This thesis is available in print format from the University of Canberra Library.

If you are the author of this thesis and wish to have the whole thesis loaded here, please contact the University of Canberra Library at e-theses@canberra.edu.au. Your thesis will then be available on the www providing greater access.
MUSIC IN AUSTRALIAN EDUCATION

An Historical and Philosophical Analysis

by

GILLIAN BONHAM

A Field Study Report submitted in partial fulfillment of the requirements for the Degree of Master of Education in the Canberra College of Advanced Education.

February 1982
ACKNOWLEDGMENTS

I wish to acknowledge the help and cooperation I have received from many children, students, teachers, colleagues and friends; and to express my sincere appreciation for their assistance in bringing this study to completion. In particular, my Supervisor BARBARA CHAMBERS, whose gentle coaxing, encouraging support, and critical advice have been invaluable; and to my Producer, OWEN CHAMBERS, who picked up a heap of ideas and ran with energy, enthusiasm and expert skill for more hours than the A.B.C. could afford, until they became a broadcast reality.

To my children, I offer special thanks: to Caroline, who typed cheerfully and accurately; to Clare who cooked and acted as unpaid research assistant; Margaret-Ann, who listened with concentration and offered constructive criticism; and Nicholas, who argued and sent me away to think again.

Finally, my thanks to the second-form kid, who, ten years ago, demanded to know why he had to do music. At that time I had no coherent reply: today, I would like to meet him again!
This Field Study Report represents a preliminary inquiry or prolegomenon to a Philosophy of Music Education in Australia. My concern here is with the nature and function of music in Australian education, especially of young people. I am not concerned with the technical details of education and training in the musical art itself: my aim is rather to distinguish and account for public and professional attitudes towards music in Australian education, by identifying their philosophical sources and social determinants.

The Introduction begins with a general historical background, including detailed references to the important developments of the past decade that have dramatically altered the role and raised public awareness of music in Australia.

Chapter I, 'The Politics of Music in School and Society' argues that the philosophy of music education derives from two classical sources: Plato, the inspiration for music educators in totalitarian societies; and Aristotle, for education in the liberal democracies. A recent review (Sparshott 1980) indicates that these two philosophies are still key positions in the field.

Chapter II, 'The Tradition of Music in Australian Education' shows how the philosophies of Plato and Aristotle, with Locke's utilitarianism, have influenced music education since colonial times, and how British pedagogical traditions have been modified.
by adaption to a new society and ethos.

Chapter III, 'Music in Contemporary Australian Education' reviews recent empirical studies of the subject, showing, the persistence of traditional attitudes and basic problems.

Chapter IV, 'The Right to Music: Aims and Methods' reports the empirical part of this Field Study - recorded interviews and discussions with adults and children involved in Australian music education and associated activities. These were the subject of a series of eight radio programs, first broadcast nationally by the Australian Broadcasting Commission, November 1979 to February 1980, subsequently rebroadcast twice, and now published on cassette (1981).

Chapter V, 'The Right to Music: the Broadcast Series' consists of cassette recordings of the broadcast discussions, together with minimally edited transcriptions of the text.

In my Conclusion, 'Philosophy of Music Education in Australia: the Three Traditions', I offer a preliminary analysis of contemporary Australian attitudes towards music in education as revealed by the broadcast discussion. I conclude that, while Australian music educators have been untrained philosophically, their attitudes (like those of society at large) towards music in education derive, in the main, from Plato, Aristotle and Locke.
## ABSTRACT

The search for a philosophy

## INTRODUCTION

The politics of music in school and society

## CHAPTER I

The tradition of music in Australian education

## CHAPTER II

Music in contemporary Australian education

## CHAPTER III

The Right to Music: Aims and Methods

## CHAPTER IV

The Right to Music: The broadcast series

1. What the kids think
2. Curriculum issues
3. The methods
4. Training the teachers
5. Research in Music Education
6. Careers involving music
7. Some justifications
8. Towards a philosophy

## CONCLUSION

Philosophy of music education in Australia: the three traditions

## BIBLIOGRAPHY
FIGURES

figure i 66
figure ii 67
figure iii 120

APPENDICES

Appendix i  The English Child
Appendix ii  Evening Song
Appendix iii  The Sea-boy