1. Introducing the following rhythmic notation.

   \( \begin{array}{c}
   \cdot \cdot \cdot \\
   \cdot \cdot \cdot \\
   \cdot \cdot \cdot \\
   \end{array} \)  \( \begin{array}{c}
   \cdot \cdot \cdot \\
   \cdot \cdot \cdot \\
   \cdot \cdot \cdot \\
   \end{array} \)  \( \begin{array}{c}
   \cdot \cdot \cdot \\
   \end{array} \)  (Half-beat)

   \( \begin{array}{c}
   \cdot \cdot \\
   \cdot \\
   \end{array} \)  \( \begin{array}{c}
   \cdot \cdot \\
   \cdot \\
   \end{array} \)  \( \begin{array}{c}
   \cdot \\
   \end{array} \)  \( \begin{array}{c}
   \end{array} \)  (Compound time)

2. Continuing pitch reading involving more difficult leaps. This should lead towards independent sight reading.

3. Continue the use of letter names, sharps and flats, musical terms and marks of expression, as the need arises.

4. Finding the 'home; note (tonic) from a key signature.
5. Recognising the construction of the three main chords (I, V, (7), IV) and using them vocally and instrumentally.

D. Playing Instruments

1. Using rhythm instruments to explore combinations of pattern pulse and to create rhythmic accompaniments to know songs and instrumental pieces.
2. Using chordal instruments (for example, auto harps, chime bars, guitars, and tuned percussion) in song accompaniments in the classroom orchestra.
3. Using the melodic instruments (for example, recorder, melodica, violin, clarinet, xylophone), employing the talent and knowledge that children have already gained in specialised groups.
4. Combining the use of rhythmic, chordal, and melodic instruments in the classroom and school orchestra.

E. Creative Activities

1. Extension of Stage III activities.
2. Group and individual creation of music to original words, leading to children's opera.
3. Exploration and understanding of the effects of tone, quality, dynamics, building and release of tension, climax and silence.

Additional Activities

A. Extra-curricular Classes
This is an appropriate time to begin instruction of brass instruments.

B. Recorder Groups
The introduction of treble and tenor recorders to the ensemble will extend the possible range of music.

C. School Choirs
These will provide added interest and incentive to the music programme.
D. School Orchestra
This can be used at school assemblies to provide incidental music and to accompany singing.

E. Concerts and Operettas
OBJECTIVES
1. To sing a simple round and analyse the form of the melody.
2. To identify and perform rhythm in poetry.

MATERIALS
1. A chart of the song *Down at the Station*.
2. A chart of the poem *The Engine Driver*.
4. Chime bar chords G, B, D; D, F sharp, A.

*THE ENGINE DRIVER*

Solo: The train goes running along the line,
Chorus 1: Jicketty-can, jicketty-can,
Solo: I wish it were mine, I wish it were mine,
Chorus 2: Jicketty-can, jicketty-can,
Solo: The engine driver stands in front –
He makes it run, he makes it shunt;
Chorus 1: Out of the town,
Out of the town,
Chorus 2: Over the hill,
Over the down,
Chorus 1: Under the bridges,
Across the lea,
Chorus 2: Over the ridges,
And down to the sea.
With a jicketty-can, jicketty-can,
Jicketty-can-jicketty-can,
Jicketty-can-jicketty-can, ...

---

DOWN AT THE STATION

Down at the station early in the morning,

See the diesel engines standing all in a row.

Now watch the driver pull the little lever,

Stand clear, Toot! Toot! Off we go.

METHOD

MELODY

Sing: 1. Teach the song phrase-by-phrase (the phrase endings are indicated by ♦) using chime bars for accompaniment.

FORM

Read: 2. How many phrases in the song? (4)

Discover which phrases are the same (1 and 3)

Find a bar with 4 notes in which all the notes are of the same value (bar 7)

EXTENSION ACTIVITIES

HARMONY & FORM

Sing: 3. Sing the song as a two-part round, the second voice entering after two bars.
Read: Discover the form ABAC. (Similar phrases have the same letter; phrases 2 and 4 are different). (Handbook pp.60,65,245).

Tone: 4. Play the recording of Winter Holiday, first asking the children to imagine what the music says to them (a train journey).

Replay the record. Listen for the train whistle, the train starting slowly and gradually gathering speed, the train going jicketty-can along the rails at full speed, the chugging of the engine, the train slowing down and then stopping.

Practise saying ‘choo, choo’ while tapping with one finger on the hand, then continue tapping saying ‘chooka’ as you tap.

1. 
   
   choo
tap
   
   choo
tap

2. 
   
   chooka
tap
tap
   
   chooka
tap
tap

3. 
   
   (played together)

(Handbook pp.38-39 for further suggestions)

Although the recordings for Stage 2 are restricted to Grade 2 Adventures in Music, an excellent alternative recording to Winter Holiday is The Little Train of Caipira by Villa Lobos, Grade 3, Volume 1, Adventures in Music. The same types of question as the above may be used for the alternative recording.
Appendix 28

A School Jazz Ensemble$^{63}$

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Appendix 29

1989 Music Syllabus: Syllabus for Schools: Music Education Early Childhood to Form Seven

Progression in Music Education

- At all levels, music experience is dependent on perceptive listening and a sensitive response to music’s excessive qualities.

- Creating, re-creating, and appreciating music may be achieved through listening, singing, playing, reading, recording, moving, and directing.

<table>
<thead>
<tr>
<th>J1 – 3</th>
<th>S2 – 4</th>
<th>F1 - 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children can develop a secure feeling for the beat, and sing more confidently in tune. Their egocentric behaviour is gradually replaced by more objective thinking about the environment, and an ability to classify things and discover relationships. Thus, inner hearing can be related to visual images.</td>
<td>Children’s increased musical awareness and intellectual competence result in ease in associating aural concepts with symbols in singing and playing instruments. They enjoy group music-making and are still open-eared in musical taste.</td>
<td>Students are capable of competent performance of more extended compositions and are sufficiently physically developed to play most instruments and build singing techniques. Increased confidence together with physical, intellectual, and social awareness, can enhance creative projects.</td>
</tr>
<tr>
<td>Maori Learning to sing in tune</td>
<td>Group music making</td>
<td>Participation in vocal and instrumental groups</td>
</tr>
<tr>
<td>European Continuing creativity and movement</td>
<td>Classroom instrumental skills</td>
<td>Increased range of instruments played</td>
</tr>
<tr>
<td>Pacific Islands Hand signs and solfa as an aid to pitch perception</td>
<td>Group instrumental tuition</td>
<td>Group vocal tuition</td>
</tr>
<tr>
<td>Many Other Cultures Beat and pattern</td>
<td>Notation</td>
<td>Increased leadership opportunities</td>
</tr>
<tr>
<td>Students With Special Needs Other musical concepts</td>
<td>Social functions of music</td>
<td>Creative projects, media presentations, musicals</td>
</tr>
<tr>
<td></td>
<td>Range of musical styles</td>
<td></td>
</tr>
</tbody>
</table>

Ministry of Education, 1989 Music Syllabus: Syllabus for Schools: Music Education Early Childhood to Form Seven. Chart at back of syllabus. (The researcher has omitted information on Early Childhood and F4-7).
All students should be encouraged to:

- enjoy, and be sensitive to, the music of the cultural traditions of New Zealanders – Maori, European, Pacific Islands and others;
- take an interest in, and be open-minded about, the music of our own time;
- explore, become familiar with, and be accepting of, a wide range of musical styles;
- develop musical interests which could become lifelong and a source of personal satisfaction and joy;
- form their own tastes and values through preferences based on wide musical experience, musical discernment, and judgement;
- value compositions and performances which have widespread acceptance or significance because of their musical, social, or cultural qualities.
### Students Create Re-create Appreciate

<table>
<thead>
<tr>
<th>J1 – 3</th>
<th>S2 – 4</th>
<th>F1 - 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Melody</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Improvised melodies and songs. Songs using <em>simple pentatonic patterns in solfa, ascending and descending melody, moving in leaps, steps, or staying the same.</em> Chants, using <em>repeated patterns (ostinati), speech rhythms, and body percussion,</em> with an increasing ability to combine playing and moving – aurally and through visual simple representation.</td>
<td>Rounds, echo songs, partner songs and descants. Pitch patterns, using <em>solfa and note names</em> in singing and playing. Simple melodies and rhythm patterns involving repetition and contrast. <em>Simple major, minor and pentatonic melodies.</em> Graphic and conventional melodic notation.</td>
<td>A wide repertoire of music representing different countries, styles, and periods: in the classroom, in performing groups, festivals, and musicals. Part songs and music for instrumental ensembles. <em>Sequences in melodic patterns.</em> Singing and playing melodies using solfa and note names. Improvisation and composition of melodies, exploring a variety of scales and modes: tonal and non-tonal, including pentatonic, and major, minor, eastern scales.</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Their own movement and dance in response to sounds and music. Directed movement through speech, chants and folk dance. Getting faster and slower. Beat, accent, rhythmic pattern, and ostinati through voice, body percussion, and instruments, e.g. <em>pale rhythms,</em> haka, echo, clapping, and question and answer. Graphic and visual representation leading to music notation.</td>
<td>Movement to experience rhythmic elements. Creative movement and dance. Traditional dances such as sasa, <em>'ura pa' u,</em> and folk dances. Rhythmic patterns built on a feeling for beat and metre. The relationship of note values longer and shorter than the beat. Graphic and conventional rhythmic notation. shorter than the beat.</td>
<td>Melodic and rhythmic improvisations using voices, instruments and electronic equipment. Improvised and choreographed movement - traditional, modern, jazz, and folk. <em>Different rhythmic organisations e.g. further divisions of the beat, and compound time.</em> Graphic and conventional notation.</td>
</tr>
<tr>
<td><strong>Dynamics and timbre</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Getting louder and softer. Smooth sounds <em>(legato).</em> Detached sounds <em>(staccato).</em> Sounds for their own sake and to accompany stories, poems and other art forms</td>
<td>Dynamic range – very soft to very loud. The way instruments produce their sounds. A variety of voice types and instrumental sounds.</td>
<td>Extensive range of sound colour available through instruments, voices, and new technology.</td>
</tr>
</tbody>
</table>

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65 The syllabus states that words in bold indicate the important understandings which should develop from these activities.
<table>
<thead>
<tr>
<th>Harmony and texture</th>
<th>Form and Style</th>
<th>Mood</th>
</tr>
</thead>
<tbody>
<tr>
<td>A range of songs with and without accompaniment. Improvised accompaniment.</td>
<td>Like and unlike phrases. Changes in types of accompaniment, as well as other elements of music, noting the effect of these on the expressiveness of music.</td>
<td>A variety of music as an expression of feeling, mood, situation, occasion, and culture, e.g. welcome songs and dances.</td>
</tr>
<tr>
<td>Rounds, partner songs, and Descants. Simple chordal harmony. Layers of instrumental and vocal sounds.</td>
<td>Melodic and rhythmic phrases which are like and unlike. Repeated and contrasting sections. Introductions, endings links, and interludes. Functions of music in society. Changes in dynamics, tempo melody, rhythm, and timbre (tone colour), noting the effect of these on the expressiveness of music.</td>
<td>Programme music and music for its own sake.</td>
</tr>
<tr>
<td>Part-songs and instrumental ensembles. Chordal textures. Thick and thin textures.</td>
<td>Extended original projects, individually or in groups, with a variety of dynamics, timbres, textures, media, forms, and idioms. A variety of simple musical forms. Changes in harmony, texture, tonality, and form, as other areas of music, noting the effect of these on the expressiveness of music and the differing styles created. Music of different cultures, countries, styles, and periods.</td>
<td>Individual responses to music of different cultures, countries, styles, and periods.</td>
</tr>
</tbody>
</table>
Appendix 30

‘Music in Tomorrow’s Schools: The Challenge of Change’

Anne O’ Rourke

For many years, as music educators in Aotearoa/New Zealand, we have often blamed the inadequacies of our music education programmes on a lack of a music philosophy pertinent to and relevant and appropriate for the bicultural, multi-ethnic children in our schools. We have bemoaned an absence of direction, enunciation of clear-cut aims, formulation of objectives, recognition of the cultural significance of music, acceptance of music’s diversity: the list could go on and on. We have blamed our inadequacies as music educators on the Department of Education and its curriculum officer and inspectors for their lack of tangible support for classroom teachers in the provision of realistic opportunities for in-service training, and in the development and distribution of practical resources, including instruments and good quality audio equipment.

We have questioned the ability of our teacher training programmes to meet the musical and educative needs of either the teacher-trainees or the pupils in the classroom. We have deplored the want of understanding of the special nature of music education on the part of the school administration in relation to facilities, resources, time management; again the list could go on and on. It even includes the possibility of trying to develop a music programme for musically illiterate and/or unco-operative children!

We have verbalised our burning commitment to a rich and varied music education; we have expounded both the desire for the recognition of musical giftedness and standards of excellence, and an acknowledgement that participation and involvement in active music-making should be the experience of all children. We have deplored

the paucity of time given to music advisers and music resource teachers for the
development of classroom support programmes, the pressures of the classroom, the
unrealistic size of general music classes and the smallness of the numbers taking
music at the upper levels of the secondary school, the demands made by schools'
extra-curricular activities, the lack of time left in our busy weeks/months/years to
participate in the musical activities of the community to which we belong. Again, the
litany could continue.
### Appendix 31

#### Songs recorded on CD

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Song Book</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Let it Pass</td>
<td>C.H. Greene</td>
<td><em>The First Blackbird</em>&lt;sup&gt;67&lt;/sup&gt;</td>
</tr>
<tr>
<td>2. Life is Short</td>
<td>arr. by C.W. Sanders</td>
<td><em>The Second Blackbird</em>&lt;sup&gt;68&lt;/sup&gt;</td>
</tr>
<tr>
<td>4. Little Acts of Kindness</td>
<td>J.L. Innes</td>
<td><em>Zealandia Song Book</em>, Part I&lt;sup&gt;70&lt;/sup&gt;</td>
</tr>
<tr>
<td>5. The Tui Bird</td>
<td>J.L. Innes</td>
<td><em>Zealandia Song Book</em>, Part II&lt;sup&gt;71&lt;/sup&gt;</td>
</tr>
<tr>
<td>7. Kowhai Bells</td>
<td>G.B. Laidlaw</td>
<td><em>The New Zealand Fern School Song Book</em>&lt;sup&gt;73&lt;/sup&gt;</td>
</tr>
<tr>
<td>8. Pawa Shells</td>
<td>G.B. Laidlaw</td>
<td><em>The New Zealand Fern School Song Book</em>&lt;sup&gt;74&lt;/sup&gt;</td>
</tr>
<tr>
<td>9. The Little White Road</td>
<td>Otanerau School, Grade 0</td>
<td><em>Education Gazette</em>, May 2, 1927&lt;sup&gt;75&lt;/sup&gt;</td>
</tr>
<tr>
<td>10. Admirals All</td>
<td>Hakana School, Grade 0</td>
<td><em>Education Gazette</em>, May 2, 1927&lt;sup&gt;76&lt;/sup&gt;</td>
</tr>
<tr>
<td>11. Poi Waka</td>
<td>arr. by E.D. Tayler</td>
<td><em>The Dominion Song Book</em>&lt;sup&gt;77&lt;/sup&gt;</td>
</tr>
</tbody>
</table>

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<sup>74</sup> *The New Zealand Fern School Song Book*, pp.20-21.
<sup>75</sup> *Education Gazette*, May 2, 1927 p.73.
<sup>76</sup> *Education Gazette*, May 2, 1927 p.73.
<sup>77</sup> *The Dominion Song Book*, compiled by E.D. Tayler, Whitcombe & Tombs, Christchurch, 1930, p.29.
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Song Book</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. New Zealand my Homeland</td>
<td>R.J. Pope</td>
<td>The Dominion Song Book²⁸</td>
</tr>
<tr>
<td>13. Where'er you Walk</td>
<td>Handel</td>
<td>The Dominion Song Book No.²⁹</td>
</tr>
<tr>
<td>14. Greeting</td>
<td>Mendelssohn</td>
<td>The Dominion Song Book No.²⁰</td>
</tr>
<tr>
<td>15. My Pets</td>
<td>German Folk Tune</td>
<td>The Dominion Song Book No.³¹</td>
</tr>
<tr>
<td>16. Sing a Song of Rain</td>
<td>German Folk Tune</td>
<td>The Dominion Song Book No.³²</td>
</tr>
<tr>
<td>17. Good Night</td>
<td>Swedish Folk Tune</td>
<td>The Dominion Song Book No.³³</td>
</tr>
<tr>
<td>18. The Flight of the Earls</td>
<td>Irish Folk Song</td>
<td>The Dominion Song Book No.³⁴</td>
</tr>
<tr>
<td>19. Morning Praise</td>
<td>Beethoven</td>
<td>The Dominion Song Book No.³⁵</td>
</tr>
<tr>
<td>20. My own Native Land</td>
<td>du Puy</td>
<td>The Dominion Song Book No.³⁶</td>
</tr>
<tr>
<td>21. The Bumble Bee</td>
<td></td>
<td>Educational Broadcasts to Schools June-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>December 1938</td>
</tr>
</tbody>
</table>

²⁸ The Dominion Song Book, 1930, p.4.
³⁰ The Dominion Song Book No.2, 1934, p.7.
³² The Dominion Song Book No.3, 1935, p.27.
³³ The Dominion Song Book No.5, compiled by H. Hollinrake, Whitcombe & Tombs, Christchurch, c.1940, p.21.
³⁴ The Dominion Song Book No.5, c.1940, p.11.
³⁵ The Dominion Song Book No.9, compiled by E. Jenner, Whitcombe & Tombs, Christchurch, 1938, p.15.
³⁶ The Dominion Song Book No.9, 1938, p.3.
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Song Book</th>
</tr>
</thead>
<tbody>
<tr>
<td>22. What Child is This?</td>
<td>Traditional</td>
<td><em>Educational Broadcasts to Schools</em></td>
</tr>
<tr>
<td>23. First Praise</td>
<td>A. Rowley</td>
<td><em>Educational Broadcasts to Schools</em></td>
</tr>
<tr>
<td>24. E Rere Taku Poi</td>
<td>arr. by H. Piripata</td>
<td><em>Educational Broadcasts to Schools</em></td>
</tr>
<tr>
<td>25. Funiculi Funicula</td>
<td>L. Denza</td>
<td><em>Broadcasts to Schools</em></td>
</tr>
<tr>
<td>26. Softly, Softly</td>
<td>Austrian Carol</td>
<td><em>Junior Song Book</em></td>
</tr>
<tr>
<td>27. I vow to Thee my Country</td>
<td>G. Holst</td>
<td><em>Senior Song Book for Teachers</em></td>
</tr>
<tr>
<td>29. Swing Low, Sweet Chariot</td>
<td>Spiritual</td>
<td><em>Working with Music</em>, 1974</td>
</tr>
</tbody>
</table>

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89 *Educational Broadcasts to Schools*, New Zealand Broadcasting Service, 1948, p.32.
91 Broadcasts to Schools, New Zealand Broadcasting Service, Wellington, 1956, p.6
The songs chosen represent different styles of songs that were described as suitable for school children by Douglas Tayler in the 1920s (see chapter three) and in the 1953 music syllabus (see chapter five): children's songs, hymns, carols, folk songs, classical songs, nationalistic and patriotic songs. The songs are performed as they were published. Songs written in sol-fa are performed a cappella, while *The Gypsy Rover* is performed with guitar accompaniment, and *Swing Low, Sweet Chariot* is performed with guitar and xylophone accompaniment. All other songs are accompanied by piano.

There are two examples from the *Dominion Song Books* and *The New Zealand Fern Song Book*, and two examples from each decade between the 1940s and 1970s of songs published in the *Broadcasts to Schools* books.
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