'INDIGENOUS AUSTRALIAN MUSIC AND DANCE IN WEST-CENTRICALLY ORIENTED PRIMARY CLASSROOMS - Evaluating the initiation, application and appropriateness of a series of customised teaching and learning strategies designed to communicate musical and related understandings interculturally.'

Robert George Smith

Master of Educational Studies, Northern Territory University;
Licentiate of Trinity College, London, (Classroom Music Teaching);
New Zealand Trained Teachers' Certificate, Hamilton Teachers College.

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Abstract

This research focused on trialing the intercultural communication of Indigenous Australian music and dance, through a specified series of teaching and learning strategies, to urban west-centric primary school settings.

What seems evident is that teachers feel apprehensive about using processes of intercultural communication in music education and, in implementing these, how to meaningfully program appropriate teaching and learning. Understandably, rather than risk misinterpreting the music of other cultures or the protocols involved, teachers may avoid teaching other than the music of their own cultures.

The research addressed three primary research questions relating to the application of a series of music-specific teaching learning strategies to the communication, in this instance, of Indigenous Australian worldviews of music and its adjuncts to students west-centric educational settings.

Philosophies of qualitative ethnography and of action research were embraced in the research design. These underpinned educational theories incorporated in a series of teaching and learning strategies. The series evolved in part out of my own experience and through observation of effective teaching practices both here in Australia and overseas.

The research methodology involved participant observation, viewing the research as a case study. Quota sampling was employed in recruiting the four classes of students and their female teachers from urban schools in Darwin and Palmerston in the Top End of the Northern Territory of Australia.

Data was collected through video analysis and subsequent group interview and transcribed to a database. Performing arts material and concepts were drawn entirely from existing resources, such as Alice
Moyle's video, audio and text resource package "Music and Dance in Traditional Indigenous Australian Culture," and recent Australian Broadcasting Corporation primary school song-books. Their use in west-centric settings was agreed on in consultation with informed Indigenous Australian people.
Note: Cross referencing within the thesis

I have incorporated three related conventions to assist in reading and comprehending the thesis. The first of these takes the form of bracketed cross-references to pages germane to thoughts contained within the text. An example occurs in the opening paragraph which follows on the next page, where (pp. 70-74) refers the reader to other information on those pages within the thesis, regarding Indigenous Australian students in west-centric educational settings.

When a reference is made to a page number or page numbers in external journals, texts or other sources, these appear, as is the common convention, bracketed together with the authors' surname and date, without the abbreviations 'p.' or 'pp.' e.g. (Elliott, 1995:13).

The second convention takes the form of an index inserted at the conclusion of the thesis, assembled from the same bracketed cross-references.

Then, as a third convention, four pages of colour plates (pp. 199-202) follow the index as attachments. These capture events recorded on video tape during field work and are described in the findings for this research in chapter IV of the text. Faces and other identifiable characteristics visible in the colour plates have been computer-manipulated to preserve the anonymity of the participants.
Chapter I - Statement of the problem

Evaluating music specific teaching and learning strategies
Chapter I - Statement of the problem

I. Organisation of the present chapter - overview
In this chapter the research is introduced in the choice and genesis of the research problems. Discussion then extends to a broader perspective of the nature of the problems under discussion, particularly with regard to issues relating to the inclusion of Indigenous Australian music in western-centric (pp. 70-74) education settings. The significance of the research and theoretical issues relevant to its consideration, to its implications and potential applications are examined. Previous research relevant to the study is also summarised.

Reasons for the research are identified firstly through reference to background and issues related to teaching and learning models in other learning areas. Their relevance and application are then adjudged in the development of the series of music-specific teaching and learning strategies which are the vehicles for the field work of this research. A second consideration is the ways in which the anticipated outcomes of the series of music education strategies may be matched with the Northern Territory Board of Studies draft curriculum outcomes profiles. These direct study in this key learning area in the Northern Territory.

In the section which follows the research problem is refined and its boundaries pronounced, particularly through the three research questions which are prescribed there. The study is further justified and its objectives and anticipated outcomes listed. At the same time assumptions are notified which might also impact on the study.

The chapter concludes by outlining the scope and limitations imposed on the study by a variety of variables related to the sample population and sampling methods and 'time', firstly in its significance as a cultural construct factor in contrasted world views, then as the more immediate factor of time spent by the researcher in the participating schools.
1.1. **General background**

Contemporary Australian society in the Northern Territory comprises a diverse mosaic of cultures, with significant and often cohesive communities of some, particularly of Aboriginal peoples, maintaining many elements of their cultural practices as part of 'ordinary' everyday living (pp. 50-53). Nevertheless, despite this intrinsic cultural diversity, music education programs in the Northern Territory tend to be driven by the assumption that students need only comprehend west-centric high arts music principles. These include music theory, analysis and literacy which may not necessarily be appropriate to learning related to other culturally based music (Bridges,1984) (pp. 63-65).

Moreover, when they are employed, musics from other cultural settings, even perhaps including the 'sub-culture' of popular music (Groeneveld,1990:19-20), often are only included as vehicles for teaching those same west-centric music constructs, based on the 'elements of music'. By this I mean a 'melody, rhythm, harmony, timbre, and form' approach' (Smith,1993), as for example does Pratte's (1979:62-85) 'Modified Multiculturalism' model (p. 59), which constrains music learning to an analytical 'elemental' pedagogy and a west-centric aesthetic.

This procedure is bound to deprive students of potentially exciting and enlightening opportunities to share music interculturally, not simply viewed from west-centric perspectives, but from perspectives which begin to match those of the different peoples who create, make and present music (p. 59) (Tillman,1988:141). For, as Abbs (1987) puts it, 'The aesthetic dimension of human life extends across a wide range of human activities; and we ought to regard it as an inalienable human potentiality, as fundamental as the capacity for language. If a society cannot provide a facilitating environment within which the aesthetic potential of all of its members can find appropriate expression, then that society has failed' (Abbs,1987).

All of this assumes that generalist primary school teachers do teach music within a meaningful programmed structure. I see three concerns which Sidnell expressed over twenty five years ago as inextricably linked. In my experience as a music consultant in primary schools these
still generally hold true for much primary music education, at least in the Northern Territory. A 'music lesson' may be nothing more than a teacher and his or her class singing songs to pre-recorded accompaniments, with little or no discussion or questioning which attempts to elicit meaning from the music performed. Sidnell said, 'In general, instructional programs in music suffer from three basic shortcomings, vagueness of purpose, misplaced emphasis and lack of sequence' (Sidnell, 1973:12).

I have thus identified two significant issues which are at the core of the research. The first relates the intercultural communication of diverse musical worldviews to west-centric education settings, particularly those in which generalist primary teachers practise (pp. 31-34, 48, 54). The second, entwined in the first, is a concern to help teachers to give clear purpose, emphasis and structure to their music programs through appropriate supportive teaching and learning strategies (pp. 26, 28-30, 153-157).

I.1.1 Genesis of the problem

At the same time this study addressed other issues and concerns which were identified as an outcome of a Major Project I completed in 1992 as a part of the requirement for satisfactory completion of the postgraduate award of the Master of Educational Studies. This was titled "Of Angklung, Fiddle and Didjeridu..." Integrating diverse world views into the music curriculum, a preliminary study in preparation for a Major Project towards the award of Master of Educational Studies, Darwin: NTU.

That study was intended to gain insights into informants' perceptions of the ways in which music functions in education in the context of specific world views, particularly in a pedagogical sense, rather than with any concern about musicological detail. Informants were drawn from three sources, from people who regarded themselves as 'west-centric', as Aboriginal and as Indonesian.
In their responses these informants highlighted the following beliefs and concerns:

- that if students are to begin to comprehend other world views they need to have at least a minimal awareness of fundamental similarities and differences between cultural settings;
- that there are potential pitfalls and risks in misrepresenting minority groups' performing arts (pp. 18, 67-69);
- that each society or culture's world view of music is unique (p. 57);
- the strong potential of music to enable intercultural communication, influencing attitudes and behaviour and in encouraging tolerance (pp. 31-34, 48, 53, 114-115);
- that music communicates symbolic abstract 'messages' which affect emotions, rather than concrete or linguistic 'messages' (p. 55);
- that while people whose world view derives from west-centric settings regard their own music as 'superior', minority world view people generally have little or no clout and thus little choice but to accept the status quo (pp. 63-64, 72-73);
- that the integral nature of music in their cultural world views is usually dissonant with the compartmentalisation of learning areas as these occur and are now rationalised by the national statements and profiles, in 'west-centric' Australian curriculum (pp. 56, 61-62);
- that when teachers with west-centric world views are endorsed as qualified to teach the music of other cultures people from those cultural settings may lose control of their music;
- that misrepresenting a world view of music puts its cultural integrity at risk (pp. 68-69);
- that, as a compromise, the identifying of people from west-centric settings with significant experience across cultures would be more likely to support culturally diverse education programs;
- that there is a west-centric preoccupation with notated music, believing that music must be notated. Orally transmitted music allows for more personal input from all participants, supporting the collectivist cultures of many societies. This contrasts with the often self-aggrandising individualism of people from west-centric settings;
- that 'west-centric' educational settings may be inappropriate for indigenous Australian students who still prefer to learn out of doors (pp. 74, 127, 143-144);
that, while teaching about their music in 'west-centric' settings might help raise the esteem of minority students if implemented sensitively and appropriately, cultural music is taught more appropriately and effectively when it is integrated with related cultural activities in learning.

Some of these issues and concerns may be confirmed in the responses recorded in the findings of this research (chapter IV).

An initial search of literature suggests that the communication of music worldviews of people indigenous to a particular geographic region, such as North American Indian music to students from west-centric settings in Canadian and American 'mainstream' schools, has received considerable attention.

Multi-media resources have been produced for teachers by distinguished North American music educators with a particular concern for communicating music from a range of cultural settings to west-centric American classrooms. Notable among these is Anderson & Campbell's (1989) 'Multicultural Perspectives in Music Education'. This text not only presents information about music in a multiplicity of settings around the world but offers careful and detailed direction for generalist teachers about communicating music and related knowledge accurately. More recently Campbell has produced a second resource text, 'Lessons from the world: a cross-cultural guide to music teaching and learning' (1991), which reinforces ways of communicating music interculturally introduced in her collaboration with Anderson. These and other resources are noted under the general heading of 'Resources' following the Appendices section of this thesis (p. 186).

However little work has been undertaken in researching the area of communicating indigenous Australian world views of music to students learning in a 'west-centric' educational setting within Australia. Those few I found relevant and of value in understanding and interpreting the focus are reviewed elsewhere, in the Review of Literature, Chapter II.
1.1.2. The choice of the problem

Students will need an equally west-centrically oriented education if they are to successfully address the needs and expectations required for them to function effectively in a Northern Territory environment which, while culturally diverse, operates as primarily west-centric (pp. 70-74). This study is not intended to challenge that assumption. However it does set out to highlight the value within that education process of encouraging intercultural communication as a means of affirming cultural diversity (pp. 31-33, 48, 53, 114-115).

There may be many reasons why introducing music to their students is avoided by primary school teachers. Perhaps teachers valued other knowledge over knowledge about indigenous Australian music constrained, for example, by a crowded timetable. Perhaps because it was 'alien' they simply found it repetitive and 'boring'. Perhaps they lacked confidence in their own ability to teach the subject. In terms then of implementing educational programs interculturally it is unlikely that these same teachers would want to navigate their students across a range of other often sensitive cultural understandings (Rizvi, 1994:55). Or perhaps I must simply acknowledge that non use of the resource need have had no sinister or racist overtones but was a consequence of any number of other variables.

So, at the same time, the study offers a series of contextualised strategies, an education 'framework' to support teachers in 'scaffolding' the development of their own music education programs. In this way teachers may draw the fabric of their lessons safely and competently from familiar resources, employing this research study's music teaching and learning strategies (pp. 94-98, 153-157).

The intention was not that this should be another anthropological or musicological scrutiny of 'other peoples' music. Rather it was anticipated that this study would encourage teachers to use methodologies about which they are often already expert in their own particular ways, to encourage urban children to learn, through music, how everyday things happen and are interpreted in an indigenous Australian setting. It was anticipated that middle and upper primary school students in west-centric urban settings might then want to learn more about and better
get to know and empathise with indigenous Australian people, particularly but not exclusively where these are their own peers.

In this study the series of strategies is tested as a vehicle for communicating understandings about Aboriginal Music and Dance interculturally to students in urban classrooms in Darwin and Palmerston, in the 'Top End' of Northern Territory of Australia. Because much current educational activity tends to impose west-centric learning on Aboriginal students, thus exposing them to west-centric world views, few west-centrically oriented students are expected to understand even superficially how Indigenous Australians view their world (pp. 69-75) (Beresford & Omaji, 1996; Harris, 1984, 1987, 1990; Rizvi, 1989). And, as Jones (1980:154) suggests of Aboriginal music, '
'(t)o understand (their) music it is necessary to know something of the Aborigine's traditional way of life - its social and religious structures and its expression in other art forms such as painting and the dance.'

This does not argue that a first time listener to 'alien' music need not enjoy the experience. In fact one of the strategies suggested in this research, that of 'first time view', supports this very contention (pp. 26, 94). Whether we are talking about the first movement of Beethoven's Fifth Symphony or the music for a Dolphin Dance in Arnhem Land, both may elicit an immediate emotional response from an audience unaware of their creators' intentions. However it does seem reasonable to assume, as Jones (1980) suggests, that with added musical and background insight, increasingly informed listeners should expect to have consequently enhanced emotional responses to musical events.

The advent of 'Indigenous Australian Studies' foci in schools (appendix C) begins to encourage urban students to learn about indigenous Australian world views, through curriculum content at least, if not through methodology. Nevertheless many students, often encouraged by their families, exemplified by incidents early in the implementation of this project, resist such learning (pp. 32-34, 132). This seems principally to be because they believe or 'know' they can get on with their lives without ever concerning themselves about their Indigenous Australian country folk.
While this may be a perfectly acceptable ethnocentric assumption, Dodson, together with colleagues from both Indigenous Australian and west-centric backgrounds, assume the position that Reconciliation cannot take place until such resistance within the 'west-centric' mainstream is overcome (Dodson, 1997:147).

Reconciliation (pp. 71, 74-75) is not formalised in the research design as an intended primary outcome of student participation in this research. Nevertheless increased tolerance and acceptance of Aboriginal world views recorded in the findings are bound to indicate student inclination towards a Reconciliation-oriented philosophical position.

Reconciliation has a peculiarly Australian context. The idea of a compact or treaty between indigenous and other Australians is an issue fraught with emotive and legal difficulties. 'Treaty' has many distasteful connotations for Indigenous Australians because of their subsequent disadvantage, initially at least, when treaties were made between colonisers and indigenous people in other formerly British nations, such as Canada and the United States and New Zealand.

Reconciliation is the hoped-for consequence of the formalising of the Council for Aboriginal Reconciliation Bill of 1991. Propitiating issues such as prejudice, malice, ignorance, disadvantage, guilt and contempt is intended to be a bipartisan task focussing on issues fundamental to Reconciliation. In 1997 a Reconciliation Convention was held to discuss eight key issues identified as 'land and sea', 'relationships', 'valuing cultures', 'histories', addressing disadvantage', '(incarceration) custody levels', 'a formal document', and 'destiny' (Council for Aboriginal Reconciliation, 1996:38-39).

1.1.3. Issues related to the inclusion of Aboriginal music in a west-centric education program

When I was employed in the Northern Territory Department of Education's Curriculum Advisory Support Unit (CASU) as Primary Schools Project Officer in 1993, I questioned teachers I worked with regarding their diffidence about teaching Aboriginal music to their classes. Among a variety of responses one common response was that it
was difficult finding safe, workable resources to support Aboriginal music in class.

A number of educational writers have presented materials to support indigenous Australian music studies in schools, including York (1995) who appears to incorporate Torres Strait Islander music as a vehicle for 'west-centric' performance and style and Hodge and Dunbar-Hall (1995) whose texts provide an opportunity for brief ethnomusicological examinations of Indigenous Australian music (pp. 48, 62, 66).

The notable pioneer of early studies of indigenous Australian music, Dr. Alice M. Moyle, has had well presented resources available to schools since the late 1960's. The traditional 'owners' of the material contained in this package have given permission for its use outside traditional settings, rendering it 'culturally safe'. Nevertheless, possibly for reasons I have already alluded to in the previous section (see I.1.2.), or for other perhaps obscure reasons, when these are placed in school resource centres they rarely transfer from there to classrooms.

This was confirmed for me after the CASU librarian, in mid 1993, ordered Moyle's resource package, *Music and Dance in Traditional Indigenous Australian Culture* (Moyle, 1991). This package comprised a video demonstrating dances explained in the accompanying text, two audio cassettes, a teacher's and a student's resource book. Because it appeared user-friendly I had immediately reviewed and recommended it to teachers across the Territory. Despite this the librarian stated it had not left the shelf between that time and 1997.

In 1997 as I began planning the teachers' resource manual to accompany this current study I was aware that there was a need for the compilers of related resources to have been given permission by the original owners if material contained therein was to be shared with students in west-centric classrooms. From my evaluation Moyle's resource fulfilled this requisite.

Indigenous Australian music, especially more traditional forms, may seem to the uninformed ear to have little in common with music familiar to other listeners. And, while it is generally not too difficult to introduce
the music of many peoples to west-centric settings with only a limited danger of offending, the embedment of Aboriginal music in the indigenous Australian world view carries risks in relation to rituals, secret and other 'business' Aboriginal people might be unprepared or unable to share with outsiders (pp. 68-69).

Such risks can be minimised by checking with informed indigenous Australian people, people who have knowledge along with authority which qualifies them to speak on behalf of others who share their specific worldview. However my own experience working with classroom teachers in west-centric settings both in the Northern Territory and nationally suggests to me that many feel nervous about teaching in an area they may view as fraught with the risks described. Some of this fear may have translated into current myths and misinformation about the paucity of resources which justify ignoring indigenous Australian musical studies in the mainstream.

As one intention of this project was to trial resource materials such as Moyle's to evaluate their effectiveness as classroom resources for this focus, it may also be possible to establish why resources are not being used.

I.2. Specific background to the problem
I.2.1. Developing a music-specific teaching and learning model

Over a period of years, working as a music educator across diverse cultural settings internationally I have learnt, sometimes formally but more frequently informally, by observation, by questioning and by trial and error, that some of the ways I have employed in teaching music interculturally worked more effectively than others.

This current study provided me with the opportunity to organise, refine and rationalise this experience. The series of teaching and learning strategies which is trialed in this research is one outcome of my own reflections on effective music teaching practices I have been privileged to observe and then to re-apply over the years in classrooms in the Northern Territory and in schools overseas when I worked as teacher
and adviser particularly in a number of so-called 'developed' and 'developing' nations.

Applying what I assumed from my own experience to introducing apparently remote, alien Indigenous Australian world views to students in urban 'west-centric' settings through music, and then evaluating and assessing the effectiveness of the process offered a challenge which had regional appropriateness as a means to confirm or discredit my assumptions.

Then working as a teacher trainer 'mentor' alongside Aboriginal teacher graduates of the Northern Territory's Aboriginal College at Batchelor, I was introduced to 'Walking, Talking Texts,' (1995) an 'English as a Foreign Language' (EFL) literacy sequence developed by Fran Murray and teaching colleagues working in Nguiu on Bathurst Island, Northern Territory, Australia. The opportunity to work with this very practical text clarified my own thinking regarding the evolution of a learning model which I believed would satisfy the requirements of a series of music-specific teaching and learning strategies.

Effective teachers have consciously or unconsciously worked with 'learning models' since the notion of 'education' began and, no doubt, contemporary models, including this one have their roots in and are variants of the 'Do, Talk, Record' model described by a number of educational theorists including Kolb (1984). As long ago as 1916 John Dewey suggested that the most general features of the method of knowing

'... are the features of the reflective situation: Problem, collection and analysis of data, projection and elaboration of suggestions or ideas, experimental application and testing; the resulting conclusion or judgment' (Dewey, 1916:173).

Kolb (1984) too, has crystallised what many effective teachers in both 'west-centric' and other settings have practised, in a sequence which begins with 'concrete experience', then reflective observation', 'abstract conceptualisation and, as a fourth but not necessarily final stage of the sequence which can be re-entered at any point, 'active experimentation'.
Several models based on the 'do, talk, record' cycle, including the 'Geraldton' (English key learning area) (Figure 2) and 'Social Literacy' (Figure 3) are favoured across learning areas by Northern Territory teachers. The original Geraldton Model was developed by a group of English teachers in Geraldton in Western Australia and has undergone some modification in the Northern Territory, merging aspects of the widely preferred Social Literacy Model.

In the 'Geraldton Model' skills and concepts are taught through observation and experiences, opportunities to exercise the skills and
In the 'Geraldton Model' skills and concepts are taught through observation and exploration. Opportunities to exercise the skills and explore concepts follow, are refined and applied and reshaped to fit other 'real' settings and purposes, presented and evaluated. The shared 'reflection' which follows either confirms what is learnt or encourages modification through further exploration.

Grounded in Vygotsky's (1986) argument that children realise knowledge through teaching and learning as social process rather than as a means to deposit prescribed knowledge, Kalantzis & Cope (1987) developed the Social Literacy Model to provide balance between authoritarian notions of 'top-down' and progressivist education. Rigorously and methodically implemented, the model provides students with a way of thinking which in turn 'transforms' conceptual and language development, encouraging them to be increasingly socially critical (p. 84).

Figure 3 depicts the Social Literacy Planning Sequence through, in the left hand column, its six primary stages. What each of these entails is explained in the middle column as its 'purpose'. Types of assessment appropriate to each step are also suggested in italics. While a particular order is suggested here the process is intended to allow for stages to recur where a particular notion or concept might need investigative elaboration. The right hand column suggests the order in which teachers might plan and prepare a sequence of such focus lessons.

While the Social Literacy Planning Sequence has been adapted to that learning area by the addition of stimuli in the form of focus questions, and stages renamed 'consider', 'analyse', 'main idea' 'inquiry', 'think again' it remains grounded in the same 'do, talk, record' regime (p. 19).
### THE SOCIAL LITERACY PLANNING SEQUENCE

<table>
<thead>
<tr>
<th>Focus Question</th>
<th>Planning Order</th>
</tr>
</thead>
<tbody>
<tr>
<td>to start the learning sequence</td>
<td>2</td>
</tr>
<tr>
<td>for teachers to present input (visual, oral, written, audio-visual, guest speakers)</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Analysis</th>
<th>Planning Order</th>
</tr>
</thead>
<tbody>
<tr>
<td>for students to develop appropriate language and conceptual understandings through student/student and student/teacher discussions.</td>
<td>4 (in conjunction with inquiry tasks).</td>
</tr>
<tr>
<td>for teachers to model and jointly construct texts which students may later use.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Main idea</th>
<th>Planning Order</th>
</tr>
</thead>
<tbody>
<tr>
<td>Several Consider/Analysis steps may be necessary</td>
<td>1</td>
</tr>
<tr>
<td>to generalise about a concept</td>
<td></td>
</tr>
<tr>
<td>to answer the focus question.</td>
<td></td>
</tr>
<tr>
<td>to state a social education learning outcome</td>
<td></td>
</tr>
<tr>
<td>for students to individually investigate the validity of the Main Idea in a new context</td>
<td>4 (may occur earlier, eg Step 1, in an integrated curriculum)</td>
</tr>
<tr>
<td>students may work in small groups to create new, unfamiliar texts</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Inquiry</th>
<th>Planning Order</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summative assessment of written, oral, symbolic, visual products</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Think again</th>
<th>Planning Order</th>
</tr>
</thead>
<tbody>
<tr>
<td>for students to evaluate their own understandings</td>
<td>5</td>
</tr>
<tr>
<td>* informal discussions</td>
<td></td>
</tr>
<tr>
<td>Not assessable.</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 3: The Social Literacy model.**

The development of the series of music teaching and learning strategies whose trial forms the focus of field work for this research has in a sense been a 'communal' one, with changes to its structure happening by evolution and negotiation. The intention of this project was to encourage continuing refinements of those strategies to take place under scrutiny in a controlled setting.

While many other learning areas prioritise language as their medium of communication, music as a learning area needs a meld of both language and symbolic communication as the nexus between teacher and student (pp. 53-54). There are even learning settings in music where oral or written language need not be applied, where non-directed non-verbal non-written communication may be used instead.

For example I learnt to play gamelan with a teacher with whom I had no common spoken or written language. He spoke Indonesian in a regional Javanese dialect while I spoke and understood only English. Admittedly much of our shared teaching and learning was through demonstration and a well developed skills base, but I and others in the class found little
disadvantage in learning to play gamelan instruments with considerable competence in this way.

The issue here is not that it was necessary at any stage in this research for communication to take place between students who did not have a shared language base with their instructors. However there were times in rehearsals and performances where oral instructions were inappropriate and students were required to interpret non verbal communications between each other and their teachers as they presented music and dance.

It seemed too that what worked so specifically for communicating Aboriginal music and dance should also be applicable holistically to the intercultural communication of other musics. So I might equally have trialed the introduction of the music of any one of several other significant cultural entities such as the Greek Kalymnian or Darwin's Chinese communities or even Johann Sebastian Bach and the Baroque period in which he lived (pp. 57-60).

After all his music and stylistic period are as culturally distanced from many contemporary students in an historical sense as, say, those geographically of the Greek or Chinese communities.

The series of teaching and learning strategies employed in this current research was also undertaken when earlier I introduced Carl Orff's 'Carmina Burana' to Year Eight (twelve and thirteen year old) students in my own secondary school. Elsewhere I applied it to Indonesian music in support of Indonesian language and cultural learning in Northern Territory primary schools. This enabled me to utilise principles elucidated in Woods' (1990:59) right and left brain functioning.

Woods explained that while the left hemisphere of the brain specialised in 'verbal, logical and linear thinking', the right hemisphere specialised in holistic, visual and spatial perceptions. In addition the right brain appeared to represent feelings. In this way music, strongly located in right brain functioning, can be a powerful tool in support of other learning. Sung, the words of Indonesian songs are predominantly channelled through the right brain hemisphere, spoken they channel
through the left. There was a marked increase in students' language facility over simply saying new words, when new vocabulary was introduced both through spoken word and song, particularly when the latter were accompanied by rhythmic actions (pp. 97-98).

I.2.2. Purpose of the study
'Crystallising the exact nature of education is difficult. Partly because it manifests itself in so many forms and partly because its consequences traverse many domains, education's territory is not one which lends itself to exact cartography. Education is an irregular area of understanding'. (Symes, 1992:32)

Twenty five years earlier, in 1969, comparative educationalist Bereday echoed what continues to hold true, that educational research does not expect to find absolute solutions to educational problems. However, he continued, it could identify and address many by assessing programs, procedures, materials and collecting data about educational activities. Thus it might assist the charting and making of policy decisions and provide guidance for education innovation' in the 'development of a more adequate and valid theory about educational processes and the operations of educational enterprises' (Bereday, 1969:176).

The primary purposes of this study were to initiate and evaluate both the application and the appropriateness of the specific prescribed program of teaching and learning strategies. These strategies are referred to and described as a means of communicating contrasted musical world views interculturally (p. 48). In this research context evaluating the effectiveness of such a program depended first on the systematic collection and interpretation of data. These comprised the opinions offered by participating students and their teachers and the level of their engagement. It also depended on a related 'study of curriculum, objectives, materials, and tests or grading systems', a significant part of the definition of 'evaluation' offered by Richards et al (1985:98) (p. 42).

Regarding the suitability of these strategies for each setting, 'appropriateness', as a notion, has a number of implications here; whether they are applicable, hence 'application', whether they suit the level at which each cohort of students operates, and whether they match
related aspects of the national and Territory education 'Profiles' (pp. 155-162), described together with their matching 'Statements' (p. 32).

The intention of the research was that the application of the series of strategies would help to fulfil outcomes anticipated across a particular band (of attainment levels) appropriate to middle and upper primary school students in those 'Statements and Profiles'. As the series of teaching and learning strategies being trialed attempts to match the outcomes identified as indicators in these documents they are briefly described here. In the late 1980's state and Territory governments collaborated with the federal government of Australia to rationalise a national curriculum framework with a common set of goals for schooling and reporting of educational achievement. This collaboration culminated in the release of 'Statements and Profiles' intended for use nationally, streamlining the curriculum into eight identified key learning areas (Smith, 1996:25).

This research provides opportunities to investigate how well universal, west-centric and indigenous Australian concepts and notions related to music and dance in education may be communicated. In this way it matches the Northern Territory Board of Studies arts education outcomes from middle through upper primary (p. 161) which encourage discussion among students about art works from a variety of cultures.

Within this research design I have tried at all times to be sensitive to issues of cultural appropriateness, not simply in support of indigenous outcomes and understandings but in their application to 'mainstream' west-centric settings (pp. 67-69).

In the Northern Territory the Board of Studies directs each school to construe approved curricula as programs of study appropriate to the needs of that school (appendices C and D). Teachers are then expected to prepare their own programs within the frameworks of three plans, one long term, often in collaboration with other faculty or year level staff, the second medium term, and finally a day by day plan which represents a diary of the implementation of the medium term plan. The series of music teaching and learning strategies being trialled here is directed towards inclusion in a teacher's medium-term music plan.
Medium term plans gives flesh to the skeletons provided by long term planning and detail content, learning outcomes, work requirements which in turn provide teachers with indicators for assessing how each student's achievement matches learning outcomes (pp. 153-157).

I.2.3. The Profiles-based music-specific teaching and learning model
Like models previously alluded to the music teaching and learning model provided to support the Aboriginal music and dance focus was not intended to be rigidly adhered to but rather utilised to scaffold programming and sequencing lessons in a way that would encourage what Elliott described as 'education in music, about music, for music and by means of music' (Elliott, 1995:13) (pp. 60-61).

For example, while teachers were encouraged to consider the initial idea of a 'first-time' stimulus and 'feel' for a new performance experience, unencumbered by immediate analysis, they were not obliged to follow this. If they deemed the order of the modules and lessons in the research series of teaching and learning strategies inappropriate in terms of their own class or decided to repeat a stage they were free to do so. In fact only one teacher, referred to as Teacher D (p. 108), chose to take this option. The others stayed with the original format.

Informed by teaching and learning strategies described elsewhere in this thesis (pp. 20-23), by my own experiences and observations as a music educator and, to give the series of strategies credibility and relevance in the Northern Territory by matching outcomes identified in the Board of Studies Profiles (appendix D), I developed a music-specific teaching and learning sequence. Through fifteen discrete progressive stages this sequence encourages teachers and students to explore a particular theme in, about, for and by means of music. Then because each succession of three stages fits a particular notion or concept, stages are further grouped into five 'modules', 'View and Do', 'Re-create', 'Related Musical Events', 'Related Arts and Curricular Events' and 'Performance, Assessment and Evaluation' (pp. 94-98).
Each stage of the research model is a cyclical 'do, talk, record' minisequence (p. 19). After each I have identified, in upper case italics, those 'Strand Organisers' I believe most relevant to that stage's outcomes and work. In this way it should prove a relatively straightforward exercise for teachers to match teaching and learning experiences and achievement with specific outcomes indicators from within what the Profiles describe as 'Strand Organisers'. These are respectively 'Creating, making and presenting', 'Arts criticism and aesthetics', and 'Past and present contexts' (Curriculum Corporation a, 1994:3-4) (appendix D).

The national 'Statement' identifies four 'bands' of schooling, approximating for Band A lower primary, B upper primary, C lower secondary and for Band D upper secondary and post compulsory. It then prescribes, through its 'Profiles', 'Levels' which indicate individual student achievement rather than class levels. This is a distinction critical to understanding and using the profiles to evaluate a student's progress. Any one class level will comprise students with a wide range of achievements across levels and key learning areas.

For example a typical indicator for music might show that a student is operating at 'Level Three' in the Strand Organiser, 'Past and present contexts, because he or she 'discusses music from several cultures' (p. 163). The Profile further elaborates by giving examples of evidence which include when students, for example,

- Talk about the musical characteristics of song and instrumental works they are performing and associate some of these characteristics with a particular culture.
- Listen to and talk about the works of some Australian composers (Peter Sculthorpe's 'Kakadu', Don Burrows' 'Australia and all that Jazz', Ros Bandt's soundscapes).
- Aurally identify selected music as belonging to a culture or time (Aboriginal rock music, gypsy folk dance, Dixieland jazz). (Curriculum Corporation a, 1994:59)
Stages and directions for the series of teaching and learning strategies (Planner, appendix B, pp 153-157)
Each of the five three-step modules which follow comprises related strategies. These are designed to direct a specific aspect of a 'music curriculum journey' undertaken by teachers and students as they survey musical attributes of particular theme or focus. At each of the fifteen steps an explanation is given of what teachers and students need to do to implement current activities together with appropriate Strand Organisers as they appear in the Northern Territory Outcomes Profiles (Appendices C and D, pp. 158-165).

Module I. View and Do (pp. 94-95)
1. Enjoy, either as a listening or 'doing' exercise, the 'first-time' feel of a stimulus music event, live or recorded. Don't discuss it yet - simply enjoy its newness.
Strand Organiser: ARTS CRITICISM & AESTHETICS;

2. What other events (musical works) are you aware of which are in some way similar? 'Do' (perform or listen to) one that may be familiar;
Strand Organiser: ARTS CRITICISM & AESTHETICS; MAKING;

3. Revisit the first time event in #1. Discuss its 'first time feel' then and share these and your and the students' opinions about the event;
Strand Organiser: ARTS CRITICISM & AESTHETICS;

Module II. Re-create (pp. 95-96)
4. Begin to re-create the focus event or an event based on similar musical understandings, by learning to perform it (through skills exercises, activities etc.);
Strand Organiser: ARTS CRITICISM & AESTHETICS; MAKING;

5. Discuss ways in which this focus event is organised and prepare a 'map' showing, in whatever way you wish, where changes, highlights, musical elements and related attributes happen;
Strand Organisers: ARTS CRITICISM & AESTHETICS; MAKING;

6. Re-create other related musical works, learning them orally or from notation. (Which need not be staff notation);


Strand Organisers: ARTS CRITICISM & AESTHETICS; MAKING;

**Module III. Related Musical Events** (pp. 96-97)

7. Introduce related music and dance to re-create through rehearsal, with the music under study for a final performance;  
*Strand Organisers: PAST & PRESENT CONTEXTS; MAKING;*

8. Rehearse the accrued items and events learnt to date. Discuss and share ways of enhancing their performability and presentation to an audience;  
*Strand Organisers: PAST & PRESENT CONTEXTS; MAKING; ARTS CRITICISM & AESTHETICS;*

9. Communicate the events in a presentation to a familiar audience such as, for example, a 'dress rehearsal'. Continue refining. Begin preparing a balanced performance program;  
*Strand Organisers: ARTS CRITICISM & AESTHETICS; PRESENTING;*

**Module IV. Related Arts and Curricular Events** (pp. 97-98)

10. View and learn about related arts events. Give the works an historical, aesthetic inter-cultural and inter-cultural context by identifying features which indicate their relatedness;  
*Strand Organisers: PAST & PRESENT CONTEXTS; MAKING;*

11. Discuss how we, as individuals or as a class might create original works informed by knowledge and skills acquired through this unit of study. Begin doing this;  
*Strand Organisers: CREATING; MAKING;*

12. Re-present earlier learned items and arts events by adding to the elements of their preparation (eg instrumental parts to a song);  
*Strand Organisers: CREATING; MAKING;*
Module V. **Performance, Assessment and Evaluation** (p. 98)

13. Have the study continue to inform the creation of original musical works. What have we learnt about how music organises its elements to communicate feelings between composer and audience?
*Strand Organisers: CREATING; MAKING;*

14. Based on the focus and content of this unit view and discuss related arts events. Prepare & present a Visual & Performing Arts display of related arts to a wider, less familiar audience;
*Strand Organisers: PAST & PRESENT CONTEXTS. CREATING. PRESENTING;*

15. Critique and peer-assess both the process and the product. Brainstorm, then negotiate assessment and evaluation of students and the unit;
*Strand Organisers: ARTS CRITICISM & AESTHETICS; PRESENTING;*

*Finally in shared reflection with students the teacher asks: Where could we go to from here?*

**I.2.4. Objectives of the research**

The objectives listed here are intended outcomes of responses to the research questions. In the Northern Territory these should be helpful in supporting understandings of music and related arts interculturally:

- provide opportunities for teachers and their students to compare music with which they are familiar with other musics particularly but not exclusively indigenous Australian music;
- helping west-centrically oriented teachers to communicate indigenous Australian and other world views of music and dance through the designing and refining of appropriate teaching and learning strategies;
- shoring up teacher confidence through a better understanding of how music and dance function as attributes of world views;
- an appreciation of the strengths of indigenous Australian and other world cultures which might be identified their study;
- an increasingly enlightened and affirming perception of the way in which indigenous Australians view the world, particularly through music;
• indicating how far existing curriculum and resources support inclusivity and the intercultural communication of indigenous Australian music and dance to 'west-centric' educational settings;
• showing how applicable, appropriate and inclusive 'west-centric' music lessons are for students from other cultural backgrounds who may be represented significantly in many classrooms;
• providing opportunities for teachers to apply outcomes in the Northern Territory Board of Studies Curriculum Statements effectively, particularly those related to studies of minority cultures and Indigenous Australia, not only to planning music programs, but to planning across all key learning areas.
1.3. **Specific research questions**

The purpose of the research was to initiate and evaluate the application and appropriateness of a series of customised teaching and learning strategies. These strategies were created to communicate intercultural musical and related understandings. Each of three secondary research questions designed to facilitate this dealt with a particular domain of the primary research question which forms the title of this thesis. This is 'Evaluating the initiation, application and appropriateness of a series of customised teaching and learning strategies designed to communicate musical and related understandings interculturally'. These questions elicited responses from participant students and teachers and the subsequent findings were then collected as the research data and collated. Evaluation was carried out through a qualitative analysis of this data.

**I.3.1. Research question one (pp. 53-65)**

*How effectively can a series of customised teaching and learning strategies communicate musical skills and understandings between cultural settings?*

The prime consideration here was of how far the series of lessons enhanced the communication of Aboriginal musical understandings and related worldviews to students in west-centric settings. Other considerations, because the lessons were applied by 'west-centric' teachers in 'west-centric' classroom settings, were how far that application supported both 'west-centric' and indigenous Australian teaching philosophies and methodologies, and the extent of cultural and educational inclusivity engendered by the strategies.

**I.3.2. Research question two (pp. 65-69)**

*How effectively do existing and other resources support the series of customised teaching and learning strategies in communicating musical skills and understandings between cultural settings?*

Responding to a recognised need for commonality in educational outcomes nationally, manifested in the collaborative 'Statements' and 'Profiles' (1994), the Northern Territory Board of Studies is rewriting its curriculum documents across all learning areas (in 1997-1998). While references to inclusivity were recurrent in previous NT curriculum
documents they were often vague and non prescriptive. In the first draft of the Northern Territory Outcomes Profile (January, 1997) there are increased and sometimes almost prescriptive requirements to include indigenous culture across learning area studies. For example one strand (pp. 158-160) of the Studies of Society and Environment Profile is dedicated to 'Indigenous Perspectives' (appendix C), and Indigenous perspectives of arts are referred to in the Arts Profile (appendix C).

Among my imperatives in preparing the series of strategies was the matching of these to the draft Northern Territory Board of Studies Outcomes Profiles (Appendices three and four). The research should thus offer some solutions to the following questions:
1. Do teachers apply the outcomes statements in the application of outcomes related to studies of Indigenous Australia across all key learning areas?
2. How far do existing curriculum and resources support this, particularly in music education?

Also, with students from indigenous backgrounds significantly represented in all four classes selected for the study, the research offered opportunities to develop answers to the following questions;
1. How applicable, appropriate and inclusive were 'west-centric' music lessons for Indigenous Australian students
2. Did they benefit or did the process simply add to any current educational difficulties.

At the time of the study few Northern Territory teachers I interviewed had had an opportunity to view the then very new draft Northern Territory curriculum changes.

1.3.3. Research question three (pp. 69-75)
How well prepared are teachers to implement and students to work through this series of customised teaching and learning strategies in communicating musical skills and understandings between cultural settings?
This question anticipates that teachers need an awareness of similarities and differences between indigenous and west-centric ways of teaching and learning to carry through programs if they are to confidently, safely
and thus effectively communicate skills and understandings of indigenous Australian music and dance to their classes.

How effectively teachers have realised communication of skills and understandings through the application of the strategies should be indicated in a number of ways. The most evident of these will be in student breadth of experience in, responses to, recall of, recognition of qualities and strengths of Aboriginal 'ways-of-doing', and affirmative changes in attitude to indigenous Australian music and dance. In respect of this latter indicator, Malin (1997) says that for Reconciliation to succeed 'west-centric' attitudes will need to change (p. 16).

Many 'west-centric' students have little comprehension or experience of indigenous Australian settings, culture or world views. What positive experiences they do have may be negated by the behaviour of that minority of fringe dwellers who live in the inner city and appear very publicly to be the victims of substance (usually alcohol) abuse, reinforcing the chain that carries prejudice down through some 'west-centric' families.

As a consequence 'west-centric' children are often disdainful of learning about indigenous Australian culture, including music. Yet such experiences, while they may seem representative of urban experiences, generally do not reflect how the majority of indigenous Australians live, either in the 'mainstream' or in more traditional settings.

1.3.4. Assumptions
These research questions assume that, in the event an accommodating classroom environment is provided, outcomes are clearly elucidated, appropriate methodologies to support teaching and learning are applied, and an inclusive assessment and evaluation process is set in place, the effective intercultural communication of culturally specific musical understandings will take place.

A second assumption of the research is that implementation of the teaching learning strategies will be realised in a manner which reflects critical attributes and qualities of the disciplines it supports.
I.4. **Scope and delimitations of the study**

The findings reported in this thesis are qualitative, not quantitative in nature (pp. 81-83). Primarily the research was designed to explore the responses of students and their teachers both in classroom teaching and learning activities and in the review sessions which followed rather than to determine how many acted or responded in specific ways. Thus the findings are not designed to serve as the basis for statistical generalisations (Goldman & McDonald, 1987:174).

**Sample population and sampling method**

As a result of Darwin being a relatively small urban centre its schools are relatively few (pp. 50-51). From a small population base of teachers significant numbers are enrolled at the Northern Territory University as mature age students, qualifying or upgrading qualifications.

Consequently many are engaged in educational research projects for both minor and major study topics and schools are constantly requested to provide classes for research projects. Two of the four teachers I worked with had, within recent years been 'guinea pigs' with their current classes in such investigations. While this had some limited advantages in terms of experience it must also at least in a small way have affected the validity and reliability of the outcomes (p. 100).

This regular 'dipping into a small pool' of sample subjects also meant that the selection of subjects had, to a large extent, to be considerably less than random or representative. All four principals supported the study and, while insisting that my participant teachers and their classes volunteer their willingness to join in, also tended to favour my using particular staff regarded as having a degree of facility in teaching music.

Timetabling classes involved in the field work had to be matched with my consultancy visits as the Northern Territory Music in Schools Adviser, to a number of other classes and schools. Small as they were 'hiccups' such as the late entry of one school on the first day of the first week of the field work created real problems in this regard. However I determined to give precedence in terms of suitable times to schools involved in the field work over the others. In the end I was able to
prepare a reasonable if somewhat personally exhausting timetable for both groups of schools across the five-week period (Also pp. 36-37).

**Time**
Contrasted perceptions of time seemed bound to have some impact on the study. Hall (1976) compares and contrasts world views of time at two extremes, that of collectivist cultures, such as indigenous Australian, where time, ascribed the title 'P time,' requires involvement but not adherence and is viewed as a point rather than a line. This point is held to be sacred but the 'journey' to it is not. Thus for indigenous Australians the past is significantly present. In cultures which idealise the individual, such as 'west-centric' Australian society, time is ascribed the title 'M time,' is perceived as linear, may be 'wasted,' controlled and processed.

**Time in schools**
Contemporary primary school teachers have seemingly endless obligations to their students and the four participating teachers were no exception. We had briefly discussed the possibility of making the practical stage of the study longer, of up to perhaps ten weeks in duration. All four teachers assured me this would be impossible, with both intra and extra curricular commitments difficult enough to navigate around for the five weeks. As it was, with schools and classrooms such volatile areas to work in, we frequently had to work around other events and activities either by rescheduling times or locations. While teachers and their students proved adaptable and flexible these inconsistencies nevertheless impacted on the effectiveness of some sessions.

Not only was the operation of the project always subject to constraints of the timetables and the challenges of time slots in schools, but a variety of foreseen and unforeseen circumstances mitigated against running an uninterrupted or regular series of five lessons and reviews across school. These included swimming programs which, because Darwin schools have limited access to pools, had to be very tightly scheduled. This regularly compromised other programs. They also included intercom announcements of coming events such as performances across schools by Musica Viva's 'Mara!', fund-raisers through, for example, sales from 'Glowies' and the discussions which consequently ensued. The taking of
lunch orders and money frequently interrupted operations within two of the classes.

Three schools held 'Walkathons' as fund-raisers and on two occasions these led to our having to re-schedule lessons. In School D the Religious Instruction program meant that Class D had to vacate the General Purpose room for two consecutive weeks. Music lessons were then conducted in the open covered assembly area where echo made teaching, music making and keeping the students pro-active and cooperative very difficult, particularly considering that Teacher D was given a two hour time slot for release time for the class.

Sometimes, depending on the flexibility of teachers regarding timetable slots, it was possible to re-route lessons to cope, such as changing the setting or the time. However such changes might mean sacrificing some activity because of the unavailability of equipment such as video playback. This was not necessarily a bad thing. When her video player wasn't available Teacher B read the script instead, presenting the information more effectively and with more impact than the original video.

On other occasions teachers and their classes simply ran out of time and were overtaken either by lesson changes or the school bell.

As both Music and Indonesian Specialist Teacher C had a very tight schedule of classes and frequently had to leave a few moments before the lessons had been completed. In those instances I or the Aboriginal Education Officer frequently tidied and rounded the session off. At the other extreme Class A was often slow to arrive and to settle. On one occasion the students had to be 'rounded up' from outside where a number were found flying paper aeroplanes.

The timing of some events presented pluses and minuses. For example 'National Aboriginal and Islanders Demonstrating Our Culture' (NAIDOC) Week strongly supported the outcomes of the research. However it was perhaps one or two weeks too early for classes to present polished performances of their arts items. On the other hand
the performances by the regional Aboriginal theatre, 'Tagira' happened with almost perfect timing at the conclusion of the project.

**Research time**

The Doctor of Teaching post-graduate award program of the Northern Territory University is an integrated three years of study culminating in this, a one-year research thesis. Across the preceding two years, prior to presentation of this thesis for examination, each candidate will have completed supporting units of course work including Research Methods with, if they choose, independent graduate options. Then, in the lead up to and preparation of the thesis, a Seminar must be presented, a Major Field Examination of related literature undertaken, the Research Proposal developed, and this subsequently defended orally before a panel of peers.

I undertook the final year's thesis component of this doctorate between two separate consecutive semesters of study. The first of these I completed as the generally practical application of the research, that is setting up procedure, preparing resources and materials for the five week field study, and subsequently collating and transcribing the data. In the meantime I continued in my work as Music in Schools Adviser during this period which caused no conflict of interest as I was able to marry both towards a common end. The product of this study is perceived as of critical importance to the work I carry out in schools.

In the second semester of the study I was fortunate enough to be granted a scholarship to complete that semester's work. Thus this thesis is regarded as the product of a single full year of study.
1.5. A summary of this chapter

In the preceding chapter aspects, issues and concerns and constraints of the research were introduced. First I considered reasons why west-centric music education tended only to incorporate west-centric methodologies and attributes of other cultural music in support west-centric music education outcomes, despite the culturally diverse nature of the Northern Territory. Other concerns were with reasons why music may be neglected by some generalist teachers, likewise when it is included, the often purposeless and piecemeal planning of music education programs is evident. I then suggested that this research might provide a series of strategies to address these issues and concerns musicians and other performing artists in the region had in the maintenance of the integrity of their own cultural traditions through the intercultural communication of music in education (pp. 10-14).

I asserted the educational rather than ethnomusicological intent of this research. Reasons for an Indigenous Australians music focus were outlined, with discussion of Reconciliation as an Australian construct. Discussion followed of protocol and interpretation issues in introducing students in west-centric classrooms to Indigenous Australian music and dance and of the need to check doubtful areas with informed Indigenous Australian people (pp. 14-16).

The relevance of my own experiences teaching music in culturally diverse settings was related to the research focus, particularly in my observations over the years of often exemplary teaching practices across cultural settings. My interest then and now was and is in how teachers structure lessons, particularly when this is informed by Dewey's theories about teaching process, the 'do, talk, record' paradigm and other learning cycles. This has led to the consensual evolution of the music-specific teaching and learning strategies which I use, together with an Indigenous Australian focus as the vehicle for field work in this research (pp. 17-23).

Brief reference is made to right-left brain function and creativity in discussion matching the spiral of learning to national and territory curriculum outcomes 'Creating, making and presenting,' 'Arts criticism and aesthetics', and 'Past and present contexts'. An explanation is
outlined of the part the Board of Studies plays in translating national curriculum outcomes to Northern Territory educational settings. Then the 'modules' which mark five significant stages in the progression of the music teaching and learning strategies are described as 'View and Do', 'Re-create', 'Related Musical Events', 'Related Arts and Curricular Events' and 'Performance, Assessment and Evaluation'. This research is concerned with evaluating the worth of that music-specific teaching and learning strategies in communicating music as a significant aspect of cultural education (pp. 23-31).

The three research questions are introduced, the first concerning the effectiveness of the strategies in intercultural communication of musical attributes, the second support of existing resources and curriculum documents, and the third related to the preparedness of teachers to implement the strategies. Implementation of the strategies assumes that classroom environments will be accommodating and that critical attributes and qualities of the key learning area will be preserved. Finally I reiterate that the qualitative rather than quantitative nature of the research denies statistical outcomes (pp. 31-38).

In the chapter which now follows I deal with the pertinent literature review.
Chapter II - A review of literature

Evaluating music specific teaching and learning strategies
Chapter II - A review of literature

II. Organisation of the present chapter - overview
Firstly in this chapter an operational definition is provided for the title of the project. This makes particular reference to value as a component of evaluation. Education is discussed in the contexts of collectivism and individualism, contrasting indigenous and west-centric worldviews.

Next concepts, key terms and phrases are introduced and explained, pertaining to cultural and related issues as they appear throughout the thesis. The difficult issue is declared of finding appropriate and affirming generic titles for the two significant groups of people involved, Indigenous Australians or Aboriginal peoples contrasted with 'West-centric' or 'mainstream' people. Intercultural communication is also explained.

Then follows, in a general review of the broad field, an historical background to the study which includes a brief survey of the origins of Northern Territorians, a demography of the subject populations and further demographic observations about Indigenous Australians appropriate to the research.

The research questions are assigned a specific review relative to each. This involves relative to the literature, for research question one, discussion of music and the arts and music teaching and learning music. Arguments follow for and against art as aesthetic experience and west-centric music education globally, nationally and in the 'Top End' (p. 64). The literature is next reviewed regarding research question two, for available resources in the forms of texts and audio visual aids, didjeridus, yidaki and clap sticks.

Research question three examines education in different contexts including Indigenous Australian settings, west-centric education, 'both-ways' education and the exclusivity of west-centric education. Reference is then made, through the literature, to expectations west-centric and indigenous Australian communities may have of music in education.
Conclusions related to the research drawn from the literature lead to a brief summary of the chapter.

II.1. Definitions

II.1.1. An operational definition of the title of the thesis

'Evaluating the initiation, application and appropriateness of a series of customised teaching and learning strategies designed to communicate musical and related understandings interculturally.'

Evaluation

Generally the literature concedes that evaluation entails value judgement- or decision-making processes arrived at through the qualitative or quantitative collection, comparison and transformation of information or data specific to a particular context (Cooley and Lohnes, 1976:3; Richards et al, 1985:98; Beare et al, 1989:148) (p. 24). Here value may be regarded as either what is felt towards or implicit in an object or idea, hence something's value may not be measured scientifically but ascertained by specific awareness. Wolf (1987) adds that the success of evaluation processes in research depends on their applicability to policy making. House (1980) and Lynch (1983:15) agree that evaluation is also concerned with standards, that local knowledge can only be evaluated against something with wider validity.

Barna's contention that across cultures people have a tendency to evaluate, to make value judgements about others' behaviours comprehended only in terms of their own world views is a concept germane to the research. 'Each person’s culture or way of life', she says, 'always seems right, proper and natural' (Barna, 1994:341-342) (p. 44). Taylor (1992) adds that such judgements are not about being 'right or wrong' but rather expressions of like and dislike in our decisions to endorse or reject another culture. Taylor invokes Gadamer's 'fusion of horizon', in developing 'new vocabularies of comparison' and through increased intercultural experience to assist valid judgements across cultural divides (Gadamer, 1960).
Collectivist and individualist societies

Many cultures have world views which contrast with those of the west-centric (p. 49). Samovar & Porter (1994) propose a continuum whose extremes are 'collectivist' and 'individualist' societies. At the first members are expected to function as integral parts of a greater society; individualism is frowned on and achievement is viewed as collective achievement. At the other, the individual is encouraged to pursue autonomy and take primary responsibility for his or her own achievements and destiny. It is common for individuals to be recognised as the single sources of great achievement.

Many existing societies are located across this collectivist-individualist continuum, a mixture of both but with one predominating. Each society's view of values such as freedom of choice will be coloured by the individual's sense of self-concept within his or her culture (Markus and Kitayama, 1991; Taylor, 1992), but location on the continuum need not adversely affect democratic process, assuming this operates within that cultural community, in the sense of equity, as a genuinely collective approach to the rights and the responsibilities of individuals (Phillips, 1995:290).

Zimmerman (1997:20) asks whether equity (pp. 73, 79) should be considered in a dichotomy with excellence. She considers Smith and Traver's (1983) definition of equity as a desire for justice, fairness, even mercy and excellence as 'the desire to achieve the highest degree of human perfection'. Only when advantages are available to all, she concludes, can democracy be assured. For Evans and King (1994) 'excellence occurs when complex, advanced learning is demanded.'

Education in collectivism and individualism contexts

While indigenous Australians appear generally to defer to the notion of collective achievement west-centric Australian society tends to extol the individual, even if it is in a sense 'collectivist' within the current global economy (p. 72).
This glorification of the individual tends to distance learner and processes of learning from what is to be learned about. In this way objectivity is prioritised over worldliness, subjectivity and even humanity. On the other hand predominantly collectivist societies, like those operating in many Aboriginal settings, tend more to the view what needs to be learned is best learnt by the immersion of learners in learning, a notion exemplified in current philosophy applied to E.S.L. (English as a Second Language) teaching and in Dodson's 'I learn about the land because I am the land';

'We have grown the land up. We are dancing, singing and painting for the land. We are celebrating the land. Removed from our lands, we are literally removed from ourselves' (Dodson, 1997:41).

For Indigenous Australian immersion in education means learning by observation, imitation, doing, trial and error, and of context-specific skills. Traditionally too education is 'person', not 'information' oriented (Ngurruwuruhthun, 1980; Harris, 1990b) (pp. 69-70).

11.1.2. Cultural issues pertinent to the study

One of the most compelling reasons for including music in the arts as a significant area of learning in the school curriculum is its role in reflecting and transmitting cultural knowledge. It is essential then that 'culture' should be effectively defined (pp. 53, 57).

Ribeau, Baldwin & Hecht, (1994) offer a succinct global definition of culture as consisting of the shared cognitive material items forging a group's identity. Almaney & Alwan (1982) identify the attributes of culture as its artifacts, concepts and behaviours. They illustrate this with money as an example, where money is the artifact, its value (p. 42) a concept and saving and spending it behaviours. Parkin (1997) says that we select our cultural behaviours from a limited number available as these are developed in social, political and institutional contexts.

'Culture is a complex, abstract and pervasive matrix of social elements which functions as an all-encompassing form or pattern for living by laying out a predictable world in which an individual is firmly oriented. Culture enables us to make sense of our surroundings, aiding in the transition from the womb to this new life.' (Samovar & Porter, 1994:11)
Culture, they continue, is learned, not innate, transmissible, selective and ethnocentric. Culture may be defined as 'the deposit of knowledge, experience, beliefs, values (p. 42), attitudes, meanings, hierarchies, religion, notions of time (p. 35), roles (p. 68), spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving' (Samovar & Porter, 1994:11).

Samovar & Porter also contrast cultural values between 'west-centric' and other settings which impact on interpersonal bonding as self versus group concepts (pp. 42-43), doing versus being, equality versus inequality, formality versus informality, uncertainty contrasted with certainty, and acceptance based on common interest against acceptance of the whole person. However Eckerman (1994) affirms, as does Barna, cited earlier (p. 42), that, despite a tendency for people to do so, cultures cannot be measured against one another (p. 57).

John Lechte (1994:72) explains it thus;
'...when all the data are at hand, there is no basis upon which one could draw up a hierarchy of societies - whether this be in terms of scientific progress, or in terms of cultural evolution. Rather every society or culture exhibits features that are present in a greater or lesser degree in other societies, or in other cultures.'

Harris further describes culture as the 'tangible aspects, material objects, language, music, history art and ideas, world view, style and doing things, (ways of viewing) humour, of behaving and believing, the meanings of different parts of life, forms of authority. And part of culture is the 'right' context in which all these elements have an authentic function' (Harris, 1990b:134).

While other definitions have relevance and will be employed where they are congruous with the context of this study, this latter definition is probably the most appropriate to this research. I should, nonetheless heed Western's (1985) cautionary note that academic views of culture may fail to capture lived reality as a form of culture practice where people do not act because they think but they think because they want to act.
Ellis (1985) suggests that the tribal capacity to incorporate allows indigenous Australians to adapt appropriate 'west-centric' ideas. Malm (1977) describes this as establishing new areas of cultural tolerance. Berndt & Berndt (1992) further affirm that cultural exchange in traditional society through song and dance supports ongoing cultural and material exchange. Similarly improved 'west-centric' teacher knowledge of skin and kin supports a better understanding of concerns such as teasing, a common feature of indigenous children's social intercourse (Harris, 1984). So, according to Enoch (1993), arts education, of which music is one form, is not only maintenance but also cultural cross-learning (p. 71) where 'musicking and musical works are powerful ways of capturing and delineating the character of a culture' (Elliott, 1995:197).

Malin (1997) observes that nothing will change or improve until 'west-centric' attitudes change. The reverse also must be just as true and compelling. Bullivant (1987) warns that education is not on its own, a solution to inequitable power relations. Barlow (1987) adds that introducing indigenous Australian Studies in 'west-centric' classrooms carries risks (p. 12) and needs to be thorough, considering indigenous sensitivities.

II.1.3. Indigenous Australians and Aboriginal peoples
Finding a single word acceptable to and embracing Indigenous Australians nationally may well be impossible, given the many languages, the diversity and local uniqueness of communities of and individual indigenous Australians across the continent. This is manifested in names such as 'Koori' (p. 66), 'Murri', 'Nunga', 'Pallawah', 'Wyba', 'Nyungar', and, in Northeast Arnhem Land, 'Yolngu', identifying titles which indigenous Australians give themselves region by region. (Collard, 1996). Harris (1990a:xiv) agrees, justifying his 'admittedly unsatisfactory' applications of 'remote', 'traditionally oriented' and 'urban' respectively to Aborigines by saying that no satisfactory inclusive terms are applicable nationally.
Batchelor College's periodical, 'Ngoonjook' asks that its contributors avoid titles (including abbreviations) which may give offence to 'Aboriginal, Torres Strait Island or non-Indigenous peoples' (p. 134) and lists terms it believes acceptable, noting capitals before titles, as 'Aborigine or Aboriginal person as the noun', and 'Aboriginal peoples and Torres Strait Islanders or Aboriginal and Torres Strait Islander peoples for a collective description instead of Aborigines'.

Expressions such as 'the Aborigines' or 'the Aboriginal culture' suggest 'a single group of Aborigines or a single Aboriginal culture' where the plural 'cultures' is thus appropriate (Morgan, 1997:118).

As no Torres Strait Islander material is trialed in this study I will use either the terms 'Aboriginal peoples' or 'Indigenous Australians' unless the context calls for an alternative descriptor.

**II.1.4. Traditional**

For society to survive 'its culture must be transmitted to each new generation' [Bullivant, 1983:9] (pp. 44-45). 'Traditional' refers to that which has been transmitted or 'handed down', usually in a direct oral, non-literate way, not to be equated with 'primitiveness', which implies notions of old-fashionedness, non progressiveness, even primitiveness. As Levi-Strauss says

'I see no reason why mankind should have waited until recent times to produce minds of the calibre of a Plato or an Einstein. Already over two or three hundred thousand years ago, there were probably men of similar capacity, who were of course not applying their intelligence to the solution of the same problems as these more recent thinkers.' (Levi-Strauss, 1968:351)

Thus the traditional aspects of any societies should never be perceived as static as all are in a state of constant change.

**II.1.5. 'West-centric' and 'mainstream'**

I have had a similar difficulty in searching for a term or word more appropriate than 'mainstream' to embrace the world views and activities of Australians other than those of indigenous Australians living in neo-traditional settings. In fact the 'mainstream' in the Northern Territory at
least may be a myth, unless it is a conglomerate of all others who live here. Because as well as Anglo and Irish Australians it also comprises Chinese (initially Darwin's most significant exotic population), Greek (particularly Kalymnians), Malaysian, Timorese, ex-patriate New Zealanders and many other significant communities (pp 49-50).

Consequently finding a word which neither denigrates nor reifies 'western' or 'mainstream' culture seems an impossibility. This difficulty is as much with the connotations of 'other than' in the sense of 'you versus us', as with the perceived value or worth of either. For, as Kessler (1995:504) claims, that sense of 'other' must be a consequence of the pronouncer claiming cultural centrality. Nevertheless, recognising that they are less than satisfactory, I have chosen to use the terms 'west-centric' or 'living in west-centric settings' and sometimes 'urban' (particularly to contrast Darwin and Palmerston schools with 'remote' schools) throughout the text.

II.1.6. Intercultural communication
Malin (1997) explains that cultural difference theory focuses on communication patterns and learning contexts. Effecting appropriate strategies in multicultural classroom settings will require teachers to have at least a fundamental understanding of the dynamics of intercultural communication which Samovar & Porter (1994) describe as dynamic transactional behaviour affecting process and eliciting response.

II.2. General review of the broad field
II.2.1 Historical background
In Australia a variety of recent resources have been made available in support of teaching Aboriginal music and dance in schools. These include those of York (1995) in northern Queensland (a Torres Strait Islander focus), Hodge & Dunbar-Hall (1995) (multi-cultural music texts which feature some general indigenous Australian music resources, (p. 66), Ellis (1985) and Moyle (1991) (p. 65), (indigenous Australian music education resource materials), Crowe (1991), (multicultural music and dance resources for schools) and Kartomi (1988;1990), (indigenous Australian musical resources for schools.)
11.2.2. A demography of the research community

The Northern Territory is composed of a culturally diverse population, from Darwin, in the more populated 'Top End' through its more remote regions, whose indigenous Australians represent a very large number of individual cultural communities or 'nations'. Whether the Northern Territory can be described as truly 'multicultural' is a moot point (p. 10).

Kalantsis and Cope (1988) describe three criteria which must be satisfied for a society to be multicultural and ensure the co-existence of individuals and groups diverse by virtue of their political, ethnic, religious or economic backgrounds, or their age. The assumptions underlying this model of multiculturalism suggest that the society must be culturally diverse, its members must have equitable access to all its opportunities including equitable opportunities for exchange between its members, and it must actively embrace an ideal of cultural pluralism. In the context of this research many minority groups' experiences of the failure of west-centric education to come up with an anticipated upward-mobility lead to the disillusionment that causes the ongoing failure of many of their children in school (Bullivant, 1987).

In this section a brief analysis is given of the origins of Australians both nationally, and locally in the Northern Territory. Two collective cultural communities, determined by the framework of this study here as 'west-centric' and 'indigenous' Australian, are portrayed historically and in the light of their music and their expectations and experiences of music.

The foci of this study are participant teacher and student views and opinions in evaluating the effectiveness of the implementation of a series of music specific teaching and learning strategies. Consequently little detail is offered of the fundamentals of the music systems themselves as they provide the structure for either group's conceptualisation of its music. In the case of the minority culture indigenous communities whose dance and music is presented to students and teachers in west-centric educational settings for the purposes of the study, aspects which impact on this delivery are accounted for in the text (pp. 61-62).
The complexity of the relationships of Aboriginal communities with the mainstream justifies a more detailed account of each Aboriginal community than that offered for the latter (p. 42). Consequently only a brief summary is given of mainstream music and music education, of its cultural and educational control, and of its impact on indigenous Australian music.

II.2.3. The origins of Northern Territorians
A comparison of national and Northern Territory figures for the most recent census (1996) reveals the following:

- A little over a quarter (26.5%) of the Northern Territory's population identifies itself as Aboriginal or Torres Strait Islander (A significant part of this quarter would be of Aboriginal persons) whereas nationally only 2% (1.98%) percent of the population identifies itself as Aboriginal and/or Torres Strait Islander.
- Figures for people claiming British ancestry and birth are considerably lower for the Northern Territory than they are nationally. While many New Zealanders have British ancestry, there is evidence that a large number of New Zealanders in the Northern Territory are Maori.
- People of European ancestry (other than British) are proportionately fewer in the Northern Territory than they are nationally although well represented by certain ethno-cultural organisations in the larger centres.
- The Northern Territory figures for people of Asian origin are a little higher than the national figures. There are indications however that these figures are proportionately higher within specific areas of the NT and within the larger communities (McLennan, 1997).

II.2.4. A brief demography of the subject populations
As schools in and near Darwin are utilised in this study figures relating to their populations were helpful. For Darwin (including Palmerston, Belyuen, Coomalie and Litchfield) the 1996 census indicates that only 8992 people identified as Indigenous, to 85947 as non-Indigenous while a further 5404 of a total of 100343 people not identified as either (McLennan, 1997:64). So, while roughly a quarter of the population
Territory-wide identifies as Indigenous Australian, the figures for Darwin and Palmerston identify only a little over one tenth of its population.

23.2% or 17914 of Darwin's resident population was born overseas. Of that 4,675 (26.1%) were born in the United Kingdom and a similar number, 4,462 (24%) in South East Asia. School D's community has the largest percentage born overseas while School B's is relatively low. School C's ranked at less than 18% and School A at between 22 and 25%. However it should be noted that this school drew significantly from two quite distinct communities, one military and the other indigenous (Black,1997:13).

Across the four school communities the proportion of Aboriginal and Torres Strait Islanders to non Indigenous people ranged from, in School C, 4 to 11% (depending on which suburb or area was considered, through 4 to 16% for School D, to 4% to greater than 16% for Schools A and B. However these latter two school communities draw from several suburbs each ranging from predominantly Indigenous to predominantly non Indigenous (Black,1997:17).

Communities of both Schools A and B recorded significant numbers of low income (in excess of 28%), single parent (<22%) and unemployed.
providers (>14%) families. Of the school communities only School C's rated in a higher income category, ie >30% (Black,1997:22-27).

II.2.5. Indigenous Australians

Some Aboriginal people express concern that Aboriginality, as a concept of identity, is misrepresented when, for example, non Aboriginal people may hold that 'authentic Aboriginality' depends on how much 'Aboriginal blood' a person has 'flowing through their veins'. Indigenous Australian people are a diverse people who themselves consider that they belong to many 'countries'. These equate with their clans, totemic or language groups, with often significant differences in lifestyle, particularly contemporaneously. In fact Kartomi (1988:13) says that at the time of the first European settlement in Australia there were some six hundred different tribal groups of Aborigines across the Australia continent. Perhaps the one genuinely authentic unifying factor for Aboriginal people everywhere is their 'kindredness' across the continent in sharing 'sets of understandings that make them feel at home with one another' (Dudgeon & Oxenham,1990:15).

Proportionately more Aboriginal people in the Northern Territory live in traditionally oriented environments than elsewhere in Australia. At one end of a continuum of 'traditional orientation' are communities such as Bagot in Darwin. These may be established within a west-centric urban setting, where easy access to the mainstream means 'traditionally oriented' must have an arguably marginal context.

At the other extreme of the continuum are remote family 'out-stations' in 'homeland' areas such as Gochan Jiny-jirra or Gamardi in Arnhem Land, dependent on the distant 'hub' community of Maningrida for mainstream supplies which their members may selectively accept or reject. The 'Homeland Movement' of which these are manifestations ensures that these Indigenous Australians are able to maintain traditional relationships with the land, empowered to affirm their own world views with minimal west-centric intrusion (Coombs,1994:24; Berndt & Berndt,1992:502).
Harris (1990:21) argues that the Aboriginal world view, ethos, and consequent life styles are almost exclusively incompatible with those of the non Aboriginal population of the Northern Territory (pp. 42, 49). Even in the late '90's Aboriginal and non Aboriginal people generally have little more than superficial social intercourse or mutual understanding, beyond the view of each that the other is a delinquent version of itself (Harris,1990a:21; Harris,1990b:129).

II.3. **Specific review relative to each research question**

II.3.1. *How effectively can a series of customised teaching and learning strategies communicate musical skills and understandings between cultural settings?* (p. 31)

**Music and the arts**

Differing perceptions of what is 'art', as it embraces the performing and visual 'arts', and what is 'music' need considering in this study where music and dance are communicated from one cultural setting to another. Davies (1991), an aesthetic philosopher, examines west-centric and related definitions of art through the history of Western thought, citing Plato's view of art as imitation and representation, of the poet Wordsworth's as emotion recollected in tranquillity, Tolstoy of art as the expression of emotion, of Kant as interplay of forms, of Bell and Fry as significant form, and of his contemporary Langer as iconic symbolic forms of feelings. Subsequently he sets out arguments for there being no single comprehensive definition of west-centric art. Ellis (1985) on the other hand, views arts as a more global phenomenon (p. 56).

Seeking a definition acceptable to all cultural partners the Australian Federal Government's Office of Multicultural Affairs (1989:141) defined Multicultural Art as

'artistic achievement which fosters the retention of traditional art and craft skills and ideas, increases intercultural understanding, and contributes to the development of a uniquely Australian expression of culture.'
Onus (1990) suggests that creativity in arts transcends language barriers and sees this as closely paralleled in indigenous Australia. Berndt & Berndt, (1992) note that indigenous Australian arts are integral to lifelong learning (pp. 56, 62).

I have reservations about attempting to define something as nebulous or variable as music and particularly with definitions which attempt to embrace ethnocentric element-based concepts such as 'rhythm', 'melody', 'harmony', 'metre' and 'colour', or that of Goodman (1968) which requires that the performance of a musical work follow notation (pp. 62-63). However Goodman's suggestion that we ask 'when is art' rather than 'what is art' is resonant with universal perceptions of music; that defining music should be less pre-occupied with what music 'is' than what music 'does'. 'Music structures feeling but also impregnates structure with feeling. It is a merging of subjectivity with objectivity' (Swanwick, 1979:112).

Potentially conflicting meanings for music in this research may have been addressed by Malm's (1977:4) contrasting an intercultural with a universal definition. In the first he suggested that a 'sonic event' might be recognised as music because carriers of the culture (pp. 44-46) called it music. In the second he suggested that the attributes of 'any sonic event' were open to analysis and consideration as emotional, aesthetic and functional qualities of communication. Further, Nettl (1980:4) considered that ethnomusicology, the field of research Moyle for example employed to derive material for her text on Aboriginal music and dance, had two concerns. One was that no matter whether members themselves defined or analysed it all cultural communities have music, and the second was to be receptive to all these communities.

I believe music education should highlight as a common cultural attribute the unity on which musical form depends and which it subsequently communicates. Storr (1993) asserts, in support of the cohesive qualities of music:

'A culturally agreed upon pattern of rhythm and melody, ie. a song, that is sung together, provides a shared form of emotion that, at least during
the course of the song, carries along the participants so that they experience their bodies responding emotionally in very similar ways.'

Davies adds that the way in which music moves 'is invested with humanity not merely because music is created and performed by humans but because it provides a sense of unity and purpose' (Davies, 1994: 229).

Langer's description in 1942, of this property of music to communicate emotion as 'unconsummated symbols' not attributed to specific feelings, continues to have relevance at the end of the millennium, acknowledging as it does, that a single musical phrase may communicate contrasted emotions when it is performed in different historical or cultural contexts (Sharpe, 1995) (p. 12).

For example, on first hearing the opening phrase of Haydn's 'Emperor Quartet', an allied veteran of the European arena of the Second World War's response no doubt would be emotionally contrasted to those of a Croatian farmer, a devout Protestant or a west-centric high art concert-goer. Haydn first adapted a Croatian folk tune remembered from his childhood to accommodate the words for an Austrian National Anthem which was subsequently employed as such in Austria from 1797 to 1946. A change was apparently felt to be politic because Hitler favoured it as one of the anthems to further promote his vision of the 'Fatherland'. The melody also survives contemporaneously as the popular hymn tune 'Austria'. Later Haydn re-arranged the melody as a set of variations in his string quartet opus 76, number 3, nicknamed the 'Emperor' or 'Kaiser' quartet (Scholes, 1993:328).

Figure 5: Opening bars of the Croatian folk melody from which Haydn derived 'Austria'.

People operating within a 'west-centric' worldview often separate music as a discipline, as indeed they tend to separate and even isolate a variety
of key learning areas (p. 63). Indigenous and other peoples may have any number of words to depict what music does in different settings, but no word isolating it exclusively (May, 1982:964) (p. 62). No matter what its cultural or social roots music should not be viewed as unchanging or preserved but as constantly reinterpreted, refashioned and transformed (Swanwick, 1988:8).

Obviously music as one of the performance arts must share these attributes and a number of writers, including Malm (1977), Ellis (1985), and May (1989), corroborate the integral nature of music in indigenous society. Further, Ellis (1985) argues that the indigenous Australian aesthetic response to music, which she terms 'spiritual and visionary learning', operates on a higher plane than the mainstream's.

Art

- is expressive of
- is analogous to
- is amorphous with
- corresponds to
- is a counterpart of
- has the same pattern as
- is a semblence of
- gives images of
- gives insights into
- gives experience of
- gives understanding of
- gives revelation of
- brings to consciousness
- makes conceivable

subjective reality
the quality of experience
the emotive life
the patterns of feeling
the life of feeling
sentence
the depth of existence
the human personality
the realm of affect
the patterns of consciousness
the significance of experience


Reimer, from Table 1 above, provides a list of words used to describe what he perceives are the aesthetic attributes and qualities of art. Ellis further identifies in italics those which she contends most impact on 'spiritual and visionary learning'. Thus the kinds of experiential engagement Indigenous Australian have with their arts events presumably should enhance, through spiritual and visionary learning, the quality and depth of existence and the significance of experience (p. 84).

Roylance (1995), citing Said (1992,1993), suggests that education systems must consider the affiliation between music and social and
material privilege, educational capital, national identity, and religion if 'west-centric' music programs are to be genuinely inclusive (p. 84).

**Music teaching and learning**

Kwabena Nketsia (1988) surveyed three conceptual approaches which he suggested might be used to make sense of musical diversity as cultural relativism, the comparativist and the intercultural approaches.

While cultural relativists accept the 'coexistence of different musical traditions' they argue that a culture should be considered in terms of attributes of its own world view, not contrasted or compared with those of other cultures (p. 45).

The comparativist approach also accepts that the attributes of a culture's world view merge in ways that make it unique (p. 44). However it also recognises that across cultural world views there are commonalities or universals that can be compared and which assist in giving a 'panoramic view of musical cultures'.

The intercultural approach relies on the role that both similarities and differences play in intercultural communication (Kwabena Nketsia, 1988:97-99) (pp. 44, 48). This approach underpins this research.

While Reimer (1997) agrees that the notion of seeking a universal philosophy for music education is fraught with difficulties he expresses concern that we often seem concerned with what it is that make peoples different rather than seeking those characteristics which they have in common. He focuses on three dimensions towards articulating a philosophy for music education to uphold this notion.

The first of these dimensions is that the world community might agree on a level of values (p. 42) which would support music in education. These levels might for example indicate the comprehensiveness of student involvement or reasons why music is valued in societies in terms of fulfilment.
Reimer's second dimension embraces those other contentious issues which would need to be addressed after these value related ones are agreed, and the third reconciling seemingly disparate views (p. 9).

Reimer presents four positions regarding music's values as formalism, praxialism, referentialism and contextualism. Formalism stresses the significance of musical products in understanding what music does and its importance in education. Praxialism highlights process as the essence of music and the products as secondary. This, and his view that music education should be grounded in an aesthetics approach is where Reimer and Elliott (1995) who prioritises praxis, particularly disagree.

The third position Reimer terms 'referentialism', regarding the 'essential nature and value' of music education other than process or product. He identifies two 'types' in that which focuses on what may be loosely called 'programmatic', of the experience either as listener or performer of engaging with a piece of music, and, as the second, that which uses the experience of learning through music towards extra-musical outcomes.

Finally Reimer discusses 'contextualism', which intertwines with the other three, in the context of cultural and temporal settings, with issues related to these as its focus. 'Our task in regards to contextualism... as with each of the other positions, is to recognise and honour its insights while avoiding doctrinaire extremes to which it can take us' (Reimer, 1997:17).

Concluding, in support of his contention that a universal philosophy for music education may be possible, Reimer calls attention to the work of 'humanistic' cultural anthropologist Robert Plant Armstrong who emphasises in art, the need to create as the 'most basic human need', in his studies of world cultures. Thus he presents a model for art's role in all cultural and temporal settings.

Reimer concludes by entreating that 'balanced attention to musical products, processes, references and contexts' to 'best represent to all students the power of music to provide fulfilsments at the deepest levels.
of human need' be incorporated in our 'world-wide profession' (Reimer, 1997:20).

Pratte (1979:62-85) identified music curriculum models representing six multicultural ideologies, as 'Assimilation', 'Amalgamation', 'Open Society', Insular Multiculturalism', 'Modified Multiculturalism', and as an ideal, 'Dynamic Multiculturalism'. Elliott (1989) describes the first two, the Assimilation and Amalgamation models, as assuming a fundamental Western European perspective but respectively 'assimilating' and 'amalgamating' other culturally related musical genres. The third, the 'Open Society' model, replaces the central perspective with 'Secular Nation State - music as self-expression'. None of the three is truly 'multicultural as all are thus directed to confirming a 'mono-culture'.

Conversely the remaining three models, Insular Multiculturalism, Modified Multiculturalism and Dynamic Multiculturalism, intend to maintain diversity, 'selecting repertoire from outside the majority's perspective'. The first, 'Insular multiculturalism' presents the music of a particular resident minority, as does the second, 'Modified Multiculturalism, but the first maintains it within a west-centric program, while the second examines elements and processes from a west-centric perspective. Consequently, because they retain significant attributes of west-centric methodologies neither of these can be considered truly multicultural either. What I favour, as does Elliott, is the sixth and final approach, the 'Dynamic Multiculturalism' model. Here music teaching and learning is intended to duplicate, as far as possible, that of the music's culture (Elliott, 1989:14-19).

In summary, the main focus of this research question is with the effective intercultural communication of music in an education setting. In this regard the literature stresses several pertinent issues. Of primary importance among these is the significance across cultures of music as an art in reflecting world views (p. 54). The music of a culture needs recognition in its own rights and for its own worth, not contrasted with or measured against others.
Intercultural learning may be best realised when it is contextualised culturally and temporally (p. 58). This may be further affirmed when an environment for teaching and learning is devised which reflects the world view of the peoples whose music is being investigated. The literature also records that experiential learning, the immersion of learners in hands-on lived-in experiences, is a common aspect of educational methodologies across cultures (p. 84).

**Music and art as aesthetic experience**

The Northern Territory Outcomes Profiles identify an area of the music and arts curriculum as 'Aesthetic Criticism' (pp. 27-30, 164). I include myself among contemporary music educators who have difficulty with the notion of an aesthetic base and focus for music education.

Beardsley (1982:368-370) describes art as enriching life 'by integrating and reconciling us to our world' and 'can serve this function only because of its autonomy, its separateness, from our more mundane transactions with the world'. A number of significant figures in world music education, including Swanwick (1988) and Reimer (1993) believe that the aesthetic experience must be central to music education experience.

However Elliott (1995:23-33), who believes that musical performance must be 'a central educational and musical end for all students', challenges the aesthetic concept of music which he believes bedevils current music education philosophy because of its origins in product-centred notions of 'musical works' in the high art music of nineteenth century Europe (pp. 10, 63-64). In fact Taylor (1992) expresses a specific concern about the ethnocentricity of applying the west-centric notion of 'works' to the arts of other cultures, that 'the politics of difference can end up making everyone the same'.

Elliott lists four assumptions about the aesthetic concept of music as a collection of objects or works which exist to be perceived aesthetically, whose value is always 'intrinsic or internal' and, listening to them aesthetically achieves aesthetic experience. Here aesthetic experience
was conceived of as 'disinterested pleasure that supposedly arises from a listeners exclusive concentration on the aesthetic qualities of a musical work'.

Contemporary use of 'aesthetics' embraces the philosophy of 'beauty, is a synonym for art and, more strictly, a philosophical theory regarding the notion of aesthetics.

So Elliott (1995) rejects the aesthetic concept because he believes it prioritises students as consumers not makers of music when they should be both, that it sees music as serving no utilitarian purpose, 'it is experience for the sake of experience in and of itself'. He appears too to be concerned that it focuses on formally analysing and re-creating predefined 'musical works' rather than encouraging a more creative approach to interpretation and performance.

Elliott (1995) believes that almost universally music is something people do, a four-dimensional human activity comprising a 'musicer' doing 'what they do in a specific context', a process or activity and a product. All, he reiterates, should lie at the centre of musical performance. Performance, and musicianship, require consciousness, knowledge, and thought evident in action as well as in symbols and words. 'Praxial philosophy of music education holds that formal knowledge ought to be filtered into the teaching-learning situation parenthetically and contextually.' He recommends praxis to encapsulate the acts of music making and musicianship, '... artistic music making and intelligent music listening involve a multidimensional, relational, coherent, generative, open and educable form of knowing called musicianship (Elliott, 1995:61-70).

**Indigenous Australian music**
To appreciate the role of traditional indigenous Australian music it is necessary to know something of the indigenous Australian's traditional way of life, its highly integrated social and religious structures and its expression in other art forms such as dance and painting which 'form a continuing link with traditional beliefs about the formation of the
landscape and the emergence of Aboriginal culture' (Brockwell et al, 1995:23). This concept is explored below.

Catherine Ellis’s book (1985), 'Aboriginal Music - Education for Living' is perhaps the most comprehensive and accessible text of any offering a global view of Indigenous Australian music, comparing and contrasting it with mainstream music. At the same time she recognises that there is no single Indigenous Australian 'music' but diverse cultures manifesting a vast range of interpretations of an 'Aboriginal' view of music (p. 46). Ellis examines music as communication, the experience and the message, systems of thought, then more closely relates these to specific music in South Australia and Pitjantjatjara (p. 44).

In the context of this research Ellis (1985) discusses, in depth, the several ways in which she believes west-centric Australians may learn from the cultural understandings of indigenous Australians as they pertain to music (p. 71). She suggests that while both cultures claim to regard the performance of music as most important a contradiction is evident in West-centric music education, not apparent in indigenous Australian practices, towards theorising before playing.

Aboriginal people view music as education for the whole person (p. 56). Non Aboriginal Australians, she believes, generally lack an awareness that music is, for traditionally oriented Aborigines, an aural awakening and an experiential voyage of discovery, 'assuming, as part of its existence, total involvement, whereas the Western world tends to regard music, like most things, as a consumer product' (Ellis, 1985:158).

York (1995) voices for Torres Strait Islanders similar concerns to those expressed by Indigenous Australians in the Northern Territory, that while their culture and its arts and music are dynamic and changing many traditions which identify music as distinctly their own are being assimilated or denied by the processes of change. York's response to these concerns is a collaborative project designed to develop a curriculum more appropriate to indigenous musical needs, reflecting and affirming the intentions of the research described in this thesis. Apart
from York's, most studies seem to be in the nature of ethnomusicological studies for schools, examining, in other words, musicological rather than pedagogical or experiential applications for mainstream school (p. 84).

Ellis's contentions, noted in the previous paragraph, and the outcomes of my own lived experience in this area indicate that many Aboriginal people believe such approaches denigrate their music and culture.

**West-centric music education globally, nationally and in the 'Top End'**

Bridges (1984) argues that the ethnocentric academic culture of west-centric Australian music education owes much to nineteenth century Britain's pre-occupation with academia, with universities focussed on the acquisition of contrapuntal writing and compositional skills and a knowledge of acoustics, and increasing reliance on literacy and examinations to check musical comprehension. This led to an increased musical 'intractability'.

Among reasons Bridges (1984:302-303) cites for the evolution of such a conservative approach to music education, were Britain's policy of resisting foreign influence, arising out of feelings of intellectual 'inferiority' as other European nations, particularly Germany, systematically academised their schooling (p. 60).

Thus token attention only was given philosophies or historical analysis of music and, perhaps most significantly, music examinations helped maintain the status quo. In this way a notion of an ideal 'purity of style' pervades nomenclature, classification and other significant aspects, best exemplified in the policies of the Australian Music Examination Board (AMEB) (Bridges,1984:290-313). To fit music education to this mould it was essential that the subject be codified and Australia's AMEB examinations are one obvious outcome of this. It could be argued that this bias supports upper and middle class outcomes but excludes most others (pp. 71-73).
Music education in Australia in the late twentieth century continues to be influenced by this perspective which primarily values music as an aesthetic object of contemplation (pp. 60-61).

Kim (1994:393) describes acculturation as the process where strangers, whose competence in the cultures of their own primary socialisation is a consequence of their own enculturation (Porter et al, 1994:12), adapt its unwritten 'scripts' to coordinate activities with local people. Manuel (1988:20) suggests that the acculturation of west-centric influences on world music compels people to evaluate the worth of their own musics against that of Western music. Thus music education internationally has become increasingly pre-occupied with west-centricity no matter how inappropriate some might perceive it to be in their own cultural settings (Sell, 1988:137). Sell further reflects on the ubiquitousness of Western high art music across all other cultures in terms of its perceived 'supremacy'. He expresses concern with notions that people can 'possess' music and with the 'us and them' view that west-centric music education appears to encourage. Nevertheless he remains optimistic about what he sees as a more accepting international environment for a culturally diverse future for music education.

Colgrave (1990:30-33) documented west-centric music and music education in the 'Top End', that region of the Northern Territory embracing Katherine, 350 kilometres south, to Darwin and beyond. He describes, in the maintenance of colonial culture in dress, etiquette, concerts, picnics and dinner parties, colonial Darwin (then called Palmerston) society's challenge, as a loyal outpost of the British Empire at its peak, to the alien tropical environment it encountered.

The first public school in Palmerston in 1877 taught to the South Australia curriculum which, understandably, deferred to the west-centric 'mainstream'. Items performed in a school concert held in 1908 are the earliest recorded indication of music education occurring but Colgrave contends that a structured music education program designed exclusively for Northern Territory schools was not formalised until the early 1980's.
Catholic Father Gsell and the Sisters of Our Lady of the Sacred Heart in Darwin arrived in 1908, immediately making music a focus in Catholic education in providing private tuition for instrumentalists, in their schools and in the wider community. The influence of their early work continues to the present (Colgrave, 1990:30-33).

Generally it was Protestant and Catholic missions which instated Aboriginal education. Mission teachers seemed in little doubt that Aborigines were inferior beings and education, be it embedded in Christian doctrine, could only be for the betterment both here and in the hereafter, of these poor benighted souls. With the benefit of hindsight we may say that these early unenlightened incursions into their cultural heart caused enormous and irremediable harm. It could also be argued, however, that the fact that it was missionaries and not mercenaries who made the greatest initial 'mainstream' impact probably prepared the Aborigines a little more effectively to deal with and confront the 'whitefellas' on their own terms (Attwood, 1989:102).

In summary, research question one asks how effectively a series of customised teaching and learning strategies is able to communicate musical skills and understandings between cultural settings. This section of the literature review outlined a history and the development of music education in the Northern Territory as a background to more specific responses, in terms of the educational legacy which may inform the practices of local teachers.

II.3.2. How effectively do existing and other resources support the series of customised teaching and learning strategies in communicating musical skills and understandings between cultural settings? (p. 32)

Resources: texts and audio visual aids (also p. 185)
Moyle's (1991) package 'Music and Dance in traditional Aboriginal Culture' was one of the mainstays of the initial stages of the research series of teaching and learning strategies, providing much of the
'traditional' component of the study. The boxed set comprises two texts, 'A Guide to the Resources' and 'A Student's Book', as well as a video tape and audio cassettes (pp. 17-18, 48, 69).

This collection is the physical outcome of the field work in the Northern Territory and Queensland of Dr Alice Moyle, a highly regarded musicologist. Jamie Kassler and Jill Stubington's 1984 volume 'Problems and Solutions - occasional essays in musicology presented to Alice M. Moyle (note references to Bridges' 1984 paper in this thesis, p. 63), attests to the respect in which she is held her by her academic peers.

The material presented in Moyle's package has the benefit of being 'safe' in that it was approved for public use by those Aboriginal people who were its original owners. It is also very accessible, providing a fine resource for teachers wishing to examine Aboriginal music and dance in the context of living in traditional Indigenous Australian society. Its use was essential to this research as it provided some of the resource material as reliable content (p. 17).

Hodge and Dunbar-Halls' (1995) 'A Guide to Music Around the World' contains a generally very thorough and useful chapter on 'Australian Aboriginal music' (pp. 17, 48). However it is probably more appropriately employed at a secondary school level, inviting older students to discuss and debate issues related to the diverse and potentially sensitive and political focus of world music. With the exception of some upper primary students, it might be a better resource for primary teachers than for their students. Apart from the level of students to whom it is directed I tended not to use the text in this research because I felt that the use of terms such as 'koori' (p. 46) as embracing Aboriginal people nationally indicated that the chapter was directed to south-eastern Australian audiences. Aboriginal people in the Northern Territory may object to being labelled 'koori' as they have their own regional generic names for themselves.

I found Richard Moyle's 1997 research report 'Balgo' very useful in providing some detail and background as I prepared the manual for the
research field work. Balgo is a primarily Kukatja community established about forty years ago some two hundred kilometres south of Halls Creek and a hundred kilometres west of the Western Australian and Northern Territory borders, just north of the Stanmore Range.

Moyle asserts other Aboriginal people regard Balgo as a 'bastion of traditional law', a 'proper law place and provides a calendar of ritual events to the 1980's to support this. For teachers introducing students to Aboriginal music there are notated transcripts revealing the variety and characteristics of Kukatja, descriptions of three types of song performances as socially, private performances of certain yawulyu and yilpintji, and gender specific performance of certain rituals. The book highlights the importance of music in the life of the people of Balgo because, as Moyle says '...key areas of Kukatja social life are constituted through ceremonies and musical performances, and because they often define themselves as a group by certain song genres' (Moyle,1997:6) (pp. 56, 62).

I regret that I did not discover in time for the research, two charming Aboriginal songs from a collection of six CD's created and performed by Western Australian Aboriginal musician Richard Walley during 1996 at Sun Studios in Perth. I would certainly have added 'Nyumbi middar nyumbi' and 'Chitty chitty', both admirably suited to primary school classroom singing. I see the first as a corroboree-type offering and the second as a fun song. I note these and didjeridu tracks from the CD's here for future inclusion in a revised series of the lesson strategies.

**Didjeridus, yidaki and clap sticks**

The didjeridu is a uniquely Australian musical instrument. Mandawuy Yunipingu, lead singer of the north east Arnhem Land band 'Yothu Yindi', says it originated in Arnhem Land where it is called Yidaki by his Yolngu people. Yunipingu stresses its significance and related protocols in the Yolngu (Yunipingu, 1997:vii-viii). Its history is uncertain and may range from one to several thousand years but its manufacture and performance has only moved out of the approximate boundaries of the
upper Northern Territory in very recent years to become a symbol for Aboriginality nationally.

The west-centric worldview expectation that notated and recorded works will be re-created as their composer dictates demands standardisation of instrumental pitches and timbres (p. 63). Didjeridus reflect a contrasted world view. For a start they have an 'environmental' beginning as termites first unwittingly hollow out branches from which those identified as suitable for didjeridu manufacture are selected.

So the didjeridu is simply a hollow tube with a smoothed 'mouth-piece' and dimensions varying from one to two metres in length and a diameter which may vary according to the branch chosen. Hence no two naturally produced instruments will generate identical 'standard pitch' drones, for every instrument is a one-off, from its shape and construction to its timbre, pitch and flexibility in producing a range of overtones.

The manner in which sound is produced may vary from community to community but generally it is not unlike, if a little looser 'lipped' than the technique used to produce tone on a west-centric brass instrument. However as a means of sustaining tone circular breathing is universal (Knopoff, 1977:39-41).

In the same volume Barwick (1997) and Neuenfeldt (1997) attempt to clarify aspects of the controversial issue of whether women, girls and even non Aboriginal people should touch, let alone play the didjeridu (p. 74). Certainly there seems little doubt traditionally that women were forbidden to play the didjeridu in ceremonial activities. Apart from this, however, there may well have been few taboos on its cross-gender ownership or performance (Barwick, 1997:89).

Many of the 'rules' regarding the male exclusiveness of the didjeridu may even have been promoted contemporaneously, some perhaps by Aboriginal people as a means of protecting a powerful cultural icon, others by west-centric researchers perhaps titillated by the nature of the
issue. Both Barwick and Neuenfeldt present often compelling arguments and strong statements which support opposing views on this subject. It seems that, outside its clearly stated ceremonial context, the issue remains unresolved (pp. 116-117, 125), perhaps best made sense of through Mead's (1963) conclusion that gender is a variable imposed by individual societies.

Clapsticks, in regions of Australia where they were used in music making, were pairs of roughly identical rounded lengths of hardwood. In some regions pairs of boomerangs or even bundles of sticks were played as alternatives to clapsticks. Clapsticks and those related percussion instruments might also have different roles and different ways of being played (Jones, 1980:157) (p. 95).

The second research question asks how effectively resources support the teaching and learning strategies. What appears evident from the literature is that educators need to give serious attention to issues related to the use of material and resources which might be subject to traditional cultural restrictions. At the same time teachers should be aware that much music and many traditional dances may be performed which are not subject to such sanctions. For example, the text initially most significant in initiating the fieldwork for this research, Moyle's 'Music and Dance in traditional Aboriginal Culture' is in this sense most appropriate for use in west-centric classrooms. This is because its use is affirmed by the Aboriginal people who performed the music and dances recorded on video and audio-tapes in the package (pp. 17-18, 48).

Other material reviewed was seen as supportive of the research teaching and learning strategies but not at the primary school level (pp. 66-67). Didjeridus, as instruments performing Indigenous Australian music in schools, might need to be used with some awareness of gender concerns and sensitivity (p. 68). Clap sticks were regarded, in this sense, as 'safer'.

II.3.3. How well prepared are teachers to implement this series of customised teaching and learning strategies in
**communicating musical skills and understandings between cultural settings?** (p. 33)

Relative to the third research question, this section deals with references in the literature of the field of knowledge which 'education' embraces and the ways in which teachers may be prepared to implement the strategies set them in the research.

**Education**

While the experience of this study relates primarily to 'west-centric educational settings, educational exchange remains a central issue particularly in regard to this final research question (pp. 33). Consequently the discussion which follows touches both on 'west-centric' and 'Aboriginal' education issues.

**Education in Indigenous Australian settings**

As 'west-centric' education prepares students for the 'west-centric' workforce and economy, so Aboriginal education traditionally prepared learners to function in a society which prioritised the community and extended family, not material values (Harris, 1987). In the Northern Territory Indigenous Australians living in communities where traditional world views prevail continue to take responsibility for their children's cultural education, leaving Community Education Centres (CEC's) to provide formal west-centric education.

These system schools are intended to prepare indigenous Australian students not only for contemporary life in their own communities but also within west-centric settings. To achieve such ends and accommodate indigenous world views, Christie (1985) asserts, schools must embrace unconditional acceptance, be collectivist and informal, emphasise and support indigenous Australian harmony and identity, value independence, justify content with purpose, cultural learning 'through and of,' and 'complement not compete'.
**West-centric education**

Illich (1973) describes 'west-centric' school systems and the children they produce as modern phenomena. 'West-centric' education prepares its clients for the work force, to benefit the wider economy, and successful 'west-centric' students recognise 'west-centric' education's goals and controls through participation, and are able accordingly to readjust their own anticipated needs and outcomes (Christie, 1985). At the same time it disadvantages those without reasonable access to its cultural baggage (Bullivant, 1987). Because any modification to a multicultural life style is by definition an erosion of the other culture, this is a significant contributing factor, argue Beresford & Omaji (1996), in the erosion of Indigenous Australian culture, its lifestyles and its values (pp. 12-13).

Eckerman (1994) speaks of the covert and subtle nature of institutionalised racism embedded in 'west-centric' laws and the norms of the dominant group. Through indoor classroom settings where students are seated formally and expected to adhere to reasonably rigorous timelines and generally middle class west-centric behavioural expectations (p.13), west-centric education further excludes indigenous students - and others who do not fit this stereotype - by imposing an incompatible alien world view on them (Lipka, 1990; Boggs, 1985). West-centric' schools are thus unflatteringly described by Rizvi (1989) as centralised authoritarian structures which encourage suspicion and self-interest.

**'Both-ways' education**

Reconciliation, which Dodson (1997:49) describes as a path 'based on recognising the rights of indigenous people that derive from our common humanity and dignity', requires both-ways communication of understandings about how people involved operate within their worldviews (p. 48).

While Harris (1990), in reference to Indigenous Australians, depicts bi-cultural people as moving in and out of different roles or sets of appropriate behaviours, McConvell (1994) defines 'two- or both-ways'
as exchange of knowledge and cultural experience. This accords with Bullivant's (1987) and Kalantzis & Copes' (1988) views of equity and coexistence as possible only through equitable access, at least to appropriate areas of each others' cultural understandings, but excluding areas of gender or philosophical privacy, such as 'women's business' (pp. 45, 68).

Both ways or bi-cultural education may have the capacity to provide students both within indigenous communities and in 'alien' west-centric schools with strategies for learning to address appropriate understandings within their own and of 'mainstream' culture (p. 48). As a closing cautionary note Bullivant's (1987) observation that education is not, on its own, the solution to inequitable power relations, may be appropriate to this study.

**Education - the exclusivity of west-centric education**

Drake and Ryan (1994) view the world as increasingly dominated by a universal, international culture. The expansion of this global village, of which west-centric Australia is presumably a part, will escalate the extinctions of numerous discrete cultures which give identity to increasingly oppressed groups and individuals. Two schools of thought appear to dominate debate over this issue. The first of these supports tribalism and the maintenance and development of diverse national and cultural identities, believing this advances self-esteem among disenfranchised peoples (pp. 12-13).

The other camp appears to have little interest in the dignity of those their beliefs would in practice disenfranchise, believing that people must either participate totally or 'get off the boat'. Apparently they believe that 'international' west-centric culture should dominate because its derivation from the heritage of Western culture makes it 'superior'. Of course this cultural 'behemoth' probably really is unstoppable but, in terms of economic globalisation engineered through the profit motive, rather than any such perceived 'superiority' (p. 63).
In as much as west-centric education supports the evolution of a global culture not only do its supporters also see it as inevitable but favour what they perceive as its 'neutrality'. Those sharing this perspective are likely to be of European origin, male and economically comfortable.

Grounded as it is in its west-centric world view west-centric education cannot be neutral. By definition, it must marginalise and disenfranchise people not primarily socialised in its culture. Worried by the way in which it has overwhelmed other cultures and driven by the awareness that maintenance of their own is at risk, emergent groups identifying with a particular culture are reconstructing their own cultural traditions.

Interviewing indigenous artists Fourmile (1994) heard the 'mainstream' described as monopolising the indigenous arts industry, redefining indigenous art and thus disempowering them. Music education, for example, often assumes the superiority of west-centric high art music (Bridges, 1969) (pp. 62-63).

Roylance's (1995) draws on her own and the work of social anthropologists Foucault and Said in the examination and challenging of assumptions and discourses which may impact on music and music education. Roylance believes 'west-centric' music education to be embedded in west-centric high art discourses with the potential to empower mainstream students at the expense of some minority and indigenous populations. Consequently care needs to be taken in designing programs which permit all opportunities for equal participation in so-called 'mainstream' education, if education is to even begin to approach being genuinely inclusive.

A variety of strategies might move 'mainstream' education and in particular the arts and music education towards increased inclusiveness. By adapting delivery to culturally more compatible environments Lipka (1990) and Boggs (1985) believe that significantly improved outcomes may be achieved (p. 84). Lipka describes how an indigenous Alaskan Yup'ik teacher working with students from her own local culture selects a familiar traditional activity, the preparation of fish, and employs
familiar teaching and learning strategies to involve and introduce her students to a range of intercurricular skills and concepts.

'Working with Ally' (1996) is one outcome of a successful Drama project run by the Northern Territory Association for Drama in Education (NTADIE) with Allyson Mills, one of Darwin's Mills sisters, descendants of the local Larrakeyah Aboriginal people, the original traditional landowners in Darwin. The Mills sisters are well known in Darwin as singer-performers activists promoting pride in and the maintenance of local indigenous culture among both Aboriginal and non Aboriginal Australians.

This resource provides clear local insights into acceptable protocols for urban classroom teachers working with Indigenous Australian and mainstream students in inclusive classroom settings, and strategies for implementing these. The text is extremely valuable for the insights it gives into how an Indigenous Australian teacher works with local urban west-centric classes (p. 84).

Two of the four participating classroom teachers attempted to create settings compatible with those in which Aboriginal people preferred to learn by taking their students out of doors whenever the opportunity allowed (p. 13). In fact this proved a pleasant and very acceptable departure from the norm for other students as well.

Together with Parish (1990) Lipka and Boggs further recommend the increased employment of well-trained indigenous teachers, preferably in settings over which they have ownership and which accommodate their world views. They also advocate greater client participation, ownership and involvement to promote indigenous ethics and ethos in school programs and organisations (Rizvi, 1989).

Educators with Indigenous Australian backgrounds, like Allyson Mills, say that when indigenous teachers and community members are thus involved activities can be selected which recognise culturally significant protocols (NTADIE/Allyson Mills, 1996). While the four classroom
teachers participating in this research came from west-centric backgrounds, only one Aboriginal person regularly participated in lessons in one classroom. Outcomes of his participation are identified in the results and conclusions.

Roylance (1995) suggests that equity and access ought to be derived from comparing, contrasting, inferring from, and adapting policies with policies from alternative settings. If a more informed tolerant, 'reconciled' society is valued then, in tune with more appropriate political and ethical foci we ought to consider providing education that values diversity (Rizvi, 1989). This might include for example valuing the potential of indigenous Australian studies to combat racism (Partington, 1996). After all learning improves when cultural differences, as experiences, are valued, shared & understood (Eckerman, 1994).

'We ignore the intimate relatedness of all humans when we look for and amplify the minutest distinctions among us, until we find ourselves surrounded by what looks more like our natural enemies than members of our own close-knit species' (Harth, 1990).

II.4. Conclusions drawn from the literature

II.4.1. Aboriginal people place a high value on the notion of 'respect'. Consequently resolving the precarious issue of what are the most appropriate terms to identify and name Indigenous Australians must remain one of deciding what best suits a particular situation. In northeast Arnhem Land people call themselves 'yolngu' while a number of different regional titles exist for Indigenous Australians in the south east of the continent. What appears certain is that if all embracing generic titles are used they need to support the dignity of the people they describe (p. 46).

II.4.2. The problem is not limited to titles for Aboriginal peoples and their world views. What tends now to be thought of as an international or global culture may be referred to by any one of a number of unsatisfactory titles, such as 'Euro-centric' which in the late twentieth-century are bound to exclude many other peoples who have, metaphorically, 'come on board'. In this thesis 'west-centric' has been
nominated as the term best comprehending this new 'culture' and those who embrace it (p. 47).

II.4.3. With regard to west-centric music education there appears to be a degree of dissonance current between philosophical assumptions that aesthetics should be music education's raison d'être, and those that place the 'doing' of creating, making and presenting in music as its most appropriate primary concern (pp. 60-61).

II.4.4. West-centric education is well documented in the Northern Territory from over a century's activities, collated by Colgrave (1990). Oral tradition most certainly documents Indigenous Australian arts for those people who claim its cultural ownership. However documentation in a west-centric sense of the word, a pre-requisite to communicating traditions outside may be resisted because of concerns about misuse of artifacts and of assimilationist outcomes. Where it has taken place, such as in the field work of Alice Moyle, it has usually been regional and detailed. Since there are many discrete regions and much musical activity in each any comprehensive overview of Indigenous Australian arts in the Northern Territory may be difficult to realise (pp. 61-63).

II.4.5. Minority cultures, fearing that their knowledge and traditions may be overwhelmed by international west-centric world views, are encouraging both their own and other people to take a renewed look at what their culture - embracing ways of functioning within a particular world view - may have to offer in contemporary settings (p. 64). A view shared both by a number of Indigenous Australian and west-centric educators is that west-centric students may gain in areas of knowledge and understanding, and specifically in extending the boundaries of their own world views, through learning about and through Aboriginal music.

II.4.6. The paucity of literature actually explaining how to teach Aboriginal music suggests that it does not, in itself, get much attention in west-centric schools, that programs with Aboriginal music as a focus happen infrequently. In the Northern Territory where resources exist
which would support its inclusion they appear to be employed infrequently, if at all (pp. 65-67).

II.4.7. In the context of the inclusive teaching of Aboriginal students in west-centric settings, particularly about the music of their contemporaries and other Aboriginal peoples, a number of issues may need attention. These include those of ways Aboriginal people have of socialising and behaving in an essentially collectivist society, which are not necessarily acceptable or understood in west-centric worldviews, and of protocols attached to Aboriginal music and dance (pp. 69-70).

II.4.8. One strategy in support of this is to encourage more teaching by people from cultural backgrounds similar to those of the student or supporting communication of the topic under scrutiny. Another is that which some researchers in the field of Aboriginal education advocate of bi-cultural or 'both-ways' learning as an equitable means of promoting both points of view. Countering this is a politico-philosophical perspective that valuable effort is wasted in teaching cross-culturally when assimilation into west-centric world views is inevitable. Yet the literature suggests that no culture's worth can be measured quantitatively against another's (pp. 72-73).

II.5. A summary of the chapter

II.5.1. Firstly evaluation is defined in the context of 'value' and standards (p. 42). A discussion ensues contrasting collectivist with individualist worldviews and their respective impacts on perceptions of education (pp. 43-44). Subsequently how these might affect understandings related to communicating Indigenous Australian music and dance in west-centric educational settings is deliberated. Consideration is also made of the impact of these contrasted worldviews on democratic process and equity (p. 44).

II.5.2. There are implications related to varying interpretations of what culture, more than simply as the way in which people make sense of their world, may mean in other contexts. Consequently 'culture' and related terms, such as 'intercultural communication', 'tradition', 'west-
centric' and 'Indigenous Australian' are defined and interpreted as they relate to the research (pp. 44-48).

II.5.3. Following this conceptual background to the study an historical background is provided for intercultural music education and ways in which west-centric education can access music in and from other cultural settings (p. 48).

II.5.4. An outline demography is provided for the Northern Territory's 'Top End' and more specifically for populations from which the sample of subjects has been drawn. This recognises particularly that, while nationally only 2% of the population are identified as Indigenous Australians, 26% of people in the Northern Territory are recognised as Indigenous Australian, translating to over 35% of students in seats in schools across the Territory (pp. 49-50).

II.5.5. Darwin and Palmerston, the research locations, sit statistically between these two extremes with roughly 10% of their combined populations identified as Indigenous Australian (pp. 50-52). Then the settings in which indigenous and non indigenous peoples in the Northern Territory are briefly surveyed and compared and contrasted with others nationally (p. 52).

II.5.6. A significant section of the chapter examines the literature specifically in regard to the three research questions proposed in the previous chapter (p. 54). Various philosophical and functional meanings for music and art are teased out by reference to a variety of sources most of which appear to give deference to the creative, presenting, performance and subjective natures of music and related arts. The grounding of music education practices in nineteenth-century academic, aesthetic and analytical processes is challenged in approaches which intend to give more consideration to musical and artistic performance than to musical and artistic 'works' as an 'aesthetic' focus for study in education (pp. 53-57).

II.5.7. Models for intercultural music education are considered in terms of how authentically they are able to communicate cultural
attributes and artifacts musically (pp. 57-63). These range from 'smorgasbord' approaches of musical 'sampling' to those which attempt to recreate different cultural music settings, as far as alien settings allow.

II.5.8. The establishing of west-centric music education traditions in the 'Top End' is traced from the last quarter of the nineteenth-century for 'Palmerston', the name given Darwin at that time, extending interest as far south as Pine Creek, two hundred kilometres south of the city (pp. 63-65).

II.5.9. Because the second research question (p. 65) relates to their effectiveness, resources and materials are identified and described which were employed in support of teachers implementing the teaching and learning strategies. These include Moyle's 'Music and Dance in Traditional Aboriginal Culture', various curriculum documents (previously discussed in the first Chapter), and hardware such as clap sticks and didjeridus. The traditional ownership of didjeridus as exclusively male instruments is challenged as true of some regions and not necessarily of others (pp. 67-69).

II.5.10. Finally aspects of education, contrasting Indigenous Australian with education in west-centric settings are discussed (pp. 69-71) as they relate to the preparedness of teachers involved in the research to communicate Indigenous Australian music and dance to their students. The concept of 'both-ways' education is briefly alluded (p. 71) to as one way in which the potential exclusivity of west-centric may be challenged. Mention is made of perspectives of the supposed supremacy of west-centric world views globally contrasted with those who see this as a significant threat to the maintenance of other cultural world views and these are applied to the Australian arena (pp. 72-73).

II.5.11. After outlining strategies for making west-centric education settings more accommodating for students whose primary socialisation may be alien (pp. 71-74), the chapter closes by drawing some pertinent conclusions from the literature. In the next chapter the methodology employed in this research is described.
Chapter III - Methods and procedures:

Evaluating music specific teaching and learning strategies
Chapter III - Methods and procedures:

III. Organisation of the present chapter: overview

This chapter opens with a description of the research design and methodology employed in the study. (III.1.) In the research design I identify what information I expect to need to carry out the research, how it is to be refined and how it relates to the problem statement. Here philosophies, theories of learning, particularly experiential learning and a series of teaching and learning strategies are discussed. A brief explanation of case study methodology, participant observation and secondary analysis follows and the section closes with a documentation of the techniques of video analysis, group interview and question structure used in the research. Detail regarding the pre-servicing workshop and ongoing professional support by the researcher as proactive adviser is presented. (III.1.2.2.) Procedures involved in presenting the five modules which comprise the tasks teachers and students completed as the vehicles for extracting data are documented with incidental activities also outlined.

In the Instrumentation section which immediately follows limitations which may constrain the effectiveness of the methodology are listed. These limitations are addressed through descriptions of instrumentation, the validity and reliability of the data and measures, through triangulation.

Selection of sample and subjects is explained, with particular reference to the involvement of schools. The appropriateness of the format of the interviews, the selection of informants and the criteria for the choice is demonstrated. Materials, spaces and equipment employed are then described. The teacher's resource manual which sets out the activities and tasks previously is explained. This section concludes with a more detailed explanation of how data will be extracted through video, audio and review, and then collated and analysed. A brief summary concludes the chapter.
III.1. The research design

Fetterman visualises the research design for an ethnographically-oriented study as
'an idealised blueprint or road map that helps the ethnographer conceptualise how each step will follow the one before to build knowledge and understanding. A useful research design limits the scope of the endeavour, links theory to method, and guides the ethnographer' (Fetterman, 1989:18).

The research design set forth here is essentially what Balian (1988:78-87) describes as 'qualitative-descriptive' (p. 34) in that it documents the research focus subjectively with the four subject populations described but not compared or contrasted with each other. The qualitative research employed provided subjective responses to research questions which were not objectively testable by hypotheses.

Zuber-Skerritt (1993:48) distinguishes four aspects of education research directing the research process as philosophy, theory of learning, methodology and technique. This theoretical model, represented graphically in Figure 4, provided a structure for the design of this music education research and I have used segments of it to construct findings.

![Figure 5: A theoretical model for this music education research.](image-url)
III.1.1. Philosophies which directed the research

The first stage of the research involved action research in a largely ethnographic framework. Here action and practical experience formed the basis of the educational research, with an intended outcome of informing further practice and action. Such educational action research has its origins in the theories of Dewey (1916) discussed in Chapter One (pp. 19-20).

Kemmis & McTaggart (1982) described action research as 'deliberate solution oriented investigation that is group or personally owned and conducted'. The application of education action research provided teachers and students in this study with opportunities to recursively cycle and experiment with identified educational problems in hands-on settings, which Short (1991) described as 'putting inquiry at the service of action'. The data subsequently collected was then analysed and recommendations made for future application in improving identified aspects of music teaching and learning.

Short (1990) added that certain conditions must prevail, including a spirit of cooperation and a willingness to take part in planned action, that leaders needed to encourage experimentation, freedom to take actions, that group work and process skills are essential, recognising that the participants were also the inquirers.

Carr and Kemmis (1986) and Zuber-Skerritt (1993) highlighted the effectiveness of action research. They stated that it ultimately should lead to the systematic improvement of practice. In this way it should suggest and adapt 'the environment, context or conditions in which that practice takes place, and which impede desirable improvement and effective future development'. They described action research as having 'four major moments: plan, act, observe and reflect' (Zuber-Skerritt, 1993).

Ethnography accommodated action research in this study. Fetterman (1989) described ethnography as the art and science of describing a
group or culture, concerned with interpreting an event from the emic or insider's perspective. Fieldwork, he said, was the essence of ethnographic research.

Ethnographic reporting is investigative, usually recording the detail of routine everyday events. This secures more fine-tuned sensitive data pertinent to such situations than quantitative reporting may be capable of achieving. Ethnography requires an 'open mind' but not an 'empty head' regarding the event and people under study. However, with particular experiences and worldviews as part of every researcher's social and cultural 'baggage', each is bound to bring particular biases to an ethnographic study.

In this regard Degenhardt warns that because of the assumptive and subjective potential of their presuppositions, researchers need to scrutinise, critically reflect on, share and to argue their own educational presuppositions as rigorously as observation and data collection. This should ensure that forms of models used do not prejudice, nor give too simple nor too complex research outcomes (Degenhardt, 1992:13-14).

In ethnographic research these are normally resolved by making them specific at the outset (1.4.2. Scope and delimitations of the study).

While its methodology should be rigorous, disciplined and systematic and certainly not designed to be a hit-and-run foray, the ethnographic process in place here, by virtue of the influence of the very people and events under study, has not always been regular or manageable. However this need not have been detrimental to the research outcomes. Its unanticipated directions offered different realities through the alternative or fine grained data sources procured, not detailed in the research design, and data which confirmed or rejected other findings (Fetterman, 1989: 11-12).
III.1.2. Theories of learning

This field work employed and investigated a teaching and learning model merging several theoretical approaches, of contextualism and intercultural learning (pp. 57-58), of 'both-ways' or bi-cultural learning (pp. 71-72), of the 'do, talk, record' sequence or 'spiral' of teaching and learning, introduced in Chapter I (pp. 19-22), of praxial learning (pp. 58, 61), and of experiential learning which is discussed here.

Experiential learning involves dialogue which, as a form of 'problem-posing education', is regarded 'as indispensable to the act of cognition which unveils reality' (Freire, 1982). Participation, reflection, and application to consequential settings are the means used to promote experiential learning (Hunt, 1990: 119-128).

This contrasts with what Herbert describes as the transmission or command model where dialogue is rejected and the teacher controls all educational transactions with students learning as the generally passive receivers of second hand information. This has also been described as the 'banker' model, recognising the 'deposit' and 'withdrawal' nature of its transfer of information (Freire, 1982; Belenky et al, 1986: 217).

Sixty years ago Dewey (1938) argued that for students intellectual progress mostly meant unlearning what was taught in the environment of schools. Intended to counter this, experiential learning, sometimes referred to as 'midwife' teaching, gives students, as decision makers, increasing and active responsibility for their own education with the teacher little more than a guide or resource person (Herbert, 1995: 201).

This supports understandings from my own lived experience working alongside Aboriginal colleagues that indigenous Australian people believe that their music can only be communicated in its own lived cultural contexts which include indigenous educational methodologies (appendix C, pp. 158-160). Some Aboriginal communities, such as that of Mimili, just south of the border with South Australia, offer live-in music education workshops which reflect this thinking. While there is also merit in the occasional visits some Darwin urban primary school...
groups make to accessible communities, and return exchanges, sharing cultural activities with Aboriginal students, these can only be expected to promote interest, not sustain structured programs to communicate significant aspects of music.

The field work for the research involved trialing a series of teaching and learning strategies described in Chapter I (1.2.3.). I intended that this series introduce students to indigenous Australian worldviews of music. This would happen systematically and experientially by matching methodology to the outcomes made explicit in the Northern Territory arts curriculum strands 'creating, making and presenting', 'arts criticism and aesthetics', and investigations of 'past and present contexts' for indigenous musical events (Curriculum Corporation, 1994; NT Curriculum Profiles, 1997) (appendices C & D, pp. 158-165).

'The experiences the pupils have when confronting music are the very centre of the music curriculum. It is only here that actual learning can take place. What the students do during a confrontation with music is the most important concern of a curriculum evaluation' (Sidnell, 1973:138).

III.1.3. Methodologies

The research combined several research methodologies. One of these, case study methodology, is a research methodology which Cavanagh (1992:147) defines as an integrative educational research apparatus, a 'conceptual framework' for gathering curricular data, giving meaning to method through 'deliberation'. Stenhouse (1988:49) identifies four styles of case study as ethnographic (pp. 82-83), evaluadonal (p. 86), educational (p. 82) and action research (p. 82). Each of these contributes to this study.

Participant observation (p. 89) is a procedure within several methodologies intended for the exploratory and descriptive study of people in a 'natural' setting, an 'immersion in a culture' which generates qualitative data and lived experience. This method was significantly employed in the field work for this research. Fetterman (1989:45) describes the fine line I was required to tread as participant observer, between participation in the classroom 'lives' of my subjects and maintaining a professional distance desirable if data collected was to genuinely depict the events I observed (Fetterman,1989:45).
Secondary analysis was employed in exploratory, descriptive and explanatory research whenever suitable data were available. Examples of this were in the diary notes and the informal reflections of other students, teachers and staff regarding aspects of the research in each of the four research schools (pp. 94-95).

III.1.4. Techniques: data collection and recording
Purposeful responses to the research questions depended on collecting, evaluating, collating and analysing relevant data. All of these questions had as their focus the evaluation and appropriateness of the teaching and learning strategies in intercultural communication, described earlier in this thesis (pp. 31-34). Trialng the strategies and recording the responses of both students and teachers firstly in the classroom activities it encouraged and secondly in the group interview review sessions which followed was used as the primary data collection procedure (p. 88).

Data collection methods employed are listed as follows:
- Formal and informal observations were conducted of each class being taught modules of the series of music-specific teaching learning strategies by the researcher and recorded on video and audio tape with supplementary field notes (p. 87).
- In lesson reviews I discussed with and questioned participating teachers and students about the previous lesson, sometimes playing segments of videotaped of activities in which they took part. I also video and audio taped these review sessions available for perusal as part of the design (p. 88).
- Where related Northern Territory schools curriculum documents were employed their appropriateness to the outcomes of the research were also reviewed (p. 27).
- One way validation of the data was achieved through having participants react to various draft findings especially in relation to interpretations of collated data.

While a successive process is implied here many data collection procedures either were conducted concurrently or overlapped during the
term of the research. Implicit here was an integrated rather than a linear progression.

Part of the methodology required the researcher to act in culturally appropriate ways. This was achieved in this instance by seeking the opinions of the participating teachers and students and culturally knowledgeable informants in Aboriginal Education Officers (AEO's) and Aboriginal Student Support and Parental Awareness (ASSPA) Committee members further supported the implementation and development of the strategies (p. 39).

A significant intention of the research was to communicate culturally specific notions and understandings belonging to one worldview to an alien setting by applying a mix of pedagogical strategies derived from experience in both settings (p. 48). The research was conducted across a number of sites, those of disparate primary school classrooms and sometimes alternative educational settings in urban locations.

**Video analysis**

Fetterman (1989:85-86) commends the use of videotaped recordings in ethnographic research as a means of 'stopping time' by sequentially capturing transitory instances which the researcher can then view repeatedly at his or her convenience. Reviewing videos of participating classes should expose 'new layers of meaning or non-verbal signals from teacher to student, from student to teacher and from student to student', making patterns of communication explicit. Videotaping also helps identify other attributes such as differences in teaching styles, classroom atmospheres, gatekeeping procedures, and the politics of classrooms. However the researcher always needs to be wary of the dangers of its intrusive and obtrusive nature, not to lose the 'big picture' of the research events, either by seeing what we want to see, or by focussing on one aspect, and thus missing others which may be equally or even more significant. To this end he suggests it is helpful to keep notes to cross check data (p. 86). Audio tape equipment serves as useful backup. Being less conspicuous and obtrusive than video audio tape recorders.
can be placed more discretely in order to collect 'finer grained' ethnographic data (pp. 103-104).

**Group interviews**

Interviews implemented in this qualitative research took the form of 'focus group' or group depth interviews. Goldman & Schwartz McDonald (1987:10) suggest that because 'no qualitative interview can be precisely replicated; each one will always be unique,' the skill of conducting effective interviews lies in the interviewer's ability to direct the line of questioning without exercising unnecessary dominance, assisted by good listening, rather than 'talking' skills. Group depth interviews were distinguished by interviewees' exposure to a single or series of concrete stimulus experiences whose attributes and intentions the interviewer has already analysed to create guide-lines for interview questions.

**Question Structure**

For data to be statistically reliable it was desirable that all interviewees were, as far as possible, asked the same questions in the same way, because the control of measurement error depended on the validity of the data. Questions needed to be carefully devised to be simple and clear in their intent. They should also provide a nexus between physical measurement and the feelings and behaviour of the interviewees.

However, while it might have been possible in a more quantitative setting to sequence and repeat questions verbatim the environment in which this study took place demanded often highly individualised sensitive questions and responses by the interviewer to the interviewees. For example in Class A most of its Aboriginal students spoke little English in their own community and had significant difficulties with any but very simply worded questions in oral English. To add to the difficulty asking questions of Aboriginal people is often perceived, in their world view, as inquisitive. Consequently even the carefully re-worded questions drew few responses from students in Class A.

Another variable to contend with was that while two research classes were middle primary level, the other two, including Class A, were Upper
primary classes. Re-presenting the intent and meaning of each question in a variety of alternate wordings was therefore more appropriate to consistent responses than applying the same questions verbatim across all four classes. Thus in making comparisons between responses this should impact minimally on their validity.

**Data processing, analysis and the evaluation process**
The research relied heavily on extensive detailed description. Careful documentation, including a detailed description of the methodology, ensured replicability, enhancing internal reliability. Confident interpretation of results should therefore make it possible to ensure internal validity because of the detail of the description (pp. 99-100).

Testing of interrater reliability appeared unnecessary as there was only one researcher acting as observer, although participant observation throughout the practical stage of the research may have had a small overall impact here (p. 85).

With the primary data collected, collated, analysed and interpreted, recommendations are constituted in the concluding chapter of this thesis (pp. 150-151).

Evaluation and assessment of data in the final assembling of the thesis constituted the second stage of the research. Thus the series of strategies provided a vehicle designed to reveal the effective, appropriate, accessible and inclusive potential which individual and collective strategies should have towards the successful outcomes such as those stated here.

Multiple data collection was employed, and the results validated through triangulation. Disconfirming evidence was sought and explained where it occurred (pp. 99-100).

This involved reflection on each of the following questions;
- Did we achieve what we set out to achieve?

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What did the teachers and students think at each stage of the series of strategies?
What did teachers and students think at the conclusion of the research?

After collating data described derived from video and audio recordings of lessons and reviews and my own, teachers and students observations, I assessed its validity and significance. These enabled me to evaluate the effectiveness of the research and draw conclusions germane to the research questions (pp. 140-148). From these I was able, in turn, to make recommendations (pp. 150-151). These recommendations both support and enhance the evolution of the existing series of teaching learning strategies and suggest alternative strategies or processes.

III.1.5. Limitations of the methodology
In this research at least three factors had the potential to impact adversely on the reliability of its data. Its subject students were of primary school age (pp. 100-101), its subject matter in the form of the lessons taught, was complex and responses to these relied to a large extent on student opinion. While some of this was addressed by triangulation, the interference of unexpected events which are a reality of schooling might also have had some negative influence (pp. 36-37).

The duality of my role as both researcher and, when requested, professional (p. 85) could also be expected to impact on the validity of their reporting back on the effectiveness or otherwise of strategies we were trialing, ongoing evaluation, assessment and modification we might decide were appropriate.

III.1.6. A description of the research procedure
Over a period of three months prior to the field work a number of schools, principals and teachers in the Darwin and Palmerston area of the 'Top End' of the Northern Territory were approached about the possibility of their participating in the research. During that time I was able to outline the intentions of the study to them.
The brief timeline available to me for data collection and collation, and potential difficulties of accommodating classes across two separate urban centres directed my decision to select only four separate classes for the field work. Consequently, from those who volunteered, I recruited two middle and two upper primary school classes (p. 101).

Once approval was granted by the Northern Territory Department of Education, the Northern Territory University's Research Committee and participating schools' principals, participants and I discussed how best the research might be developed and implemented. These exchanges were ongoing as the research evolved, through the shared viewing and evaluation of the program through participation and the resulting video and audio tapes.

Then, just before implementing the classroom activities, I in-serviced the teachers in the application of the teaching and learning strategies (pp. 94-98, 153-157). This involved introducing Aboriginal music and dance to their students. We also discussed the video- and audio-tape procedures which would record the classes as they took part in, and later, as they reviewed the lessons.

**Professional development and the field work**

The professional support and development provided to teachers participating in the research took two forms:

**i. in-servicing prior to the lessons and reviews**

The first of the two forms of professional development was provided immediately before lessons with students began. This involved work-shopping the teachers together to ensure that each had a common view of what the field work required of them. This was intended to equip them to support this understanding as each interpreted and implemented the teaching and learning strategies within their own classroom.
Intended outcomes of the in-service

1. Rudduck (1988:208) observes that educational culture needs to provide time and encouragement for teachers to be empowered to share reflection and discussion about educational practices and philosophies informing current activities with their students. Moreover, 'even though the stimulation of reflective activity is very important and needs to be encouraged, there is always more we can learn from others with regard to teaching skills' (Stoll, 1992:105).

Thus the workshop was intended to
- encourage teachers to reflect on and share insights into their current practices as participants in an action research project;

2. Consistency in the application of the teaching and learning strategies depended on teachers having a common understanding of cultural issues related to the application of the teaching and learning strategies.

Thus the workshop was intended to
- investigate concepts, culture, intercultural communication, inclusivity which impact on the program;

3. A degree of consistency in the application of the teaching and learning strategies depended on teachers having a common understanding of what were the intentions, application and evaluation of the resource materials,

Thus the workshop was intended to
- identify what the music and resource materials were intended to achieve, how to apply them, how to check whether they have been communicated effectively, what the students understood from them, what teachers understood from them;

4. While video and audio tapes were the most significant and convenient means of collecting research data by recording each lesson and review they were also potentially intrusive (Fetterman, 1989:85).
Thus the workshop was intended to
- inform the teachers of what was involved in video and audio-taping
  the lessons and reviews.

In the week prior to the implementation of classroom teaching I
conducted a two-hour afternoon workshop with the participating
teachers. All four project teachers said that, prior to this workshop, they
already had varying degrees of musical experience and skill. However all
agreed they had needed the pre-service to feel confident and competent
to demonstrate, for example the dance steps and language work
involved. This workshop covered the tasks they needed to be able to
carry out to complete the program with their classes.

ii. Ongoing professional development support
The second form of professional development was more formative than
the pre-servicing. I operated as participant observer (Fetterman,
1989:45) because, despite my role as the researcher I could be neither
neutral nor 'invisible' in lessons where teachers also expected my support
(p. 85). In the earlier stages of negotiating their participation in the
research all four teachers had stipulated that, although they would
attempt all aspects of the teaching themselves they wanted my
assurance that if they asked for my advice or assistance during a lesson I
would provide it. This they reiterated during the workshop held before
teaching proceeded and I had to allow for this eventuality in designing
the research (p. 91).

Consequently I supported instrumental work by helping teachers to
teach and, on occasions, leading percussion teaching. I assisted students
and encouraged teachers to take 'risks', such as those Teacher D took in
teaching circular breathing to her students when she herself could not
circular breathe (pp. 68, 116-117).

Teachers were also encouraged to try strategies they might not normally
feel secure in doing. For example generalist primary school teachers
often use recorded music as a crutch when they teach music. I
encouraging these teachers to attempt to 'fly musically solo' by having
them lead the corroboree with clap sticks and live voices instead of a recorded tape of the song, in line with Jeanneret's (1997:147) contention that 'learning by doing' applies to teachers as much as it does to children. This satisfactorily demonstrated that live performance need be no less secure than performing with recorded tape (pp.142-143).

'Module I. View and Do.' (Week Five, Term Four, 1997)

At the beginning of the first session students in all four classes were told that while their teacher and I would be asking pertinent searching questions about the previous lesson, we wanted their opinions, we were not 'testing' their memories. Then the three lessons comprising the first of the five modules presented in the prepared teaching and learning manual were implemented by each of the four teachers with their respective classes, each teacher directed to explain the intended outcomes of the unit of work. During this time they

1. were introduced to an indigenous Australian performing arts event together with their class by playing, from the video of 'Five Aboriginal Dances', the two minute fourth track, 'Two Crocodiles Dance,' filmed at Aurukan, Cape York Peninsula, Queensland. In this way experience its 'first time' feel;

2. introduced the songs, 'Debil' and 'Piggy' from North east Arnhem Land, either by singing them live to the class or playing the recording. If time allowed teachers were invited to introduce and learn either or both of two Arnhem Land children's songs, 'Marrmu Yolngu' and 'Gepa';

3. revisited the video 'Two Crocodiles Dance.' 'Kena, the Freshwater Crocodile, stole the wife of Pilowa, the Salt-water Crocodile, and they fight. Briefly brainstorm this 'first-time' experience of this traditional dance, discussing ideas, opinions and other feelings the students have about the music and the dance. Use 'who, what, how, why, when, where, which questions to help elicit responses (p. 65).

Throughout this first week of field work I also began to transcribe field notes from the videos and audio tapes to a database on the computer. These would provide the major data source for each week's activities. I also made ongoing informal diary notes of comments teachers and
students made regarding, for example, ways of improving or changing the way we implemented the process so far (p. 86).

'Module II. Re-create.' \textit{(Week Six, Term Three, 1997)}

In each of the ensuing four weeks this process of recording lessons and reviews and transcribing these into the database was repeated. In Week Six of the Third School term, the first week of the field work, the four teachers were directed to:

4. \textit{revise 'Debil' and 'Piggy'.} \textit{Use the two songs as the vehicle for a class corroboree. Teachers were encouraged to seek support other than me;} For example, the Aboriginal Education Officer in School C demonstrated how Aboriginal people imitate animals for hunting and invited students to try these, to copy, learn and incorporate them in their own dances. He was keen to see the corroboree succeed for NAIDOC Week. As he was already teaching a Brolga Dance to another class this would provide supplementary support. While National Aboriginal and Islanders Demonstrating Our Culture (NAIDOC) Week arrived rather early in the research it provided excellent opportunities for students to present performances. Teachers took a variety of approaches to the issue of how to present the lyrics of songs to students, at times following my initial suggestion of teaching them orally to match indigenous learning and at other times writing words, graphics and diagrams, or music on black- or white- board, on charts, or on transparencies. Students were encouraged to use traditional instruments, such as clap sticks and cardboard 'didjeridus' to accompany the singing and dancing.

5. \textit{negotiate and plan with the class a road-map for the 'corroboree', highlighting significant markers or 'events' in its passage. This might include which instruments play where, who performs when and so on;} While Class A students worked in small groups the preparation of event maps was undertaken as a whole class activity in the other three classes. \textit{Use this as the basis for further rehearsal and performance;} This exercise encouraged Class A students later to refine a road map for the Yothu Yindi song, 'Djapana' from charts in the Australian Broadcasting Corporation's Percussion Book. In Class D planning
through choreography preceded and ran through the preparation of dances for performance.

6. *listen to or watch the Warrumpi Band from Central Australia perform then begin learning 'Black Fella, White Fella.'*

'Module III. Related Musical Events.' *(Week Seven, Term Three, 1997)*

In Week Seven teachers were directed to

7. *Introduce related music and dance which together with the music under study, will be re-created through rehearsal towards presentation in a final performance*

In Class C the Aboriginal Education Officer explained that Aboriginal people learn by watching and listening, and that when elders talk everybody listens, because, as Hargrave (1995) says, 'for Aboriginal people, the wise person learns by careful observation and by personal experience, not by asking questions' (pp. 69-70).

8. *Continue to rehearse music and dance the class has learnt so far in preparation for a performance. Discuss ways of enhancing the performance. Ask, for example, 'Which running order would best suit our items?' 'What should we wear?';*

For example Teacher B directed her students to ask where the audience would be seated, that the audience needed to see their faces. There was bound to be an improvement through additional rehearsals and they would, she said, rehearse every day towards a polished outcome, performing first to another class, then for assembly. Teacher D insisted that her students learn to circular breathe so that didjeridus could be added to performances (p. 68).

9. *Invite another class or classes to be the audience for a dress rehearsal of your items practised so far. Encourage students to be constructively critical of their own, group and class performances with a view to further refining their presentation. Prepare a programme;*

In Classes C and D students were encouraged to create their own stories, informed by Aboriginal stories they had heard, and to script or choreograph these for short dance presentations. Teacher D intended from the outset of the research to apply process leading to product and encouraged her students to invent their own 'language',

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music and subjects for their dances, informed by the video, its music and dance (pp. 27, 161).

'Module IV. Related Arts and Curricular Events.' (Week Eight, Term Three, 1997)
In Week Eight teachers and their students were encouraged to explore an inter-arts, inter-cultural and inter-curricular focus, relating ceremony, dance, music, paintings, rock art, body painting, weaving, craft, and stories to other arts, other cultural settings and to other learning areas. These activities offered further opportunities to enjoy the 'first time feel' of related arts works (pp. 15, 28). Students and teachers again took part in reviewing the previous week's work.
Teachers were directed to:

10. Listen to or view video of 'Yothu Yindi' performing 'Djapana.' Learn the song and the percussion parts by listening to the recording and checking this against the music. Read the story 'Possum Woman' and organise as a piece of choral verse 'Cuppa Tea Song' from 'Paperbark', (Ngitji, 1990:63-65).
As a part of giving the music and dance under study a cultural context by relating it to the other arts and across key learning areas, teachers and classes were invited to devise strategies for interpreting and presenting the poem (pp. 112-113).
Observe other arts;
Teacher A discussed the background and construction of wooden desert artifacts collected from her time in a Central Australian community with her students, explaining how patterns had been embossed on them with hot metal.

11. Negotiate in groups or as a class an original item, not necessarily in an 'indigenous' genre, which reflects the findings of this series of lessons. This might be, for example, a song and dance, a sound sculpture, or a percussion piece (pp. 28-30, 161);
Students were encouraged not to be too ambitious in creating generators for songs in their own style, to create their own stories for their dances and music, even to experiment with their own invented 'language' towards an end product of original performance.
12. To flow into other time-slots?
   * Rehearse all items learnt to date. Refine the concert repertoire
   recognising the need, in a sustained performance for balance, flow,
   contrast and the expectations of the particular audience. Refine the
   visual presentation.

'Module V. Performance.' (Week Nine, Term Three, 1997)
In Week Nine teachers and students across all four schools rehearsed
dance and corroboree presentations for performance before a more
public audience than that of their own peers (p. 30). In this and the
following weeks I was able to revisit each school to add any further
comments to the data I was now compiling and collating from the
transcribing of audio and video texts. Teachers were directed to
13. Invite the school assembly or a similar audience to share your
   experiences learning about indigenous Australian performing and
   visual arts;
   Teacher D introduced her class to her school's Early Childhood
   assembly, explaining how students had made their own choice of
   original dances in an Aboriginal mode.
14. Encourage students to be constructively critical of their own, group
   and class performances. These will form part of the final assessment of
   individual and group work;
15. and, regarding assessment,
   The teacher's cumulative records of student attitudes, critical to
   effective participation in music, will generally be anecdotal. To an
   extent it will be reflected in students' responses and work, but this may
   not be a critical or equitable enough analysis. The teacher will take
   note of students who provide support for others, who affirm the
   performances of the whole class, who communicate their enjoyment of
   the subject and music under study, who actively participate in
   discussion and who prove, by their responses both musical and verbal,
   that they are active listeners.
III.2. Instrumentation

III.2.1. Validity, reliability and triangulation

Balian (1988:111) visualises three levels of validity and reliability in the research act in terms of a clock (pp. 88-90, 105). A clock that is invariably correct is valid and reliable, when it is consistently set, but wrong, say, for example, always five minutes fast, it is reliable but not valid, and when it is both inconsistent and wrong, that is its times vary, it is neither valid nor reliable.

Content validity was the primary form of instrument validity evaluation used in this study, using opinion and judgement to test survey data. Balian (1988:121) suggests in its use as a credible instrument its affirmative and potentially negative attributes must be taken into account. While it is comparatively easy, fast, explicit and economical to use, it relies more on opinion than hard facts or figures and its preparation is subject to the influence of the individuals involved.

Content validity was maintained by the use of similar resources across all four classes and by constraining the content of the interview questions. Repeating questions verbatim across interview groups was inappropriate because of the variability among participants of competence in English literacy, most evident among Aboriginal students in School A. However the cultural experience and competence of these same students in relation to the focus could be considered an advantage which may go some way to counterbalancing that disadvantage.

Triangulation is a research procedure designed to test the internal validity of primary data by matching it with subsidiary corroborative data and, in this way also confirming that findings such as those consequent of this research are not simply one-off artifacts (pp. 89-90). 'Typically the ethnographer compares information sources to test the quality of the information ... and ultimately to put the whole situation into perspective' (Fetzer, 1989: 89).
The procedure I applied involved

1. verifying the aural component of video recorded data with audio data;
2. comparing student and teacher responses to video and audio recordings of their lesson and review sessions;
3. evaluating the information recorded from my personal observations;
4. discussions with other staff in each of the four research schools soliciting their comments and feedback on aspects of the research class's engagement with the research;
5. informal discussion with smaller groups of students to elicit finer grained data where a particular issue is highlighted in their class responses to the teaching and learning;
6. discussion with Aboriginal staff, usually as culturally informed respondents, within each research school where, for example, there might be an issue of protocol in music or dance presentation which needed clarification;
7. observations and feedback from students and teachers in other schools where I previously and subsequently administered the teaching and learning;
8. conducting interstate workshops inserviceing teachers using the Aboriginal music and dance focus which assisted in confirming outcomes of this research;
9. discussion with colleagues in the Northern Territory and interstate which assisted in confirming outcomes of this research.

Using triangulation in this way, I was not only able to confirm the veracity of responses made by student, teacher and Aboriginal participants in the research but, at the same time, elucidate and act on their sometimes diverse world views and perceptions.

III.3. Sampling

III.3.1. Sample and subjects

For the purposes of this study the population was defined as one class each from middle to upper primary school level from each of four urban primary schools (p. 50). The sample comprised approximately 80 students and their four respective teachers. These comprised a diversity
of generally socio-economic, ethnic and sub-cultural mixes in the communities contributing students to each school. The choice was not random because participation was dictated by the willingness of schools, their teachers, students and parents of the students for the students to take part.

The subjects were four female primary school teachers and their respective students, sixteen Years 6's and 7's from Class A, eighteen Years 2's and 3's from Class B, twenty four Year 3's from Class C and twenty one Years 6 and 7's from Class D (p. 108).

The procedure of selecting subjects based on the notion of Quota Sampling, involved accepting or declining middle and upper primary teachers and their students where teacher willingness to take part was a more realistic criteria than representativeness, until my quota of four teachers and classes had been satisfied. However, in terms of each school's community's social mix and standing, cultural identity and economic status, diverse student cohorts were preferred and encouraged (pp. 48-50).

III.3.2. Schools

Only two of the final four participating schools were among the original schools who had elected to participate in the research study. In one of the two original schools which withdrew, the principal had expressed enthusiasm but decided the timing of the research didn't suit his school's program. Subsequently I returned to that school during the following term to run the series of strategies with two classes there. They reaped the benefit of the research in the application of a rather more democratically refined series of teaching and learning strategies.

In the other school the intending participant teacher rang me on the Sunday evening prior to our first week of field work to plead stress. I immediately rang Teacher A and she agreed to fill the gap with her class. Because the other participating teachers had already taken part in the pre-service workshop, working cooperatively together this must at least have a minimal impact on the validity of Teacher A's data, as she had to
be pre-serviced, separately and alone, foregoing the valuable opportunity of sharing in the process (pp. 91-93).

These changes also meant calling new meetings with participants and the distribution and immediate return of permission slips in these schools, requesting parents allow their children to participate. As the research had to proceed concomitantly with my regular duties as Music In Schools Adviser my timetable for the original schools had been very convenient. The result of this would be that there would be two complicated days each week with excessive numbers of field working sessions (pp. 36-37).

III.3.3. Materials

Resources necessary for the research included unit programs developed using the teaching and learning strategies, based on written, video, audio and, where available CD Rom hard- and soft-ware. During the last weeks of Semester One, 1997, I collated materials and resources, identified where efficient adequate video and audio hardware could be sought for the purposes of the research and checked hardware needed for all four participating classes over the period of the field work segment of the research. I also continued the preparation of further materials and resources for the workshop in which I proposed to pre-service the participating teachers.

I prepared fifteen pairs of 'clap sticks' from 2.5cm diameter by 30cm Tasmanian oak dowel and didjeridus from fabric end-rolls. A consequent shortage of clapsticks provided a 'carrot on a stick' incentive for students keen to play them. Some students and teachers provided their own clap-sticks, didjeridus and other percussion as they saw the need. In the course of the research children identified to classes that boomerangs were also often used as clap-sticks (pp. 67-69).

The only significant hygiene issue in this series of lessons was that of sharing didjeridus. Early in the research I pointed out to teachers the need for care here and that I always carried propyl alcohol cotton swabs.
In three schools students had their own 'didjeridus' so hygiene generally was not an issue (pp. 67-69).

III.3.4. The teacher's resource manual
I issued each teacher with my manual which contained the teaching and learning strategies within five modules, each comprising three successive lessons units (pp. 94-98) (appendix B). The modules are identified as 'I. View and Do,' 'II. Re-create,' 'III. Related Musical Events,' 'IV. Related Arts and Curricular Events' (and 'IVa. Create'), and 'V. Performance, Assessment and Evaluation'. While I had recommended a particular sequence in which to run the lessons series there was no insistence that participating teachers rigidly adhere to it. However only Teacher D requested that she implement the lessons in different order, saying that this would better suit the creative manner in which she proposed to operate with her classes. This is in line with Dewey's insistence that 'flexibility and initiative' are essential in any process, or method of presenting material towards a desired educational outcome. 'Nothing has brought pedagogical theory into greater disrepute than the belief that it is identified with handing out to teachers recipes and models to be followed in teaching' (Dewey, 1916:170).

III.3.5. Spaces and their equipment
For the most part teaching spaces were adequate and satisfactory although Teacher A found their Audio Visual Room 'dark and unfriendly', with noisy air-conditioning ducts but was obliged to use it for showing videos because the video equipment could not be moved. It also had noisy air conditioning vents. Students in Class C indicated that they liked having a room with video playback to watch themselves (p. 144).

III.3.6. Equipment and technology
Before each lesson and review session equipment took between ten and fifteen minutes to set up and check. This entailed screwing a Panasonic M7 Video Recorder onto its tripod, plugging in its adaptor, setting it to its widest angle and positioning it to record as much of the classroom activity as possible. On occasions this meant dismantling the tripod and moving the camera around the teaching area.
Audio recorders, as back-up, were located for maximum effectiveness. My primary audio recorder was a Marantz Stereo Cassette tape recorder. From this I ran two sensitive microphones, one a Realistic Flatbed PZM microphone and the other a Realistic 600 ohm Condenser Microphone. Two battery powered Realistic models, one a Micro 27 Voice activated Capstan Drive Microcassette Recorder and the second a more standard Stereo Cassette Recorder, Model No. SCP-29, used most frequently as an interview tape recorder, reinforced the primary recorder. Audio and video tapes were coded before field work began to ensure their easy identification for data collection purposes.

It was easier setting up in some locations than in others. For instance classrooms might be in use until moments before the recording was due to begin, curious students might cause delay, power-points might be minimal in number or awkwardly located, or there might be difficulties in a room's size or the way it was furnished. Teacher A's decision to run her classes out of doors caused added complications in the quality of the recordings because of high levels of extraneous environmental noise.

On completion of each day's field work I reviewed the videos, using audio tape to clarify dialogue the video recorder might have missed and wrote these manually as field notes. I transcribed text from the field notes using word-processors and data bases contained in two programs, Microsoft Works Version 3 and Clarisworks 3 using an Edge VL Series IBM compatible computer. Although this double-handling of text made the task labour intensive it gave me an opportunity to review and reflect on events away from visual stimulus, which I found helpful in making sense of the data.

**A summary of this chapter**

There were two stages to the research, one related to preparation and implementation of the fieldwork essential to gathering data in response to the three research questions, and the other to subsequently collating, evaluating, analysing and interpreting the data in the context of the thesis or research report. The research's design is described as
qualitative-descriptive ethnographic based in a philosophy of action research (pp. 81-83).

In this case study methodology, the researcher treads a fine line between observer involved in the data collection process and participant in support of the music teaching and learning process (p. 85).

Two theories of learning are given significance in the research (pp. 84-85), the first that of experiential learning, where students are encouraged to take responsibility for their own learning and the second in the trialing of a music specific teaching and learning spiral explained in earlier chapters.

Techniques employed in the research included forms of data collection, particularly through the video and audio recording of lessons and reviews, and notes kept of participant and non participant student and teacher opinion (pp. 86-87). Video analysis and group interviews provided the bulk of data. The majority of students involved came from urban homes, but significant numbers of Aboriginal students attended at least two of the four participating schools. Consequently the designing of review questions needed to take cognisance of Indigenous Australian world view perceptions of the intrusiveness, inquisitiveness often implicit in queries constructed west-centrically (pp. 87-89).

The process of identifying the four teachers, classes and their schools is explained. A step-by-step documentation of the field work follows. This details the in-servicing of teachers prior to the lessons, through teachers implementing the five modules of the teaching and learning strategies, to the reviews which followed each lesson. My role not only as observer but participant is reiterated in the professional development I am expected to provide in the form of support when the research teachers require it (pp. 90-98).

Limitations of the methodology are specified. Ways in which validity and reliability will be determined and their subsequent confirmation through
triangulation are explained (pp. 99-100). Finally the selection of subjects and sampling procedures are described (pp. 100-101).

Resources and materials used in the field work are noted, particularly the teachers' resource manual which was organised to follow the process of the teaching and learning strategies. Spaces, equipment and technology both for classroom and for recording the research are also described (pp. 103-104).

In the chapter which follows findings are detailed which were derived, in accordance with the research design, from observations and participants' responses to the research questions.
Chapter IV - Findings
Chapter IV - Findings

IV. Organisation of the present chapter - overview:
In the introduction to this chapter the relationship of the findings with the research design and literature is reiterated and conventions used throughout the reporting of the findings are explained. Next findings are narrated in terms of the three research questions (pp. 31-34, 53-75), without interpretation, with appropriate comments reserved for the conclusions chapter.

Responses are documented for the first research question (pp. 31, 53-65, 109) regarding evaluating the teaching and learning strategies through implementation of the teachers' resource manual. These follow under module titles, 'View and Do', (pp. 28, 94-95, 153) as ways of responding to music, re-creating 'Debil' and 'Piggy' (p. 95), mapping and charting events (pp. 28, 95, 154), relating myths, stories and fables (pp. 97, 156) and interpreting and presenting an Aboriginal poem (pp. 97, 155). Then work requirements (pp. 153-157) which students found challenging or difficult and activities which they enjoyed or succeeded in are described.

Findings for the second research question (pp. 32, 65-69) are identified in strand outcomes (pp. 27-30) prescribed by the Northern Territory Board of Studies (appendices C and D) as creating and improvising (pp. 27, 29-30, 161), making music (pp. 27-29, 162), presenting (pp. 27, 163), 'aesthetic' criticism (pp. 27-30, 54, 60-61, 164) and past and present contexts (pp. 27, 29, 165) and documents responses to each. Findings are reported regarding resources the project employed such as the use of costumes make-up and props (p. 120).

The third research question (pp. 33-34, 69-75) deals with responses to ways in which urban teachers communicated skills and knowledge through strategies such as echoing and mimicking (p. 123) and strategies for teaching rhythm and beat (pp. 123-124). Teachers then described what they perceived they gained from their participation in the research. Responses follow of issues of inclusivity and exclusivity (pp. 71-74, 124-126), particularly of gender (pp. 69, 124-125, 132) and of hearing impairment (p. 126).
Responses to the appropriateness of urban music education programs for Aboriginal students from more traditional settings are considered (pp. 12-13, 71, 73, 126-127), along with one strategy for teaching out-of-doors (pp. 13, 74, 127).

Students also describe what they gained from this experience as musicians and dancers (pp. 94-96, 127-128) and as critics (pp. 27-30, 60-61, 118-119, 128-130). Students speak of their experiences of a range of Aboriginal musical styles and types (pp. 130-131) and of respect for Aboriginal views the world and strengths of Aboriginal cultures (pp. 74, 131). Reference is made to insider and outsider issues in terms of opposition and resistance to the research focus (pp. 131-132).

IV.1. Introduction.
This chapter presents findings as responses to each of the three research questions. A restatement of each research question (pp. 109, 114, 121) is accompanied by an explanation of how findings will be presented according to considerations appended to their first appearance in chapter I (pp. 31-34). Other conventions employed throughout this chapter are explained in the following paragraphs.

First, each of the four schools' teachers and classes, whose responses are recorded in the findings, are identified respectively as A, B, C and D. Thus 'Teacher A' or 'Class A' will be drawn from 'School A', 'Teacher B' from 'School B' and so on (pp. 34-35, 100-101).

As evidence to support findings in this chapter quotations and responses were drawn from detailed written transcriptions of the audio and video recordings of lessons and reviews conducted with the informant teachers and their students or, in some instances, informal field notes recorded as 'diary' notes (pp. 86-90).

The two numbers in brackets which follow each reference or quotation locate these references in 'Field Note References' in a list for each of
eighty two database entries in appendix E. The first number depicts from which of these eighty two entries the reference or quotation were drawn. The second, which follows after a colon, represents one of some 1651 summary lines within that data record.

So, for example, the first of the bracketed numbers, [68:1318] which follows the text in the last paragraph on this page, 'Another student reminded him that it was 'no worse than [our] fairy tales' [68:1318]', indicates, from appendix E (pp. 165-166), that this response in database entry #68 was recorded on the videotape V15 on the 15th of September, 1997, as part of their fourth review in School B (with Class B).

Detailed data from the video and audio recording transcribed to the original database as 58249 words in note form. Despite the summary database including only 1651 summary lines it still exceeds 10000 words. Consequently while neither is presented in the summary in appendix E I can provide either, on request, as separate attachments.

**IV.2. Findings in Terms of the Research Questions**

**IV.2.1.** The first research question from Chapter 1.3.1. (pp. 31, 53-65) asks

*How effectively did the series of customised teaching and learning strategies communicate musical skills and understandings between cultural settings?*

To fulfil considerations for this research question, introduced on page 31 and expanded on through literature (between pages 53 and 65), these research findings first present teacher and student responses to lesson strategies described for teachers in the teachers' resource manual, whose contents are summarised in appendix B (pp. 153-157). In the findings these are identified in relation to the modules in the manual as 'View and Do' (pp. 27-28, 94-95, 153), ways of responding to music and recreating music and dance, 'Debil' and 'Piggy' (pp. 95, 153-154), mapping and charting events (pp. 95, 154), relating myths, stories and fables, and interpreting and presenting an Aboriginal poem (pp. 97, 156).
Secondly the research findings present responses to aspects of inclusivity in terms of what students found challenging and difficult, what succeeded for them and what they enjoyed (pp. 71-74).

IV.2.1.1. Evaluating the teaching and learning strategies: The teachers' resource manual (pp. 94-98, 103, 153-157)
Teachers found both the resource materials provided and the order in which the series of strategies ran appropriate to their class levels [4:36]. However application of the manual in Class A sometimes challenged the appropriateness of the project for students whose primary socialisation espoused Aboriginal worldviews [32:498] (pp. 69-70, 71). Criticism of the datedness of Alice Moyle's material (pp. 17-18, 48, 65, 69) was countered by its cultural appropriateness, particularly where recently deceased people might be concerned [3:19] (pp. 17, 65, 68-69).

Teachers and students in Classes B and C liked not immediately having to justify or analyse a 'first time' experience [10:108, 14:166, 18:231, 21:284, 51:877] (pp. 15, 26, 94, 114, 153, 199), one suggesting that this was because they were not expected to give opinions 'off top of my head.' [21:284].

'View and Do': Ways of responding to music (p. 27, 28, 94-95, 153)
Students were observed responding to videos of music and dance in a variety of ways, from simple body movements [10:88], through clapping [10:89], imitating stalking [38:594] and, in one case, two girls jived together whenever 'Black Fella, White Fella' played [46:791, 47:799] (p. 54).

Re-creating 'Debil' and 'Piggy' (pp. 27, 95-96, 153-154)
Independently Classes A, B and C came up with similar formats for their 'corroboree', based on 'Debils', 'Piggies' and [Mother] 'Meres' who danced to themes loosely based on interpretations of the verses of the song [22:297] [70:1375-6] (p. 54). Girls were particularly critical of the dances (pp. 27-30, 60-61), concerned about crowding [22:306], the importance of accuracy in interpreting lyrics, [22.314], using stylised
movements to imitate animals [26:389, 27:400], practising steps without music and vice versa [43:723] and with thorough rehearsal [43:727] (pp. 30, 98, 157, 199, 200).

**Mapping and charting events** (pp. 28, 95-96, 152, 199)
Although students in Class C had mixed feelings about the effectiveness of mapping their dance [34:535], the idea of producing 'road-maps' to analyse and plan dance and song routines appealed as students across all classes shared in their preparation [23:319] [38:596]. Students in Class B liked the way they and the teacher planned on the white-board when they choreographed their corroboree and negotiated its 'script' [57:1016] (pp. 61-62, 95, 154).

**Relating myths, stories and fables** (pp. 97, 154)
Teacher B recalled with her class her own childhood as the daughter of a Government Administrator in an Aboriginal Community and how parents often told their students scary stories at night as a warning that it could be dangerous to wander off and that they might need to take care. Stories also related how to hunt or collect food. In a similar way, a student said the west-centric traditional fable 'The three little pigs' message encouraged people to build strong houses to make them safe in bed at night [68:1313-7].

The descriptive writing in NgitiNgiti's 'Possum Woman' [58:1029] appealed to students [58:1030]. They laughed at the image of 'possums tied into the Possum Woman's hair' [58:1025-31] and of the man listening to the silence [58:1034] (pp. 27-30, 50, 61-62).

When Teacher B read the words 'blood splattered' students groaned with apparent relish [58:1026]. When one boy exclaimed 'that's gross' [58:1027], saying he found 'Possum Woman' 'sickening' [68:1309] (pp. 60-61), another student reminded him that is was 'no worse than [our] fairy tales' [68:1318].

Asked why should the teacher 'tell them to students?' a student suggested that 'all the stories have a message and we half love scary
stories [68:1310-22]. A discussion ensued of ways students dealt with their fear of the dark, by 'talking' or 'leaving lights on' [68:1310], or by making 'big sounds ourselves' [68:1319] (pp. 29, 31).

**Interpreting and presenting an Aboriginal poem** (pp. 29, 48, 97, 156)

Students in Class B suggested they might present the poem 'Cuppa Tea Song' in its Aboriginal language and English simultaneously, with the class divided into two groups, 'This group [reads] Aboriginal and this group English'. A student proposed 'This group read the top half [of the two-lined poem] and that the rest'. Teacher B asked 'What do you think about that?' One boy responded 'not good, it's confusing and jumbled up.' Students were equally unenthusiastic about the outcome of distancing the groups, intended to give the spoken words separation and increased clarity [69:1333-45].

A student suggested, 'How about one group saying the Aboriginal words followed with English?' Then, antiphonally, students matched Aboriginal with English word. One student said, enthusiastically, 'It's good because it tells what the language says' [69:1346-52]. Another proposed, 'Why don't the girls say the woman's line in two groups, one for Aboriginal and one for English words, and the boys say the man's words in two groups' [69:1353-4].

Class C students realised that the reading order of a word-for-word English translation of 'Cuppa Tea Song' needed rearranging syntactically into literal English [58:1039-40] [62:1162].

By using each vowel in a word to indicate the end of a syllable students were able to deconstruct, reconstruct and read the Aboriginal words of the poem aloud. Teachers B and C led and students echoed the words, first individually, then line by line. Individuals from both classes volunteered to recite the poem in its Aboriginal language. [63:1153-72]

That participants were generally not native speakers of Aboriginal languages was an issue which arose here and elsewhere in the study.
Teacher A explained that she was not a 'native Aboriginal speaker', hoping, she said, that sharing her own cultural limitations with them might decrease student insecurity [10:90] (p. 12).

Classes attempting the poem were initially daunted by some alien sounds they were expected to reproduce [60:1103]. They soon recognised that several Aboriginal consonant sounds weren't the same as those they were familiar with in English [62:1154]. Initially they struggled with some, like the nasal 'ng' sound [71:1429] which recurred across the songs and stories. It seemed, some suggested, that Aboriginal languages might even be too difficult to attempt because of difficulties with this and the harder 'ngg' sounds [14:175]. However, for example, by practising saying "ngupan" in your nose' [29:433], students were often enabled competently to reproduce the sounds [45:751] [68:1329].

IV.2.1.2. What challenged students
Dancing was a popular activity with many students [50:866]. However some who found it 'too hard' [50:969] were able to identify aspects which they found difficult. A Class B student said 'The dance steps were not easy but they were worth it [the effort]' [38:597]. Other students found difficulty in coordinating dance movements with singing [40:642]. 'It was hard doing the dance and song in a different language, together' [53:926]. 'It was hard to start with the music. It was jumpy' [56:1008].

Teacher C prepared a song chart for 'Djapana' (p. 97) with coloured sections. Students enumerated difficulties in singing from the chart. 'Some people were confused', 'I didn't know when to play because it was hard to hear the tape', 'The hardest bit was the red bit' [a complicated bridging section], and 'I was confused about where we start playing' [62:1150-5].

In Class D there were mixed reactions to playing the didjeridu. While a few students thought this was easy, others found it too hard to play [45:764]. Many found the most challenging activity learning to circular breathe [45:750] (pp. 67-68).
What students enjoyed and what succeeded for them

Students in Class B thought that listening, then 'doing' was the easiest activity [56:1013].

Students in Class B 'half loved' the scary stories, particularly 'Possum Woman'. Others enjoyed 'Djapana' when it was performed with percussion and the didjeridu performance by a girl in the class [70:1371-70:1406] (The cultural appropriateness of girls playing didjeridu is discussed on p. 68).

In their final review students in Class C reasserted their earlier enthusiasm about the activities with 'I liked all of it.' 'It was fun.' 'It was understandable.' 'I could remember it all.' 'It started hard and got easier.' They had enjoyed the democracy of the lessons (p. 84), saying variously, 'I liked the chance to vote, to choose,' 'liked the way Teacher C let us experiment', 'playing the didjeridu', and 'having a room with video playback to watch themselves in previous recorded lessons'. 'It was real work but in the best way, fun!' [80:1596-1612] (pp. 60-61, 84).

Students in Class C nominated the Aboriginal Education Officer demonstrations as highlights in lessons, saying they liked his dance steps most, that he was 'clever at being animals' [33:510-34:536] [81:1618] (pp. 12, 73).

Students in Class D said that the lessons worked because they were 'fun' and involved cooperation (p. 86). Additionally, one exclaimed 'Teacher D is wild. Everyone likes Teacher D' [28:420-1]. Teacher D's laughter in response to any funny situation matched that of her students [30:455]. Reflecting on her class learning to circular breathe (p. 68) Teacher D laughed and said it was the 'funniest thing' [45:754].

IV.2.2. In this section the findings identify responses to the imperatives listed for the second research question (pp. 32, 65-69).

- How effectively did existing and other resources support the series of customised teaching and learning strategies.
in communicating musical skills and understandings between cultural settings?

First responses to the 'Strand Outcomes' (p. 27) are listed under the subheading, 'Identifying strand outcomes prescribed by the Northern Territory Board of Studies', as 'Creating and improvising', 'Making' [the didjeridu and singing], 'Presenting', 'Aesthetic criticism', and 'Past and present contexts'. Next responses to the use of resources in the project are presented.

Finally in terms also of inclusivity and exclusivity this section of the findings considers responses regarding the appropriateness of existing urban music education programs for students from more traditional Aboriginal settings (pp. 71-74).

IV.2.2.1. Identifying strand outcomes prescribed by the Northern Territory Board of Studies (appendices C and D):
Creating and improvising (pp. 27-30, 60-61, 158-165)

During the pre-service teachers agreed that original dance and music should be informed by prior learned experience [11:115] [51:879] (pp. 60-61). So, from the very outset, Teacher D encouraged her students to apply the 'Two crocodiles dancing' and 'Debil' and 'Piggy' to the creation of their own music and dance [16:202] handing out illustrations of the steps [15:194] to further assist them. She urged students to share their own stories orally, then communicate the stories through dance [16:201]. When a small group of girls choreographed their own dance, based on a figure eight movement, an Aboriginal girl directed [11:115] [16:207-8] (p. 200).

In Class C students created their steps moving through a circle [27:403]. In both classes accompanying clap sticks provided the music (p. 69). When the clap sticks stopped, movement stopped [16:209]. Students also experimented with other instruments to decide which might be appropriate [54:958]. Class C were told to 'be good risk takers' [63:1170] (pp. 97-98). Independent and group risk taking supported the creation of original dance and music across classes [3:20] [13:148]
That class C enjoyed creating their own dances was indicated when students asked 'Can we make up more dances?'

**Making music** (pp. 28-30, 162): the didjeridu (pp. 67-69)

The use of cardboard tubes to produce sounds imitating didjeridus was suggested in Moyle's instructions for preparing the 'corroboree' (p. 65). Students attempting didjeridus for the first time had some idea of how they should sit and of the kinds of sounds didjeridus made but were unsure how the sounds were produced. Some made informal attempts to play the didjeridu, by experimenting with didjeridu sounds, asking 'how do we breathe?' and 'conserve our breath?' and attempting to produce authentic sounds with loose lipped embouchures. One student became so competent that others were challenged to identify the animal sounds he attempted.

Sometimes in this way students played the didjeridu well, sometimes achieving circular breathing (p. 68). One small girl in class B played impressively and when a group of boys criticised her performance as 'gammon' [meaning 'rubbish' in Northern Territory slang] she was actually correct! On another occasion it was girls who complained, often with justification, that the boys were playing their didjeridus too loudly.

Teacher D determined to teach circular breathing and distributed plastic cups of water and straws to all of her class, describing how, if they tried correctly their 'lips will get tingly'. Summarising how they should produce musical sound on the didjeridu she laughingly described initial attempts as like 'farting sounds'. She demonstrated how they should squeeze their cheeks 'like bagpipes'. 'Squeezing in,' she continued, 'force air down the didjeridu and snatch air in through your nose, like you're panting!' and demonstrated using a drinking straw and plastic cup of water, with her students imitating her.

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*Evaluating music specific teaching and learning strategies*
Later, when she told students 'try to breathe in as you push out' [30:458] one called out 'I can't!' to which Teacher D promptly replied 'you can!' [30:459]. After a relatively short time some were able to sustain circular breathing for several minutes [30:461]. Despite her significant successes with the class Teacher D was herself unable to circular breathe [29:444].

Making music (pp. 28-30, 162): singing:
Students suggested a combination of strategies for learning songs [65:1225], [61:1109], [18:238],[80:1611], including using printed lyrics and tapes, [18:240], having the teacher read with students echoing [44:740] and with words introduced initially, 'slowly and clearly' [53:931]. Words were easier to read in a larger format [20:274] on charts at the front of the room [21:293], [36:552], [39:612], [40:660] [44:739], projected from transparencies onto a whiteboard [47:814], or even chalked onto a blackboard [23:320] [58:1036]. For easier songs some students thought that they mightn't need words [21:287], [56:1002] and that there were times when it was easier to learn orally than with written lyrics [24:348]. Having the 'rhythm helps us to remember' [56:1006], it was 'easier to hear the clap and the song together' [56:995] and, to 'perfect it, everybody should sing' [70:1387], because listeners 'want to hear our voices' [66:1252].

In Class A students sang with a tape from words on a chart [20:274]. Students in Class C commented that singing along with their own audio and video replays was an effective learning strategy [18:230] [18:230] because they enjoyed imitating themselves [52:893-5]. Students in Class D split into two vocal parts competently for the final section of 'Black Fella, White Fella' [48:832].

Students were mostly positive about singing, saying 'singing is easy' [50:862] [82:1635]. 'Who liked singing best?' [50:864] was greeted with lots of hands [50:865]. Class A's teacher said they liked the songs so much they 'have been singing all week!' [21:294].
Presenting (pp. 27, 163)
Choosing audiences (p. 98, 201) who would affirm and not 'shame' them was a significant issue with students who invariably chose classes of students younger than themselves as their 'familiar audience' [36:561][36:571]. Similarly performance groups were often most comfortable showing evolving items to their own classes [31:477] rather than others.

Students in Class B rehearsed their corroboree (p. 97) to the Alice Moyle tape so often that the warning 'Beep beep' between tracks became a familiar part of the music. When one student said he rather liked that on the tape the others laughed [70:1371-70:1406].

With encouragement students became increasingly creative in enhancing presentations (p. 98). Students in Class B suggested it might be more authentic to dance their 'corroboree, barefoot, in the dust' [22:307]. Discussing the possibility of working up 'Black Fella, White Fella' as a performance item for a school assembly [64:1208] students in Class D asked if they might 'rap it' and use instruments to enhance the performance [64:1209] (p. 201).

Class C's Aboriginal Education Officer was impressed by their assembly item, particularly as it was the only one among a number from other classes performed 'live' without tapes, and also because it had been rehearsed less than others [53:929-30].

Despite rehearsing a number of other items for their 'familiar audience', Class A insisted on singing 'Black Fella, White Fella,' to which the audience and students jigged in time. Teacher A complimented their performance, saying 'It sounded good and I liked the drums' [68:1308].

Aesthetic criticism (pp. 27-30, 60-61, 164)
Students in Class D compared performances of 'Black Fella, White Fella' by Aboriginal band, 'Warrumpi' and a tribute cover by 'grunge' band 'Powderfinger'. They noted a significant difference in the very precise and easily understood vocalisation by Powderfinger but most preferred...
the Warrumpi version which they described as sounding more 'Aboriginal' and thus having more impact, because 'feeling' mattered more than 'understanding'. It created a 'feeling of what they're saying, and a great atmosphere' [47:804-806].

Powderfinger's sounded 'like white people's music'. Students were asked of the Warrumpi version, 'What is the music saying and what makes it 'Aboriginal'?' [46:793] One student thought it had a different kind of beat, another said it was not 'heavy rock, it was rock but not Heavy Metal.' [47:793-809].

The same class noted the traditional dancing which often accompanied 'modern stuff' on video clips presented by the Yirrkala [north-east Arnhem Land] band 'Yothu Yindi'. [47:807] (pp. 97, 201). In Class C a student insisted that this sort of music was 'for moving to' [52:901] and another recognised that 'Mamnu Yolngu', which has Aboriginal music set to a 'west-centric' hymn tune, 'doesn't really sound like Aboriginal music' [30:466].

**Past and present contexts** (pp. 27, 165)

Much of the traditional material studied deferred to 'Dreaming' which students equated with the 'Dreamtime' [61:1128] which Ellis (1985:71) describes as 'the beginning of time and its population and events'. Berndt & Berndt (1988:15-16) add that these impact on people in the past, the present and the future and they are held by the people they concern to be true.

Reflecting that they had learned that Aboriginal people do some things differently, one student commented 'they don't laugh at us, and we shouldn't laugh at them' [71:1417-33] (p. 73). Students observed that Aboriginal painting utilised ochres and that people sing about what they are, such as being animals.

Students increasingly identified characteristics of Aboriginal dance and music. These included that they involved clapping and a particular style of 'singing in your nose' [14:161-4] [18:243] [71:1429]. In the
introductory video students noted that when the singing stopped the
dancers performing as crocodiles quickly slid down to the ground
[14:165]. One student noticed that some Aboriginal dancers tended to
work their legs without really moving their arms [10:102]. On another
occasion a student observed that dancers took large deliberate steps
[70:1379].

**IV.2.2.2. Resources used in project** (pp. 32-33, 65-69)
Students in school D decided that modern percussion might be all right
for modern dance but was not appropriate for traditional indigenous
Australian dances [45:758], because it made the music 'too American'
[45:759]. Subsequently their re-creations of traditional dances were
accompanied only by clap sticks (pp. 68).

However before they began re-creating contemporary commercial
Aboriginal music, like 'Black Fella, White Fella' they first watched videos
of other contemporary Aboriginal groups [46:766]. These included
videos of two Northern Territory bands 'Wildwater', [46:771] and 'Blek
Bela Mujik' [46:780]. Students made distinctions between the 'softer
rock' sounds of 'Desert' and those of 'Top End' Aboriginal music
[46:783].

**Using costumes, make-up and 'props'** (p. 98)
Discussion about costume and make-up generated varied responses.
Students in Class D were keen to use 'environmental things in the bush
for clothing, such as pandanus to make 'skirts' [15:186][42:695]
[46:768-9].

When teachers asked who would like to dress up [53:937] [36:560]
Aboriginal students suggested that a loin cloth [which Teacher A
described as 'that nappy thing', [36:563] and traditional 'white, pink and
red ochres from rocks and water' for body paint [36:564] [36:565]
[42:687] and face paints [71:1420] [71:1425] [64:1188] would suffice.
A boy from the military base wanted to use army camouflage paint
[36:566].
Aboriginal students identified that not only was Queensland dancing different, but that they, the students would not have a wooden crocodile in their Arnhem Land dance [32:490], that props were inappropriate [15:178] [23:330], only red and black 'paint' was needed on their arms. [32:491].

**IV.2.3.** The findings to the third research question, restated here, identify responses to considerations of the question noted in I.3.3. (pp. 33, 69-74)

**How well prepared were teachers to implement and students to work through this series of customised teaching and learning strategies in communicating musical skills and understandings between cultural settings?**

In this section the findings record procedures teachers used to communicate the knowledge and skills set out in the series of lessons, through echoing and mimicking, and in teaching rhythm and beat.

Teachers' perceptions of what they gained from their participation are described. Students' and teachers' responses to issues of inclusivity and exclusivity follow, in particular of gender and hearing impairment issues as they impacted on working with the strategies.

What urban students gained from taking part are depicted through their responses as musicians, dancers and critics and their experience and consequent comprehension of a range of Aboriginal music. Next whether or not students had an increasing respect for Aboriginal views the world and strengths of Aboriginal cultures is considered. This section closes considering who might have opposed or resisted this focus and reasons.
IV.2.3.1. Ways in which urban teachers communicated skills and knowledge

Praise and affirmation (pp. 73, 84)

Comments they made and praise they offered reflecting the positive regard all four teachers had for the welfare and progress of their students are noted here:

- Teacher A told 'J' she liked his rhythm [67:1286]. When the Aboriginal boys had completed their dance she thanked them [67:1297].

- On one occasion, when a student gave the right answer to a question Teacher B said 'Correct. Give yourself a pat on the back' [24:356]. Teacher B told her students she was delighted at 'not having to discipline kids all time' [38:598] and that they had showed a 'lot of self control' [59:1096]. On another occasion she was pleased that they had done 'a wonderful job to now' [56:985]. Teacher B complimented a student playing the didjeridu: 'Lovely didjeridu!' [69:1365], then the dancers, 'Lovely movement' [69:1366], and later, '...well done' [70:1409]. Towards the end of the lesson Teacher B hugged the girl didjeridu player [70:1410]. Teacher B talked about the need for students to cooperate [23:338] and to share the work of the corroboree so that one student didn't end up carrying a bigger load [23:321], that these activities were like a jigsaw puzzle in which everybody was an important piece [69:1335]. She constantly affirmed students assisting each other [59:1085].

- Teacher C also regularly praised and affirmed her students who responded accordingly. Addressing the class Teacher C alluded to one student who started the five week project with a poorly developed sense of rhythm and whose rhythm had improved to the extent that he was able to keep the beat [53:928].

- Teacher D praised her students collectively, calling them 'Love' and telling them they were a 'great groovy class' [48:827] [78:1571]. She wanted them to feel good about themselves, to 'respect yourselves' [78:1559]. She often exhorted students to greater effort [48:831]. When one student insisted she couldn't circular breathe Teacher D insisted until she succeeded: 'I can't!.' 'You can!' [30:459].
Teaching strategies (pp. 73, 84)

Teachers also constantly supported their students' music making for example by encouraging them to echo one word of a song or poem at a time, demonstrating how something should be said or sung and having students echo that, echoing words, line by line, listening to and singing with a tape, mimicking instrumental parts as the music plays.

The importance of staying on task, of being focussed recurs in various forms, as a directive or descriptive phrase: 'Stay on task!' Nevertheless students sometimes lost their focus, as when Class A worked outside and a student called 'Look, a kite! [a large hawk].

Teaching rhythm and beat (p. 84)

In Lesson 3 Teacher D wanted her students to play the rhythm of the melody of 'Black Fella, White Fella' but they became confused when she told them, 'try to hold the beat' and they beat the beat instead. She explained again that she wanted 'the rhythm of the words' and demonstrated, saying 'I want you to play the rhythm of the words'. Most continued to play the beat. She persisted and finally succeeded in the last lesson in getting some students to play the basic regular beat with clap sticks, helping to keep time more effectively while others played the rhythm of the melody.

Teacher D also encouraged her students to move to the beat to get the 'feel of it', and to create percussive effects using their bodies, hands and feet, to 'stand up and stamp your feet to the rhythm, feel the rhythm'. When some of her students had difficulty maintaining a regular beat, she set the pattern by jumping to the beat.

Keeping the beat provided opportunities for student cooperation in, for example a boy beating his knee in time to lead his friends, a girl leaning across the boy next to her, pointing to show him where and
what to play in the music [59:1075], a girl counting the other students in [43:713], one miming a rhythm for another [59:1072] and students picking up the rhythm from each other [68:1307] (p. 84).

Teachers found it was helpful to bring drums in one at a time when drummers seemed unable to synchronise with each other [79:1584]. Teacher B held her students to the beat by clapping throughout a song [70:1381]. Songs and dances also offered plenty of opportunities for applying sequences of beats as rhythmic motifs. Teachers and students played 'Djapana' using a charted percussion arrangement from an Australian Broadcasting Commission (ABC) percussion book [62:1140] and interpreted the clap stick part of two crotchets, two quavers and a crotchet as '...walk, walk, run, run, walk' [62:1138-1258] (p. 200).

IV.2.3.2. What teachers perceived they gained from their participation in the research

The value of being a classroom teacher teaching music [24:357] was exemplified by Teacher B who could extend the focus into other teaching times [65:1232]. This was a luxury school music specialists did not always have. Teacher B said that for her participation had firstly encouraged her to reflect on her practise and, secondly, she and the students had learnt not only about Aboriginal peoples but also themselves [65:1224]. For, as Tillman [1988:141] asserts, 'intercultural dialogue is for all students, and is not only justified by the presence of pupils from other cultures in any particular classroom'.

IV.2.3.3. Inclusivity and exclusivity: 

Gender (pp. 68, 71-72)

The issue of traditional roles for men and women was raised by a boy of Asian descent, in the course of Teacher B relating how, in the Possum Woman's story, her husband stays at home while she goes out at night hunting possums.

'So the woman is doing man's work,' he politely interrupted, 'Woman should stay at home.'

'Where did you learn that from?' asked Teacher B.

'My mother,' he replied.
One of the girls in the class then led discussion relating his comments about traditional roles of men and women to what she understood of Aboriginal society [58:1032-33].

In Class B only one student, a girl, could play the didjeridu competently. The teacher, wanting to do things correctly, asked the school's Aboriginal Education Officer (AEO) and other Aboriginal teachers working with her what they thought about this student accompanying the performance and related to me that their response was not just dismissive of the negative outcomes but affirmed her performing, which she subsequently did to their acclaim [65:1222]. In fact Aboriginal informants disagreed about whether or not girls should play the didjeridu [25:361]. In Classes C and D students understood that playing didjeridus was 'men's business' and either 'didjeridu girls will have lots of babies' or 'no babies' [29:441] [29:442] [65:1223] (pp. 68, 71-72).

The Aboriginal Education Officer at School C had no doubts about the gender issue of didjeridu performance. In this class only boys were allowed to play didjeridus. He took the boys aside to paint the fabric end-rolls used as didjeridus. On one occasion the AEO order directed, 'Don't paint spirits or they will come and get you.' [80:1614]. The boys in the class enjoyed painting their cardboard didjeridus and were proud of the results: 'That's mine!' [42:680] [81:1617]. When it came to 'playing' their didjeridus the boys' successful experiments seemed as much a surprise to them as to the rest of the class [43:706].

One boy described how his father had made him a didjeridu from wood. and two other boys, locked out of their house on arrival home from school, made a didjeridu from a chair leg [18:236-7].

In the absence of Teacher C two girls were asked by the Aboriginal Education Officer to direct the evolution of the corroboree created by Class C adding 'Respect what they are doing.' [34:541] In the following lessons Teacher C was at first unaware that the two girls were directors. However once this was explained she affirmed their direction.
Hearing impairment

In Class B a boy with significant hearing loss explained that he needed written words for songs [56:1005]. Because Teacher B encouraged his full participation he made a very commendable attempt when students in the class took turns to read 'Cuppa Tea Song' [58:1054].

IV.2.3.4. The appropriateness of existing urban music education programs for Aboriginal students from more traditional settings (pp. 71, 73)

Across the period of the research boys were more frequently noted to be disengaged from lessons than girls. This tended, contrarily, to highlight any affirmative behaviour such as, in Class C, when a boy demonstrated a dance step he had improvised for others to copy [26:383].

The Aboriginal boys in Class A were often an engaging exception. Usually enthusiastic, they readily volunteered to play the didjeridu, each taking a quick turn on the instrument, with some able to circular breathe [67:1282], while others kept time by tapping on the floor [20:276]. They listened attentively to the story of 'Possum Woman' and when Teacher A suggested that perhaps it was rather gruesome, they shook their heads saying 'Nah!' [37:578]

They learnt new songs quickly, virtually following and echoing the teacher 'milliseconds' behind, and once known each song was sung with great ebullience, with the Aboriginal boys dominating singing and playing. Others in the class recognised their skill and encouraged them to perform. Once one got up to lead, the others usually would follow, if somewhat sporadically. [19:254-20:281] (p. 202)

They demonstrated both traditional styles and improvisations. Each might perform a very brief dance sequence then step back to let another take a turn, all contributing steps. On one occasion one boy told the teacher that the class was using the wrong beat and subsequently beat his own rhythm, with others adding their own drum 'riffs' to the chorus of the song [55:974-5] [66:1256-70]. When it came to presenting a
performance they would happily do so, but not necessarily the rehearsed items [36:553-572].

Throughout the five weeks of teaching and learning sessions, when the Aboriginal boys danced, one older Aboriginal girl remained seated. Asked by the teacher whether she would take part, she simply smiled, shook her head and stayed seated [19:255]. However, later in the term another Aboriginal girl, newly arrived from the Kimberleys, joined in and danced [66:1246-89] (pp. 68, 71-72).

**Lessons out-of-doors** (pp. 13, 73-74, 202)

Roughly half of Teacher A's class were students used to living in Aboriginal community settings. Consequently she decided, based on previous experience teaching in a community, to run the lessons out-of-doors under shady trees to give some authenticity to the setting and in the hope that her Aboriginal students might feel more at ease [54:943]. While it appeared to work for that particular time in the school day, by the end of the second of these sessions the class was already plagued by variable attendance not only by its Aboriginal students, but also on one occasion when five students were taken out to participate in a basketball match [36:562]. Difficulties increased when Teacher A suddenly found herself committed for half of her time elsewhere. Now her class's Review sessions either ran with a different teacher, or I conducted the Review on my own.

**IV.2.3.5. What urban students gained from this experience:**

**Students as musicians and dancers**

Class D was able to review the experience of its performance to the Early Childhood assembly within minutes of leaving the stage. They had enjoyed the experience and felt affirmed by it because Teacher D's query of the audience 'Did you like it?' was greeted with a roar of approval [64:1179-94]. 'The kids actually liked it' [64:1203] (p. 201).

One girl summed up the positive feelings of the others, 'I thought we did very good. However they were critical of a few aspects; 'We weren't very well organised.' Teacher D had been encouraging them to perform
at the front of stage and was disappointed the girls had hung back (pp 27, 30, 98, 163).

Reflecting on their performance in the Friday NAIDOC (p. 152) assembly [52:909-53:923] Class C felt unnerved performing in front of a large audience: 'We thought they might laugh at us'. However although 'we started soft, we got more confident' [52:913] (p. 98). Several students observed that it had gone well until one nervous student clap stick player had distracted the audience's attention away from the dance. 'It was good,' they said, until the student 'took over.' [53:927] When asked how he felt about this, the offender said that he was 'embarrassed', [defined by the class as 'silly' [52:902], and worried about his adverse 'influence'. He had not wanted to take part and would 'rather have been somewhere else'.

Some remained uneasy about the incident saying it was a 'distraction' and they had 'lost the key' [52:918]. It was hard doing the dances while they were singing in a different language [52:909-53:926] (pp. 73, 81). They felt pleased about the outcomes of their rehearsals but when it came to performing they lost confidence. 'It's like you're never going to get it right' [53:922]. Nevertheless the performance had been 'special' [53:924] [53:925].

**Students as critics** (pp. 27-30, 60-61)
Some students in Class C believed clap sticks should play from the beginning of learning a song [18:246]. However, while clap sticks helped students to keep to the beat, they also tended to overwhelm singing [21:290] (pp. 68, 95).

Students in both classes B and C were generally critical of peers they considered played too loudly [34:543] [62:1149]. When students in Class B found fault in their didjeridu player Teacher B retorted 'Nobody is good yet!' [22:317]. Teacher C and the Aboriginal Education Officer were equally supportive of their didjeridu players when students berated them, particularly for playing too loudly [53:925].
While many students in Classes A and D thought taking part was 'enjoyable' 'all right' [76:1527] [82:1631-2] and an Aboriginal boy said he had liked all of the music [82:1636], there were a few students across both classes who thought it 'a bit boring at times'. Aboriginal students in Class A said they wanted drums; 'We want those drums!' [32:489-494].

Many students and teachers across the classes did not like the 'sounds' tape recommended for the second lesson, one group saying it was 'an anti-climax' [17:223].

Summing up generally positive consensus regarding the 'Two Crocodiles Dance' video [57:1016-20], one student liked 'the music and dancing, using clap sticks, best' [38:592], and another 'enjoyed the dancing, the whole corroboree, best' [32:488].

Apart one who 'couldn't hear the singing', student visitors to Class B were impressed by a rehearsal of the corroboree (p. 202). They 'liked the singing, the dancing' saying students had done a 'good job'. 'It was excellent the way people were stalking' [39:616-40:651].

A girl in Class C thought as a result of the lessons she might now want to be an actress [18:232-3]. In the closing week I asked each class if taking part had changed anything for them. The same student reiterated 'We might be an artist when we grow up and what we saw helped' [80:1606]. Other students in Class C thought they were 'good' (performers) but seeing themselves on the video was embarrassing. Sometimes 'we do things we don't realise', adding that having the video 'might help make people behave better!' [52:903-8]

Asked what makes lessons work, a student in Class B said it was essential to 'concentrate on my own part' [40:633]. Students in Class C said it was all right to be 'having fun, as long as we are not being really silly' [52:898-9]. One Class C student said that 'writing some things down helped us remember.' [80:1601] Students in Class B liked being 'a part of the planning, not being directed!' [38:595] (p. 84).


**Students' experiences of a range of Aboriginal music**

In the introductory lessons and reviews students across all classes acknowledged of 'Two Crocodiles Dance' that they had not seen dancing like this before, and several had never viewed a 'traditional' Aboriginal dance. A number recognised that the two crocodiles were fighting, suggested they might be trying to bite each other, fighting for territory[15:191], or were engaged in a competition [10:105,109]. The dance was described as 'telling a story through dance and music,' [10:110, 15:190] and 'by acting' [18:234].

The Aboriginal Education Officer at School C told students that he belonged to the kookaburra totem because every Aboriginal person claims relationship to the earth as an animal [14:168] (pp. 46-47). He encouraged students to imitate Australian animals in their corroboree, and, to their delight, performed convincing imitations of kangaroos, brolgas and emus. [67:1294]. On one occasion, when he imitated an aeroplane, the students were enthralled [27:410].

Often, across classes, when the chorus, 'Stand up!', of 'Black Fella, White Fella' was reached students interpreted the words literally and stood physically to sing. Questioned about this students said that because the song was making a strong statement about 'standing up to be counted', they needed to 'stand up' [78:1564,1575]. This event might equally have been recorded for the following section, regarding increasing student respect for Aboriginal perspectives (p. 71).

Teacher D explained that Aboriginal people she had worked with continued to create new dances, citing the example of an historical World War II Tiwi aeroplane dance, representing flights and dog-fights over the islands during the war [15:192, 15:196] (p. 47). She suggested this represented recent Dream-time [15:197]. Students in her classroom shared 'spirit' and 'ghost' stories [15:199] which encouraged them to create tell their own stories orally, and communicate these through dance [16:201], also using 'Debil' and 'Piggy' to inform their own music and dance. [16:202] Other teachers and their students shared and
suggested stories for their 'Debil' and 'Piggy' dances or 'corroborees'. [22:299].

**Student respect for Aboriginal views of the world**

Discussing issues of protocol, some students viewing the introductory Crocodile Dance noted that 'ladies were dancing too' and thought this mixed dancing uncommon[14:163] [23:331]. The Aboriginal Education Officer in School C explained to students that people who planned to perform Aboriginal dances should seek permission from dance 'owners' and observe the protocols which governed their presentation [71:1428]. He warned students, invoking both superstition and copyright, that there might be serious consequences if people did not respect cultural protocols associated with performing Aboriginal music and dance [26:392-3]:

'No matter where these resources are from you may find someone who knows them. After all don’t I myself come from North Queensland?' [12:128]

Aboriginal people working with students made much of the issue of 'respect for yourselves' [78:1559] and for other people's cultures manifested, for example in representing their songs and dances accurately [35:546] [59:1098], and respecting 'elders' as Aboriginal people do [this usually on behalf of teachers]. In one instance, where two girls in Class C were trying to direct inattentive class-mates in their dance presentation the Aboriginal Education Officer reminded the class that they 'must respect what they are doing' [34:541].

**IV.2.3.5. Support for and opposition to the research:**

**Support**

Aboriginal Student Support and Parental Awareness Committee (ASSPA) people in School B were so excited about the study they invited Class B to a performance by the Aboriginal Theatre Company 'Tagira', to recognise the class supporting Aboriginal studies in school.

Because he was very supportive of the research, School C's Aboriginal Education Officer was unimpressed when I told him students could not be compelled to take part [17:218] [25:373]. On the other hand once a Jehovah's Witness mother had established that the project entailed...
nothing that might compromise their religious beliefs she encouraged her daughter to participate [4:32].

**Opposition and resistance**

With considerable potential for opposition to a theme as topical and sensitive as an Aboriginal one (pp. 33-34) it came as no surprise when the fathers of students in two separate school communities tore up their children's permission slips, one reportedly yelling 'I hate Abo's!' [11:120] (pp. 46-47). Because schools have a duty to children which does not tolerate this hate, both teachers insisted that while parents might, in terms of the research risks, justify excluding their children, prejudice was an unacceptable reason. Each met with the respective parents and the children were subsequently included.

One of two boys caught sneaking back late into a review explained of the project, 'It made me sad' as he recalled experiences living with his parents who had been 'mainstream' teachers in an Aboriginal community for several years [80:1609].

**Responses of Year 2/3 contrasted with Year 6/7 students**

Evidence of differences in responses between students in either of the two 'sets' of year levels appears scant in the data, perhaps a consequence of employing a cultural focus recognisable to many students. This might warrant further investigation in terms of other cultural foci.

**A closing note about the implications of the findings**

This research was not designed to assess degrees of 'right' or 'wrong' for the strategies in effecting intercultural communication. Rather, as Taylor (1992) (p. 42) asserted, the research set out to qualitatively evaluate, through their responses, the effectiveness of the strategies in helping participants to decide what they liked or disliked and thus whether to accept or reject aspects of Indigenous Australian music and dance.

Consequently, after the summary which follows in the opening of the next chapter of these findings and the previous three chapters, conclusions regarding the effectiveness of the strategies are drawn with particular regard to participants' expressions of 'like' and 'dislike'.

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Chapter V - Summary, conclusions and recommendations
Chapter V - Summary, conclusions and recommendations

V. Organisation of the present chapter - overview
The chapter opens with a summary of the four preceding chapters, restating the research problem, reviewing relevant concepts and literature, the research methodology and closing this summary section with a summary of the findings.

Next follows the main section of conclusions for the research drawn from participant observation and response. These are organised for each of the three research questions and end with some general conclusions for the research. The final sections of these conclusions describe physical products of the project, limitations, recommendations, as programmatic, relative to the topic and based upon the study's findings and conclusions, and future research recommendations, based largely upon the limitations.

V. 1. A summary of the first three chapters
The purpose of a review at this point is three-fold. First, within the research design (p. 86) I explained that the four participating teachers would be invited to read and discuss preparation of the thesis. What became compellingly evident as I undertook field work with them were the demands any extra workload placed on four conscientious, busy people. I determined that I would make their review task as tolerable as I was able, without their losing the context of their roles in the data collection process.

The second purpose grows out of that first, that others who might choose to read the thesis from the 'Conclusions' chapter onwards can also find a context for their reading without resorting to the detail of the first four chapters. The third is essentially so that I as researcher can also, in a sense, allow myself an outsider's perspective of the research on a renewed reading of what is already written and compressing and abbreviating the text to more finely focus and make explicit my own intentions.
In the opening chapter (pp. 9-40) a number of issues related to music education, particularly in west centric contexts, were considered. From these two were highlighted to form a focus for this research. First was an examination of problems which might arise when music educators attempted to communicate intercultural world views of music. The second explored strategies and teaching and learning models across learning areas. From this a teaching and learning model and its step-by-step process was proposed. This might assist teachers to structure and communicate culturally based music themes while deferring to the Northern Territory Board of Studies outcomes both for appropriate areas of Indigenous Australian Perspectives, and the Music strand of the Arts key learning area outcomes.

Next three research questions were posed (pp. 31-34). Each of these had a finer focus within the broad one of appraising the effectiveness and the appropriateness of this model. The intention of the first was to actually evaluate each of the five major procedural steps or 'Modules' taken within the series of teaching and learning strategies in terms of the whole process's effectiveness in communicating an Indigenous Australian world view of music and an ancillary one of dance. The second question examined the support both curriculum documents and existing resources might offer the process. Elsewhere the suggestion was made that there was a paucity not of suitable resources, but of ways of employing them in educational programs. The third question asked what teachers needed to know and to have experienced and ways they and their students might benefit by the process.

In the review of concepts and of literature (pp. 41-79), which followed in the second chapter a number of issues were discussed which might have sensitive potential in communicating Indigenous world views to west centric educational settings. At the same time it was emphasised that advantages accrued for both cultural parties in the exchange of cultural capital.
Difficulties were acknowledged in finding titles for Indigenous peoples which recognised and gave dignity to their status as the first Australians. An equally awkward task was in choosing terms which appropriately categorised and identified global culture as it has evolved, particularly through late decades of the twentieth century.

The question was asked of whether emphasis should continue in west centric music education to be given to the aesthetic nature of musical 'works' or to a more praxial approach in creating, making and performing music. Some generalisations applicable to the research focus followed regarding people, education, music and music education in the Northern Territory, both historically and geographically.

Then literature was reviewed which related to each of the three research questions. These included the continued formal examination of art, music and the grounding of west centric music education in Australia in nineteenth century academic perceptions of music as aesthetic learning. Belief by some in the supremacy of west centric culture and, specific to this research, its music was challenged by the contention that cultures cannot be measured quantitatively against each other. Philosophies and new models for intercultural music learning were also identified. More regional models in 'both-ways' and bi-cultural language teaching were also briefly alluded to. Both experiential and spiral teaching and learning models provide the research’s educational theoretical base.

Four aspects of research, philosophy, methodology, theories of learning and techniques, framed the research design (pp. 80-106). The research was thus described as a qualitative-descriptive ethnography involving emancipatory action research with the researcher both participant and observer. Data collection employed video and audio analysis of lessons and review sessions, group interview and field notes and described how schools, teachers and students were selected and limitations were documented. Limitations of the methodology were made explicit, as was instrumentation employed. Triangulation to confirm the reliability and validity of the data was explained, where the field notes, videos, interviews and reflection all supported the conclusions.
V.2. Summary of the findings

The 'Findings' chapter (pp. 107-132) opened with a brief description of conventions used for relating responses to field data. Responses to each of the research question follow recorded as the findings of the research.

The first research question elicited an evaluation of the teachers' manual and each of its modules. Students and teachers affirmed the notion of 'first time experience'. Students' responses to the performance of a traditional Aboriginal dance, as work requirements listed in the manual, were both verbal and physical. At least one teacher began creative activity almost immediately the re-creation of Aboriginal dances was introduced. 'Creation' and 'Re-creation' of performance was strongly supported through the shared mapping of events in rehearsal.

Student feedback from the 'Possum Woman' and other Aboriginal stories teachers read them indicated that they enjoyed these, and were able to make sense of the messages which stories communicated. This matches both Harris and McConvell's expectations regarding models for 'both-ways' exchanges of knowledge and cultural experience (pp. 71-72). The Pitjantjatjara poem 'Cuppa Tea Song' was well received and the variety of creative ways which students explored of presenting this poem as a piece of 'choral verse' indicated that they were prepared to think imaginatively when challenged in this way.

Students identified dance, listening, playing instruments and singing as favoured activities. Their emotive responses to the 'first time experience' and the 'scary' story of 'Possum Woman' made these a particular highlight for a number of students. Students liked the democracy involved in being consulted for their opinions of activities and opportunities given them to take part in planning and making decisions related to performances. The participation and contributions of their Aboriginal Education Officer in lessons in School C was extremely well received by those students.
Teachers agreed that creative activities should be informed by prior learning experiences, and encouraged students to create in this way, at the same time taking risks to help give their work 'originality'. This reflects the process of Kolb's experiential learning cycles (p. 20).

While clap sticks were always intended to support much of the music making in the series of the lessons a surprise was the use and effectiveness of didjeridus in lessons. A number of members of one class even learned how to circular breathe, taught by a teacher who was herself unable to do it.

Singing was a popular activity. Students had a range of opinions about the most effective ways to present songs for the first time. Many were particularly concerned about the way words of songs should be presented.

Most classes preferred performing songs and the other items they had learnt to students in classes at a more junior level than their own, one class even insisting that it would not perform to students at its own level. Students appeared surprised when items they had rehearsed were well received, and were very critical of their own performances through the 'acts of cognition' which Freire (1982) asserted unveiled 'reality' (p. 84).

The second research question related to the support offered the teaching focus by existing resources and curriculum documents. It was evident that when given a wide range of related Aboriginal art experiences to participate in either as observers or as performers, many students became discerning critics, able to identify characteristics which they perceived as distinctly Aboriginal in an arts context. Similarly students had strong opinions about where traditional and where modern percussion and when and which 'make-up' or body paint and when 'props' should be employed appropriately.

Across the project girls often appeared more engaged in lessons than boys. One exception was in the class with a significant number of...
Aboriginal boys who were generally enthusiastic about the activities. At the same time it appeared that their presence in the class may have caused difficulties of participation for older Aboriginal girls. Matching a significant intention of both-ways education models (pp. 71-72) by endeavouring to make learning as comfortable and appropriate as she could, their teacher ran lessons out-of-doors.

Responses to the third question examined how well prepared teachers were to implement the lessons and how this impacted on students. All four teachers were noted regularly praising and affirming performance and behaviour in their respective classes. Teachers balanced direction with democracy, urging students to stay on task while supporting student-directed learning as the lessons proceeded. In this way they evoked the dialogue of 'problem-posing' experiential education cited for Freire (1982) Hunt (1990), Belenky et al (1986) and Herbert (1995) (p. 84).

Teachers stressed strategies for teaching rhythm across schools, indicating that they saw maintaining accurate rhythm in music as critical. They often referred to and were impressed by the efficacy of the clap sticks as instruments for keeping the beat.

Although the numbers of participant teachers were too small validly to confirm these, the advantages and disadvantages of specialist with generalist classroom teachers were contrasted in the research. Issues were raised too which highlighted world views of gender, hearing impairment, inclusivity and exclusivity. In particular gender roles related to the didjeridu and differences in male and female perceptions of these were as inconclusive as the literature suggests (p. 68).

In terms of what they benefited by the experience of the series of teaching and learning strategies students again stressed the value of hands-on music making and performance and of their roles as critics, all integral to the experiential intent of my series of strategies (pp. 94-98). One student said on several occasions that for her finding out that she
could perform competently meant she might consider the performing arts as a career option.

Students also appreciated the wide range of experiences they had been immersed in over the five weeks of the research and agreed they were now able more critically to appreciate and to thus respect what it was about Aboriginal performing arts that made these unique. Respect was also an attribute the Aboriginal Education Officer made much of (p. 77).

Generally, apart from two early rebuttals by male parents who claimed to 'hate Abo's', participants and those around them were very supportive of the research. The affirmation given the project by the participation of a Jehovah's Witness child, at her parent's insistence, may challenge public assumptions about this sect. Her only concern had been that the spirituality of Aboriginal people might be given what she saw as unnecessary attention. This was one of several events which affirmed the activity in school. Another was the reward, in recognition of Class B's involvement in an Indigenous Australian study, of a visit paid for by Aboriginal staff for students to attend the performance of an Aboriginal dance theatre. All suggest that the intention of the model to encourage reflective processes which supported intercultural communication, specifically but not exclusively declared for Modules IV and V (pp. 97-98), was affirmed.
V.3. Conclusions

V.3.1. Conclusions for the three research questions

Conclusions deduced from the research are listed under categories as these relate to the three research questions. Although limited to Indigenous Australian culture, the title of the research provides, in a sense, a primary overarching question for the research. This is in the evaluation of the initiation, application and appropriateness of the series of customised teaching and learning strategies designed to communicate musical and related understandings interculturally.

Consequently outcomes are summarised here which support conclusions that:

i. the series of teaching and learning strategies effectively communicated musical skills and understandings between cultural settings (pp. 109-114);

ii. existing and other resources support the sequence in communicating musical skills and understandings between cultural settings (pp. 114-121);

iii. teachers are adequately prepared to support the implementation of the sequence in communicating musical skills and understandings between cultural settings (pp. 121-132);

i. Outcomes specific to the teaching and learning strategies (pp. 94-98, 103, 153-157)

• While each teacher was able to implement the strategies in a manner reflecting her own teaching dispositions nevertheless, through activities like re-creating a corroboree, 'mapping' events, presenting a poem as a staged performance item and reviewing practice with video and audio tape, the format did give a common structure to the process of the lessons across the four classes. This matches the features of the reflective situation offered by Dewey (1916) and of sequencing lessons presented by Kolb (1984) (pp. 19-20).

• Dewey's (1916:170) concern about providing teachers with 'recipes' for teaching is implicit in the application of the series of strategies only as a 'crutch' as exemplified here in Teacher A's alternative approaches. Nevertheless teachers found the increasingly familiar
structure of the teaching and learning process helpful in preparing and implementing lessons and in planning ahead. This was particularly helpful latterly in comparisons teachers made of their own with each other's experiences of the strategies.

- 'First-time feeling' as a concept free from immediate formal analysis, appealed to students. By allowing them to reserve their opinions until sufficient time had elapsed for reflection, it encouraged more spontaneous responses to their introductory encounters with new music and dance (p. 96). No doubt what was also involved here was what Davies describes as 'aesthetic attitude' which allows distancing from an art object, and that 'we spectacularly underestimate how much we know and bring to the experience of art, and so practical is this knowledge that we cannot always articulate it clearly, claiming it as our own' (Davies, 1991:186).

- Nor did students or teachers find conflict between either the notions of 'view' or 'do' (pp. 28, 94-95, 153), even in terms of what happened within the 'Re-create' (pp. 28-29, 95-96, 154) section which followed, because the creative attributes of both still allowed for the concept of 'first time feel' to function.

ii. Outcomes specific to curricular and resource support:

The Strand Organisers (pp. 27, 161-165):

- Creative original work (pp. 27, 161) was best effected when it was co-operative and democratic, attributes provided by the experiential, hands-on nature of the model (p. 84). Further, corresponding with Kolb's experiential learning cycle (p. 20), it needed to be informed by relevant participatory experiences preceding it, with generating ideas kept simple but students nevertheless encouraged to take 'artistic' risks in introducing new ideas (p. 115). These also match teachers' contentions cited in Jeanneret (1997:152) that 'music [composition] is fun and it does not need to be theoretical to be understood', and 'everyone has the ability to compose'.

- Regarding the strand organiser 'making', perhaps the most significant changes achieved by the project were in the area of rhythm (pp. 27, 162). The experience of the research challenged assumptions that students are able to stay 'on the beat' intuitively, for even the smallest
distraction would throw whole classes 'in and out of sync'. Synchronising the beat with a recording appeared to be most difficult. However repeated practice of regular simple clapstick rhythms gradually improved rhythm synchronisation. Willberg (1997:88) suggests two variables which may have impacted here, one that students were asked to perform tasks inappropriate to attainment and to music at inappropriate tempo. Rainbow (1981:73) adds that the 'progress of children in learning to do rhythmic tasks is a slow one'.

- Clap sticks strongly supported keeping time accurately as students performed and applied concepts related to musicality, such as changes in dynamics, expression and rhythm (pp. 115, 123-124). Experiencing dance and music-making together also assisted students in learning many concepts related to rhythm. All accord with assumptions related to Kolb's cycle (p. 20), experiential learning (p. 84) and the intentions of the research strategies described, particularly the 're-creative' experiences of Module II (pp. 95-96).

- Singing, both of unison and chorus, was a popular and educationally useful musical activity in part because of the convenient immediacy of students' voices as instruments. Combinations of strategies for learning songs were preferred. Rainbow's (1981:72) hierarchy of difficulty in performing rhythm activities which places keeping rhythm with voices as easiest, followed by hands and body percussion, with instruments with 'feet' as most difficult was consistent with my own findings.

- Teachers and students were increasingly encouraged to depend on talents other than my own (see Module II, 4, on page 95), and ultimately on their own talents in performing and accompanying songs and dances. This corresponds with the general intentions of professional development processes to empower teachers, discussed in Chapter III. (pp. 92-94). Consequently they are enabled to progress from the common practice of using tapes to the more satisfying of providing their own live performances for accompaniments (pp. 117-118).
• Students found presenting performances (pp. 27, 163) outside their own classroom unnerving. However they were affirmed when their performances to familiar audiences, a work requirement for Module III of the research strategies (pp. 96-97), and wider audiences (Module V, p. 98) were approved. Nevertheless across classes students were unwilling to perform to their peers in other similar age-level classes (p. 118).

• Learning and creating new dances in the 'corroboree' of 'Piggy' and 'Debil' engaged all students as one of the most popular activities. For lessons to work students resolved that they should enjoy themselves but stay on task, share the planning and sometimes record information as text or graphics. This further affirms the value of hands-on participation and of democracy for experiential learning generally (pp. 84-85) and for the series of strategies trialed in this research (pp. 94-98).

• The findings confirmed the assumption of the research's teaching and learning strategies regarding 'arts criticism and aesthetics (pp. 27-30, 60-61, 164). When students were encouraged to discuss and offer their opinions of a range of intercultural performing arts they had experienced they become increasingly discerning critics (pp. 26-27, 126-130). For example it appeared many perceived 'feeling' as more important than 'comprehension' in an analytical sense in appreciating music and dance. Other students noticed that in some regions dancing was a mixed gender activity while in others only members of only one gender group danced (p. 131).

• The musical actions of learners are enabled and promoted by the interactive, goal-directed swirl of questions, issues, and knowings that develop around students' efforts as reflective artistic practitioners' (Elliott, 1995:266).

• Generally acoustics was the most significant factor impacting on settings and spaces. When Teacher A moved her teaching out of doors believing that this might be more appropriate for her Aboriginal students, she benefited from increased cooperation from students but at the expense of dealing with sound dispersal and extraneous noise. Similar problems were encountered with Class D's
sessions out of doors and in the school's acoustically lively gym (p. 127).

- Liking, trusting and respecting teachers and their peers, enjoyment and hands-on experience concerned students more than factors which impinge on working spaces and resources, such as acoustics, light, and their availability (p. 129). Whether frequent changes of venue disrupted the process appeared to depend on the commitment of students to the project rather the appropriateness of spaces.

### iii. Outcomes specific to the participants:

- As a consequence of taking part students (pp. 50-51, 100-101) said they learnt not only about Aborigines but also about themselves. This matched intentions of the 'both-ways' models alluded to by Harris (1990a) and McConvell (1994) (p. 71) and also Tillman's (1988:141) contention that 'intercultural sharing leads to a greater understanding of people from other cultures',

- 'Music education celebrates and perpetuates the most fundamental quality of the human condition - that humans are conscious of themselves among other similar selves, are capable of experiencing the qualities of that consciousness, are capable of creating presences which make the human condition available to their senses and therefore sharable' (Reimer, 1997:20).

- The experiential approach meant students 'found out' rather than have their teachers 'tell' them (pp. 111, 114), they were, as Herbert (1995:201) says, 'actively involved in their education'. Participation in the process suggested future career paths for some students (p. 129).

- The research data offered insights into ways teachers approach similar material and programs (pp. 14, 26, 101-102). The teaching and learning strategies also encouraged reflection and generally affirmed their own current practice (p. 124).

- While specialist teachers might have had the advantages of learning area specific knowledge and skills and a focus on single curriculum...
areas, classroom teachers advantage over specialists lay in their access to daily rehearsal and affirmation of their students (p. 124).

- Conforming again with the 'both-ways' model alluded to by Harris (1990a) and McConvell (1994) (p. 71) participant teachers' experiences in traditionally oriented Indigenous Australian communities strengthened their understanding of and empathy with Aboriginal children in their classes (pp. 111, 113, 131).

- Similarly assumptions of the 'both-ways' model are echoed in the value of the participation of Aboriginal people, particularly that of the Aboriginal Education Officer in School C (p. 114, 125, 128, 130, 131, 132). This could not be underestimated, and their very real presence, what they said and understood, explanations of their relationship with the earth, impacted positively on students with whom they worked. Similarly the strong presence of Aboriginal students across the project schools (pp. 46-47, 49-52) usually affirmed rather than challenged the project.

- However the mix in School A of Indigenous Australian students whose primary socialisation had taken place in traditionally oriented communities and of west-centrically oriented students from a local military base was often confronting and challenging. While the Aboriginal students dealt with the music and dance focus enthusiastically and competently they were disadvantaged in their understanding of English as a foreign language and in 'west-centrically' activities (pp. 71, 73, 126-127). In fact Beresford & Omaji (1996:59) consider west-centric schooling completely at odds with Indigenous Australian students. Harris (1990a:9) believes that accommodating Indigenous Australian students in west-centric education (and vice versa) means acknowledging in their antitheticity, the essential incompatibility of Aboriginal and west-centric cultures.

**Outcomes related to issues of sensitivity:**

- The sensitive nature of the material was reflected in gender issues (pp. 124-126) ownership of traditional dance and music (p. 131), the unit's initial rejection by some parents, its subsequent acceptance by a
Jehovah's Witness family (p. 134), and by one boy's experiences living in a community (p. 134).

- Increasingly, as the research proceeded, students recognised, in line with assumptions of the 'both-ways' model (p. 71), that Aboriginal people perceive respect (pp. 124, 127, 131) as a desirable quality, not only for others particularly towards older people but also to oneself.

- Teachers should be able safely to communicate knowledge and skills interculturally provided they observe protocols specific to a particular cultural world view (pp. 110, 131-132). Despite apprehensions about the relative sensitivity of the domain of cultural understandings studied and the proximity of Indigenous Australian communities where many musical traditions continue to be practised all feedback from informed Aboriginal people involved in or aware of the research was positive and supportive (p. 132).

- Regarding gender issues, (pp. 68, 71-72) whether the didjeridu was an exclusively male instrument was not resolved by the experience of this research (pp. 116-117, 124-126). That a male Indigenous Australian's directions regarding the use of didjeridus excluded girls from playing them while Indigenous Australian women consulted condoned girls playing the instruments is informative but inconclusive (p. 125). Perhaps, because students were mostly pre-pubescent children, they were exempt from many concerns related to gender in Indigenous Australian music making.

- While it was no surprise that gender should be an issue particularly in Aboriginal societies where there are clear cut gender roles, an incident where a Vietnamese boy challenged what he perceived as a woman doing man's work was a reminder that student backgrounds reflect a range of assumptions about gender roles, inclusivity, exclusivity and equity (pp. 124-126).

- The application of the project in Class B showed that with sensitive adaptations the needs of hearing and visually impaired students (p. 126) can be accommodated in music lessons.
A summary of conclusions from the outcomes of the research

What the strategies reinforced for teachers and students in this research was that, by giving structure to a series of music education processes, it was possible through the experiences, and subsequent understanding and enjoyment generated, to sensitively use and present the music of another often contrasted culture.

My first conclusion from my evaluation of these findings is that a series of teaching and learning strategies like those trialed can assist teachers in the intercultural communication of music and dance from one cultural setting to another, of musical and other attributes of an Indigenous Australian world view to their urban west-centric education settings (pp. 109-114);

There were often dramatic improvements in student opportunities and capacities to create through preparation of original and the imaginative enhancement of existing works, rhythm skills, particularly through the use of clap sticks and merging dance with music, reliance on and confidence in live as against recorded performance, and students' abilities to discern between musical types and styles. My second conclusion is that existing and other resources support the sequence in communicating musical skills and understandings between cultural settings (pp. 114-121).

In their participation teachers were encouraged to reflect on and were affirmed in their current practices, dealing appropriately with cultural and other issues confronted during the research, students learnt more both about Indigenous Australians and about themselves as a consequence of their participation, and informed Indigenous Australian adults enthusiastically supported the activities. These factors lead me to my third conclusion that teachers were adequately prepared to share with their students the implementation of the sequence in communicating musical skills and understandings between cultural settings (pp. 121-132).
In closing I note that students and teachers identified mostly affirmative responses in benefits identified under the two generalised labels of 'understanding' and 'enjoyment'. Together with the summary conclusions I have drawn from the three research questions above, these indicate that the process of the initiation, application, and appropriateness of the teaching and learning strategies effectively supported the positive and involved communication specifically in this instance to a west-centric urban primary classroom.

V.4. Physical products of the project
Beyond this thesis and academic reports related to it, other physical outcomes of this research will be
i. Recorded video and audio material in an interactive CD-ROM format, incorporating samples, best practice, models for teaching, interviews with teachers and students, practical examples of outcomes, indigenous music and dance and other cultural activities;

ii. Paper hard copy as classroom texts, teachers' handbooks, working teaching learning sequences and other samples for classroom consumption.

V.5. Limitations
The scope and delimitations of the study section (pp. 34-38) were identified and accounted for in the small size of the subject population and its regular access by local educational researchers, time as a cultural concept, time constraints imposed within schools and by the comparative brevity of the research component of this doctoral award.

Other limitations imposed on this research included the ages of its subject students, that findings were in the form of opinion, and in the complexity of the subject matter. These were discussed and provision made for them in the methodology chapter (p. 90). Otherwise methods of collection and sources of data were relatively consistent in this research, and subjected regularly to validation checks,
The individual and unique attributes of each of the four schools, their teaching venues, staff and students were anticipated in this ethnographic educational case study. Nevertheless each school had characteristics which, because they were not always duplicated in the others might have impacted on outcomes.

These included that:

- Class A had significantly larger numbers of Indigenous Australian students whose primary socialisation was in traditionally oriented settings. Lessons were conducted initially in a classroom then out-of-doors;
- of the four classes, Class B's teacher was the only generalist classroom teacher. Two of the others taught Indonesian as their specialist area. The other specialised in Physical Education, Health and Music;
- Class C was the only class which had the regular benefit of input from a male and an Indigenous Australian in the school's Aboriginal Education Officer;
- Class D's teacher had a 'first names' informal relationship with her students. In her desire to produce original work she ran stages of the series of strategies in a different sequence to the others;
- Classes A and D comprised upper primary students and Classes B and C middle primary students;

Despite these differences, outcomes generally appeared to be consistent across all four classes. This further appears to confirm the validity of the series of teaching and learning strategies. In terms of the external validity of the research this suggests that it should be possible to replicate it in other similar educational settings. In fact, in my capacity as a professional development consultant I have continued to implement the same series of strategies in a variety of schools. These are both within the same urban centres and regionally across the Northern Territory. Without confirmation of the rigour of a research setting, the strategies appear to work as effectively in equally, less, or more diverse cultural and larger class settings and despite the cultural or musical limitations of classroom teachers. Feedback from teachers I have workshopped interstate in Western Australia generally appears to confirm its effectiveness there.
V.6. Recommendations

V.6.1. Programmatic recommendations relative to the topic, based upon the study's findings and conclusions

The outcomes of this research suggest that teachers and students can be exposed effectively to diverse world views regarding music and other learning areas provided that factors considered in the research are attended to. While it was not necessarily the intention of this research to promote its series of teaching and learning strategies over others there is much evidence in the findings to indicate that teaching and learning programmed to encourage experiential investigation of intercultural music foci affirms good practice.

I already offer teachers in the Northern Territory the opportunity to work with me in matching part or all of the series of strategies to their own focus, assisting them in programming, implementing, assessing and evaluating the process.

A significant outcome of this research both in Northern Territory schools and interstate should be in encouraging teachers, through pro-active professional development workshops, to organise their music education themes along lines advanced by these strategies. In saying this I must stress that I am not advocating one right way of processing teaching but rather of the need for thoughtful and carefully structured music programs.

This practice might be accomplished by providing teachers with opportunities to develop and trial their own 'personalised' and alternative series of teaching and learning strategies to improve their comprehension of how music education processes operate.

V.6.2. Future research recommendations relative to the improvement of future studies, based largely upon the limitations

The scope and delimitations of this research, detailed between pages 34 and 38, were imposed primarily by the timelines of the project as a one
year study. In turn this was impacted upon by the availability and size of the population from which the research sample was drawn and by the time available to the researcher and to participants in schools. This allowed for only a relatively small and localised sample to take part. Consequently, to achieve an outcome with any degree of credibility I was obliged, as researcher, to investigate only one focus and one series of teaching and learning strategies.

Given these limitations, credibility of the current research is less an issue than the validation its findings would achieve if its sample and timelines could both be extended, for example, to those possible in a longer post-doctoral research program. A more longitudinal study, carried out using a number of alternative series of strategies and cultural themes should give increased interest, credibility and significance to the outcomes of this study. In this way a selection of intercultural foci and more global, such as national, survey could be evaluated.
Endmatter
### Appendix A: Acronyms

Acronyms which appear throughout this thesis:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full text transcription</th>
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<tbody>
<tr>
<td>ABC</td>
<td>Australian Broadcasting Corporation;</td>
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<tr>
<td>AEO</td>
<td>Aboriginal Education Officer;</td>
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<tr>
<td>AMEB</td>
<td>Australian Music Examination Board;</td>
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<tr>
<td>ASME</td>
<td>The Australian Society for Music Education, Incorporated;</td>
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<tr>
<td>ASSPA</td>
<td>Aboriginal Student Support and Parental Awareness Committee;</td>
</tr>
<tr>
<td>CASU</td>
<td>Northern Territory Department of Education's Curriculum Advisory Support Unit;</td>
</tr>
<tr>
<td>CEC</td>
<td>Community Education Centre (for schools in Aboriginal communities);</td>
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<tr>
<td>EFL</td>
<td>English as a Foreign Language;</td>
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<tr>
<td>ESL</td>
<td>English as a Second Language;</td>
</tr>
<tr>
<td>NAIDOC</td>
<td>National Aboriginal and Islanders Demonstrating Our Culture;</td>
</tr>
<tr>
<td>NTADIE</td>
<td>Northern Territory Association for Drama in Education;</td>
</tr>
<tr>
<td>NTBOS</td>
<td>Northern Territory the Board of Studies;</td>
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### Module I: View & Do

<table>
<thead>
<tr>
<th>Lesson Descriptor</th>
<th>Work Requirements</th>
<th>Teaching and Learning Strategies</th>
<th>Outcomes, Assessment &amp; Evaluation</th>
</tr>
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<tbody>
<tr>
<td><strong>1.</strong> Enjoy, either as a listening or 'doing' exercise, the 'first-time' feel of a stimulus event, live or recorded. Don't discuss it yet - simply enjoy its newness.</td>
<td>* Play, from the video of &quot;Five Aboriginal Dances&quot;, the two minute fourth track, &quot;Two Crocodiles Dance,&quot; filmed at Aurukan, Cape York Peninsula, Queensland.</td>
<td>Students respond to music and related artworks, giving reasons for preferences (ARCA02). Students respond to key features of art works (ARCA03). Students talk and write informally about personal observations of art works. (ARCA04).</td>
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<tr>
<td><strong>2.</strong> What other events (musical works) are you aware of which are in some way similar? 'Do' (perform or listen to) one that may be familiar.</td>
<td>What work must students complete to match the anticipated learning outcomes? Students will participate in the activities detailed throughout the teaching and learning sequence, all of which are designed to support the anticipated learning outcomes.</td>
<td>* Introduce the songs, &quot;Debil&quot; and &quot;Piggy&quot; from North east Arnhem Land, either by singing them live to the class or playing the recording. If time allows look at and learn &quot;Marrmu Yolngu&quot; and/or &quot;Gepa&quot;</td>
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<tr>
<td><strong>3.</strong> Revisit the first time event in (1). Discuss its 'first time feel' then and share these and your and the students' opinions about the event.</td>
<td>* Revisit the video &quot;Two Crocodiles Dance.&quot; Kena, the Freshwater Crocodile, stole the wife of Pilowa, the Saltwater Crocodile, and they fight. Briefly brainstorm this &quot;first-time&quot; experience of this traditional dance, discussing ideas, opinions and other feelings the students have about the music and the dance. Use 'who, what, how, why, when, where, which questions to help elicit appropriate answers, eg 'What did we hear? 'Who performs the music and dance? Why do you think this music and dance came into being? 'How do you feel about it? Why?</td>
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Evaluating music specific teaching and learning strategies
## MODULE II: RE-CREATE

<table>
<thead>
<tr>
<th>Lesson Descriptor</th>
<th>Work Requirements</th>
<th>Teaching and Learning Strategies</th>
<th>Outcomes, Assessment &amp; Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Begin to re-create the focus event or an event based on similar musical understandings, by learning to perform it. (through skills exercises, activities etc.)</td>
<td>Revise &quot;Debil&quot; and &quot;Piggy&quot;. Use the two songs as the vehicle for a class corroboree.</td>
<td></td>
<td>Arts criticism &amp; Aesthetics, (See Appendix D)'</td>
</tr>
<tr>
<td>What work students must complete to match the anticipated learning outcomes: Students will participate in the activities detailed throughout the teaching and learning sequence, all of which are designed to support the anticipated learning outcomes.</td>
<td>The class negotiates and plans a road-map for the corroboree, highlighting significant markers or &quot;events&quot; in its passage. This might include which instruments play where, who performs when etc. Use this as the basis for further rehearsal and performance.</td>
<td></td>
<td>Making (See Appendix D)'</td>
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<tr>
<td>5. Discuss ways in which this focus event is organised and prepare a 'map' showing, in whatever way you wish, where changes, highlights, musical elements and related attributes happen.</td>
<td>Listen to or watch the Warrumpi Band from Central Australia perform then begin learning &quot;Black Fella, White Fella.&quot; (eg Midnight Oil and the Warrumpi Band in Big Country documentary.)</td>
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<td>6. Re-create other related musical works, learning them orally or from notation. (Which need not be staff notation)</td>
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### Module III: Related Music Events

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<th>Teaching and Learning Strategies</th>
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</thead>
<tbody>
<tr>
<td>7. Introduce related music and dance to re-create through rehearsal, together with the music under study, towards a final performance.</td>
<td></td>
<td>Play and then discuss Video Script 3, &quot;Performers and occasions&quot;, (Alice Mayle).</td>
<td>Students discuss the ways the arts are made and used for a range of purposes (ARPP02). Students plan and present arts works for a familiar audience. (ARPR02) Students explore ideas and feelings through arts works (ARCR03)</td>
</tr>
<tr>
<td>8. Rehearse the accrued learned items and events. Discuss ways of enhancing their performability and presentation to an audience.</td>
<td>What work must students complete to match the anticipated learning outcomes? Students will participate in the activities detailed throughout the teaching and learning sequence, all of which are designed to support the anticipated learning outcomes.</td>
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<tr>
<td>9. Communicate the events in a presentation to a familiar audience such as, for example, a &quot;dress rehearsal&quot;. Continue refining. Begin preparing a balanced performance program.</td>
<td>* Revise and rehearse all the music and dance the class has learnt so far in preparation for a performance. * Discuss ways of enhancing the performance. Ask, for example, &quot;Which running order would best suit our items?&quot; &quot;What should we wear?&quot;</td>
<td>* Invite another class or classes to be the audience for a dress rehearsal of your items practised so far. Encourage students to be constructively critical of their own, group and class performances with a view to further refining their presentation. Programme</td>
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### Module IV: Related Arts & Curricular Events

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</thead>
<tbody>
<tr>
<td>10. View and learn about related arts events. Give the works an historical, aesthetic inter-cultural and inter-curricular context by identifying features which indicate their relatedness.</td>
<td><strong>What work must students complete to match the anticipated learning outcomes?</strong></td>
<td>Listen to or view video of &quot;Yothu Yindi&quot; performing &quot;Djapana.&quot; Learn the song and the percussion parts by listening to the recording and checking this against the music. Revise &quot;Black Fella, White Fella.&quot;</td>
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<td>Read &quot;Possum Woman&quot; and &quot;Cuppa Tea Song&quot; by Ngitji Ngitji (See Appendix D).</td>
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<td>11. Discuss how we, as individuals or as a class might create original works informed by knowledge, concepts and skills acquired through this unit of study. Begin &quot;doing&quot; this</td>
<td></td>
<td>Negotiate in groups or as a class an original item, not necessarily in an &quot;indigenous&quot; genre, which reflects the findings of this series of lessons. This might be, for example, a song and dance, a sound sculpture, or a percussion piece.</td>
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<tr>
<td>12. Re-present earlier learned events by adding to the elements of their preparation (eg instrumental percussion parts to songs)</td>
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<td>To flow into other time-slots? * Rehearse all items learnt to date. Refine the concert repertoire recognising the need, in a sustained performance for balance, flow, contrast and the expectations of the particular audience. Refine the visual presentation.</td>
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Evaluating music specific teaching and learning strategies
### Module V: Performance, Assessment & Evaluation

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</thead>
<tbody>
<tr>
<td>13. Have the study continue to inform the creation of original musical works. What have we learnt about how music organises its elements to communicate feelings between composer and audience?</td>
<td>What work students must complete to match the anticipated learning outcomes? Students will participate in the activities detailed throughout the teaching and learning sequence, all of which are designed to support the anticipated learning outcomes.</td>
<td>Invite the school assembly or a similar audience to share your experiences learning about indigenous Australian performing and visual arts. Encourage students to be constructively critical of their own, group and class performances. These critiques should form part of the final assessment of individual and group work.</td>
<td>Students make choices about sound and its elements and organise these in expressive ways (ARMA02). Students plan and present arts works for a particular audience or purpose. (ARPR03). Students draw upon a range of skills to present arts works for a variety of audiences and purposes (ARPR04).</td>
</tr>
<tr>
<td>14. Based on the focus and content of this unit view and discuss related Arts events. Prepare &amp; present a display of related Visual &amp; Performing Arts to a wider, less familiar audience.</td>
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<td>15. Critique and peer-assess both the process and the product. Brain-storm, then negotiate assessment and evaluation of students and the unit.</td>
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</table>

**Where could we go from here?**

The teacher's cumulative records of student attitudes, critical to effective participation in music, will generally be anecdotal. To an extent it will be reflected in students responses and work, but this may not be a critical or equitable enough analysis. The teacher will take note of students who provide support for others, who affirm the performances of the whole class, who communicate their enjoyment of the subject and music under study, who actively participate in discussion and who prove, by their responses both musical and verbal, that they are active listeners.
Indigenous Perspectives:

STRAND: INDIGENOUS PERSPECTIVES

Indigenous Perspectives is about understanding the idea of original peoples, and the similarities and differences in the core beliefs and cultural practices, histories and contemporary experiences, aspirations, struggles and achievements of Indigenous Australian individuals and groups and other indigenous peoples in the world.

LEVEL ONE:

Students recognise Aboriginal and Torres Strait Islander children to be individuals who identify with and are accepted as members of Aboriginal and Torres Strait Islander groups and communities, to be the original people of Australian and that simultaneously, these children are also Australian children (SEIP01).

This means that students, example

- retell in their own words Ancestral stories of particular Aboriginal and Torres Strait Islander groups
- identify the descendants of people and the places featured in Ancestral stories
- describe the lives of contemporary Indigenous Australia children in the local community
- identify similarities between Indigenous Australian and other children talk about ways Indigenous Australians classify natural systems, including people
- identify through stories how customary laws provide rules for living

LEVEL TWO:

Students describe what Aboriginal and Torres Strait Islander children in the local community today learn from members of their families about their family relationships, family histories and connections to land and how they learn to relate to family members and care for country (SEIP02).
This means that students, for example

- use kinship terms to identify family members and their responsibilities to each other in selected indigenous Australian families
- retell Ancestral stories which illustrate codes of conduct for contemporary Indigenous Australians
- recognise symbols and language Indigenous Australians use to describe elements in natural systems
- identify places in the local community of importance to contemporary indigenous Australians
- describe how goods and services were provided in Indigenous Australian families and communities before the cash economy, eg self-sufficiency of families through mutual support of members and exchange between groups through networks established to satisfy material and non-material needs.

LEVEL THREE:

Students give reasons why Aboriginal and Torres Strait Islander groups and societies in the local area and community have changed. They give reasons why some of the aspirations and achievements of indigenous individuals and groups are likely change and others are likely to remain the same. (SEIP03)

This means that students, for example

- describe the traditional ways of life of the original peoples of the local area
- describe ways the natural environment affected the daily and seasonal activities of selected Indigenous Australian groups
- describe the importance of connections with land and sea for contemporary Indigenous Australians
- identify and collate information on Indigenous Australian languages spoken in the local community today and in the past
- describe the local natural environment including people using selected Indigenous Australian symbols, language and classifications
- present an accurate sequence of events by recounting oral histories
- eg coming of traders, explorers, miners, cattle
• discuss the experiences and ideas of several Indigenous Australian artists portrayed through their work.

LEVEL FOUR:
Students identify core beliefs which contribute to indigenous people's sense of identity and belonging. They compare patterns of social, economic and political organisation used by selected indigenous people to meet their needs. They contrast these patterns with those in other societies and cultures to identify major points of difference and similarity (SEIP04).

This means that students, for example
• retell oral histories or use suitable sources to describe ways of life of an indigenous Australian nation before contact
• describe the effects of contact, invasion and/or colonisation from both Indigenous and other viewpoints and sources
• describe core beliefs of Indigenous Australian groups
• compare and contrast contemporary Indigenous Australian communities in different locations
• describe the importance of language maintenance, retrieval and revival for the cultural identity of contemporary Indigenous Australians
• describe some functions of organisation serving the Indigenous community
  • eg land councils, arts, health, education organisations
• describe the achievements of Indigenous Australians in a range of fields
  • eg sport, arts, law, politics, business
Appendix D: NT Board of Studies Outcomes Profiles
Draft (1997)

Music strands at attainment levels 1, 2, 3 and 4

Creating

CREATING is about exploring and developing ideas through art, craft, dance, drama, media and music. CREATING focuses on the arts in students' daily lives, enabling identification of the major arts forms they commonly see and hear.

LEVEL 1
Students draw upon play and imagination in making arts works (ARCR01)
This means that students, for example
* make a soundscape to support a dance, game, story, poem picture.

LEVEL 2
Students use experience and imagination to make arts works. (ARCR02)
This means that students, for example
* create a piece of music using basic musical elements of tone, dynamics, pitch and duration.

LEVEL 3
Students explore ideas and feelings through arts works (ARCR03)
This means that students, for example
* improvise music to capture the mood or character of another arts work.

LEVEL 4
Students experiment with ideas and explore feelings to find satisfactory solutions to tasks (ARCR04)
This means that students, for example
* create music to capture the characteristics of a dance, story, poem, picture, song or instrumental piece.

Evaluating music specific teaching and learning strategies
Making

MAKING is about using the skills, techniques and processes of art, craft, dance, design, drama, media and music. MAKING focuses on students through play and imagination bringing something new into existence by manipulating the materials, tools, instruments and elements of the art forms.

LEVEL 1

Students use basic elements of the performing and visual arts and explore by using skills, techniques and processes in making arts works (ARMA01)

This means that students, for example

* imitate short musical patterns in a call-and-response format.

LEVEL 2

Students make choices about sounds, arts and media elements and organise them in expressive ways. (ARMA02)

This means that students, for example

* use body percussion sounds to create the effect of a crescendo such as a train pulling out of a station.

LEVEL 3

Students explore and use several arts elements and use specific skills, techniques and processes appropriate to chosen performing arts or form or visual arts medium (ARMA03).

This means that students, for example

* produce and exercise some control over sounds made with the voice and on a number of instruments.

LEVEL 4

Students select, combine and manipulate sound and silence in music and elements of dance and drama in the performing arts and elements in the visual arts using a range of skills, techniques and processes (ARMA04).

This means that students, for example

* explore the many ways in which sound may be produced on a variety of sound sources, ie household utensils, conventional instruments.
Presenting

PRESENTING is about exhibiting and performing through self expression in media and the performing arts. PRESENTING focuses on students gaining a sense of the arts as a means of communication through sharing completed arts works through performance, exhibition or viewing.

LEVEL 1
Students share arts works with others. (ARPR01).

This means that students, for example
* participate in class singing activities.

LEVEL 2
Students plan and present arts works for a familiar audience. (ARPR02)

This means that students, for example
* work as a member of a small class ensemble to plan, rehearse and present performances of their own works or those of others for the class.

LEVEL 3
Students plan and present arts works for a particular audience or purpose. (ARPR03).

This means that students, for example
* rehearse and perform songs either solo or as part of a class ensemble, using a natural voice and with a degree of accuracy in pitch, rhythm, dynamics and phrasing.

LEVEL 4
Students draw upon a range of skills to present arts works for a variety of audiences and purposes (ARPR04)

This means that students, for example
* perform works, either as soloist or as part of a class ensemble, in different styles, and with accuracy, especially in the areas of pitch, rhythm, dynamics and phrasing.
Arts Criticism and Aesthetics

ARTS CRITICISM and AESTHETICS is about artistic judgement in media, and the performing and visual arts. ARTS CRITICISM and AESTHETICS focuses on students responding directly to the arts through the senses. Students engage in arts criticism, as they describe, analyse, interpret, judge and value arts works and ideas. Students respond to arts works in a personal way. (ARCA01)

LEVEL 1

This means that students, for example
* listen to a short musical work and respond to its prominent musical elements through movement, dance, body percussion.

LEVEL 2

Students respond to art works, giving reasons for preferences. (ARCA02) This means that students, for example
* talk about their initial reaction to or feelings about musical works and classroom musical experiences and give their preferences.

LEVEL 3

Students respond to key features of art works (ARCA03).

This means that students, for example
* describe the obvious features that help shape a musical work such as repetition, form, changes in dynamics and texture.

LEVEL 4

Students talk and write informally about personal observations of arts works. (ARCA04).

This means that students, for example
* discuss and compare with confidence their reactions with those of other class members to a musical event.
Past and Present Contexts

PAST AND PRESENT CONTEXTS is about the study of the social, cultural and historical aspects of the arts. PAST AND PRESENT CONTEXTS focuses on how societies construct and record knowledge about the arts.

LEVEL 1
Students show an awareness of the arts in everyday life. (ARPP01)
This means that students, for example
* sing or listen to a selected song and talk about the story told through the song.

LEVEL 2
Students discuss the ways the arts are made and used for a range of purposes (ARPP02).
This means that students, for example
* discuss sounds heard in familiar situations and describe them, using some music terms.

LEVEL 3
Students discuss art works from several cultures (ARPP03).
This means that students, for example
* aurally identify selected music as belonging to a culture or time such as Aboriginal rock music, Gypsy folk dance, Dixieland jazz.

LEVEL 4
Students identify distinguishing features of art works that locate them in a particular time, place or culture. (ARPP04).
This means that students, for example
* describe the role of music in Australian society.
Appendix E: Field note references

The contents of data records, reference #1 to # 82, are summarised below. 'Event' identifies whether this is a 'diary' or field-note, Lesson or Review entry. 'Location' indicates where the entry was recorded. 'Video#' indicates on which of eighteen video tapes data was recorded.

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<th>Event</th>
<th>Location</th>
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Discography


An Autobiographical Statement

I was born and spent my childhood and early adult life in New Zealand, training as a Music Specialist there and teaching from 1964 to 1971 in Primary and Secondary Schools in the New Zealand Department of Education. During these years I worked in schools with a preponderance of Maori and Polynesian students. In 1971 I was seconded to work as National Music Adviser to the Fiji Ministry of Education, Youth and Sport, based in Suva but working across the Fiji archipelago. In August 1975 I was an invited participant in the International Society for Music Education's Research Commission for Multicultural Music Education, in Mexico City. Through the following year I directed the Band and Instrumental program in a junior secondary school in Winnipeg, Manitoba, Canada, a school with a large Meti and Inuit student body.

From 1976 to 1979 I led the music faculty at Haverstock, a large London comprehensive school with a typically multicultural student population where West Indian steel bands and Greek Cypriot music ensembles ran side by side with 'mainstream' orchestras, choirs and music ensembles. During that period I worked also as a curriculum writer for the Inner London Education Authority. In 1979 I took up a two year contract as Senior Music Specialist in the International School of Tanganyika in Dar es Salaam, Tanzania, teaching international and African students.

From Africa I returned to New Zealand to teach music at Porirua College, New Zealand's largest Polynesian secondary school. After a brief period teaching at Thames High School I and my family left New Zealand to join the Northern Territory Teaching Service in which I have been employed since.

I continue as an Arts educator, specialising as Northern Territory Department of Education's Music in Schools Adviser in the professional development of teachers in implementing the music strand of that key learning area. In my time in the Northern Territory, where I have been resident since 1986, I have been Rural Schools' Music Adviser, acted as Senior Education Officer for Music and, on several occasions, as...
Principal Education Officer for the Arts. During 1993 I was the Project Officer supporting the implementation of music in primary schools in the Top End, a position which frequently took me between urban and rural schools and community education centres in Arnhem Land. In Darwin I annually direct the May Day Choir and the University Big Band, a seventeen piece Jazz ensemble.

During 1996 I worked in Maningrida, an indigenous community in Arnhem Land, Australia, in the Northern Territory (NT) Education Department's Mentor program, sharing my intercurricular teaching skills and experience with recent Aboriginal graduates of Batchelor College, NT, Australia, an Aboriginal tertiary education institution.

In terms of such a culturally sensitive project, nurtured by a lifetime's work experience in a diversely cultural music and curricular education field, my experiential background previous to my arrival in the Northern Territory, is considerable, diverse and appropriate.

I am also active in professional music education organisations and have been throughout my working life participating, for example, in an International Society for Music Education Research Commission (ISME) in Mexico and convening the Australian Society for Music Education's VIIth National Conference (ASME) in Alice Springs in 1990. This year I directed and coordinated the professional development activities of national executive and council members at the society's National Conference in Brisbane.

I have a strong conviction, that tolerance and, in Australia, Reconciliation, will only be supported when all students are provided with realistic access to shared world views and exchanges of music and related life activities. In 1992 I completed a Master of Educational Studies postgraduate qualification through the Northern Territory University focussing the research for my major project on examining strategies for including culturally diverse musics in the 'mainstream' curriculum.
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