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Current practices and continuity of programmes in recorder tuition in selected north east metropolitan schools

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CURRENT PRACTICES AND CONTINUITY OF PROGRAMMES
IN RECORDER TUITION IN SELECTED NORTH EAST
METROPOLITAN SCHOOLS

BY

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A Thesis Submitted in Partial Fulfilment of the
Requirements for the Award of

Bachelor of Education with Honours
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USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

Abstract

The learning of music literacy through playing an instrument has been emphasised by music educators generally, as being vital in the overall musical development of the child. Despite easy access to wind recorders and recorder repertoire, many classroom teachers in years four to seven in Western Australian schools are either not teaching this subject, or where it is being pursued, there is often a lack of continuity.

The reasons for this could be numerous, including:

- * Lack of an interest or musical background, or both, by teachers and administrators.
- * Failure by teachers and administrators to realise the importance of musical literacy.
- * Lack of sufficient musical background at both secondary and tertiary levels, and subsequently, a lack of confidence by teachers.

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

Signature.

Date...10th December 1991.....

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CHAPTER 1

Introduction

Background

It has been of concern for some time to some music educators in Western Australia that music literacy gained through learning a musical instrument is not being provided in many primary schools in this State.

The focus of this research is on the recorder which is one of the most suitable instruments through which musical literacy can be developed. Other reasons for selecting the recorder include:

- * the low cost of the instrument, therefore making it accessible to every primary school child;
- * its ease of portability;
- * the comparative simplicity of recorder instruction;
- * its worldwide acceptability by music educators

There are means of teaching music literacy through instruction via many other instruments. The Yamaha Music Education System through keyboard is a well recognized and extremely successful method, as is the Suzuki method on

violin. Orff's method using tuned percussion is also a very successful and enjoyable programme for use in schools. However, when one considers the feasibility and economics of these methods it must be acknowledged that on a general classroom basis their use would be much more costly than in using recorders. Sufficient space and storage facilities, as well as related difficulties in portability of other instruments would also add to the costs.

Also, it should be kept in mind that in Western Australia, primary teacher education courses do not prepare the generalist classroom teacher to teach instruments such as keyboard or strings. Tertiary courses sometimes include the Orff instruments which are often combined with the use of recorders.

This study has sought to establish the extent of current opportunities to develop the music literacy of children through recorder tuition in primary schools in the North East Metropolitan Region of Western Australia. Where recorder tuition is taking place in the classroom, an attempt has been made to establish the continuity of the programmes from year four to the year seven level.

Where there is no recorder tuition, an attempt has been made to establish the reasons for the absence of such tuition.

Statement of the problem

The major aim of this project is to establish the extent to which recorders are currently being taught in schools in Western Australia by primary classroom teachers in the light of the following:

- * the requirement that music be a part of the primary school curriculum;
- * in 1988 the Ministry of Education in Western Australia published and distributed "The New Recorder Programme, with Integrated Creative Drama and Movement Activities", a programme designed to be taught by the classroom teacher, many of whom have yet to see the document; and
- * persons undergoing primary teacher education in Western Australian institutions, with the exception of Murdoch University, are required to complete as part of their studies a core unit in music education. A limited amount of music is included in the Murdoch University's creative arts programme.

This study has attempted to draw a profile of the provision of, and the continuity of, recorder tuition in selected primary schools in the North East Metropolitan

Region of Western Australia. The reasons for the lack of recorder tuition or for the continuity of recorder tuition have been investigated.

CHAPTER 2

Review of Related Literature

Introduction

Music education is seen by many educators and researchers throughout the world as being an integral part of a child's education and experience in life. It has been affirmed repeatedly that music plays a vital role in the development of the emotional character and the creative abilities of the child.

Although there is voluminous literature expounding the merits of music literacy and its undoubted value in developing the expressive and creative abilities of the human being, no study related specifically to the merits or otherwise of teaching recorders in the classroom could be located.

However, many studies support the proposition that learning to play an instrument can form a vital part in the study of music. Studies cited by Horner (1965, p.148) indicate that "Many countries report increased expenditure on musical instruments and increased time on instrumental instruction as a natural part of the music curriculum." Horner goes on to report that this trend is

worldwide, but at the same time points out that, "despite the enthusiasm for instrumental instruction, there are many unsolved problems, and little research has been carried out to assist in their solution." (p. 148).

It would seem that the situation has not changed significantly since 1965, as indicated by Charles R. Hoffer (1984, p. 15) who makes the observation that although American music educators believe that research is important, only a small minority is involved in conducting research, and this fact contributes to the limited amount of research-based information available to the profession.

He states, "Music education methods textbooks (with a couple of exceptions) contain almost no references to research studies or discussions of their implications" (p. 15). He goes on to say, "the status of research is no better in other countries around the world, and in most places it is not as good." Hoffer (p. 16) attributes the lack of funds available for research in music as being one of the reasons for this.

Literature cited in this review confirms the need for further research into music in the classroom.

The general agreement on the importance of music in education by prominent music educators is cited, as is

the unanimous view that music literacy and musical performance are important elements in a music education programme.

A brief reference is made to the requirements and provision of music education and tuition to the student teacher in Western Australia in an attempt to establish teacher preparation.

Continuity in the provision of music education in the classroom in selected overseas countries is summarised in an attempt to provide a limited comparison with the situation in Western Australia.

A brief general history of the recorder, its construction, and methods of tuition in the classroom are investigated, together with examples of selected repertoire.

The importance of music to the overall development of the child

"To neglect the arts in childhood is to impoverish not only the child, but the child become adult." This statement by Goodlad, (1987, p.53) reflects the attitude of most music educators today who believe that the opportunity to make music can provide a valuable means of self expression as well as provide endless

pleasure and enjoyment of leisure time. "The pleasure gained from music can be a lifetime gift which will serve to develop the imagination and aid in emotional and spiritual development throughout a lifetime." (Brocklehurst, 1962, p.6)

The view that society does not live by bread or technology alone is held by Futrell (1987, p.52). He states that music is one of the fruits of life which provides "the keys that open world history and offers us access to the souls of civilizations past and civilizations still in the making", and goes on to say "Music is the language of the emotions."

This attitude is reflected in the philosophy of Peery, Peery and Draper (1987, p.3) who believe that "the elements of music are a reflection of the organization of the human central nervous system." Peery et al (1987, p.3) also believe that music has inherent merit as part of life and is one of the beauties of human nature as well as an ability to contribute to the enhancement of personal and social competence. A similar view is held by Merkuriev (1984, p.41) who states that "aesthetic education is not just teaching some simplified children's art, but systematic development of the senses and creative abilities, which broaden one's possibility to enjoy beauty and to create it."

Boyer (1987) states:

To be truly human, all of us must be able to respond to the subtle message only the arts can convey. Children must learn from their earliest schooling that music and dance and the arts are basic. They enlarge the store of the images we use and make our understanding more discriminating and comprehensive. Music, like dance and the visual arts, is a language that reaches all people at their deepest and most essential human level. (p. 54)

He goes on to quote Albert Einstein, who once wrote , "All religions, arts, and sciences are branches of the same tree", prompting Boyer to ask, "Why must they be presented in our schools as being unrelated?"

Sava (1987, p. 55) claims that music education is an inherent form of learning, and believes that, regardless of shifting educational trends and 'issues' it belongs in every school curriculum.

The comments of educators cited here emphasise the importance of providing children with experiences in the creative arts and the opportunity to become musically literate. What is the current attitude of school administrators in Western Australia to education in the creative arts, especially to music education?

Providing an understanding of music

"If music is to function most effectively as an enrichment throughout life, the individual must have ever broader and deeper experiences with it." (Swanson, 1969, p. 7). Music educators believe there is a need for an understanding of music - a need to be literate in the structure of music, and a need to be able to create our own music. There is always a great deal of pressure on teachers to teach the three R's and, in today's technological society, science and computer technology are being emphasised. Many people in our society, including some teachers, regard music as a frill subject or extracurricular activity - "cosmetically appealing but pedagogically unnecessary" (Futrell, 1987, p. 52). They do not realise its worth in the overall development of the child.

True (1977, p. 4) states that "to gain an insight into music, children need to perform instrumental and vocal works" and that "active participation is a 'must' from the earliest years, to put into practice what they have learned about pitch, rhythm and melody." He adds, "There is more to understanding music than merely an awareness of meaning of musical symbols" (p. 4). True believes that the child should have a 'feel' for the music and should enjoy performing it.

Glynne-Jones (1974, p. 118) supports this opinion and states that "just as early instrumental experience of using percussion is necessary in the development of basic musical ideas so learning an instrument is necessary for the development of more sophisticated ideas."

On the same issue, Swanson (1969) states:

In the past, music educators placed much emphasis upon appreciation. Pupils were taught the 'fundamentals' so that they might eventually know the language of music and thereby be privileged to engage in the art. Undue emphasis upon mastery of skills isolated the individual from an immediate realisation of personal value. In many cases music as an avenue of personal fulfilment was abandoned.
(p. 7)

He asserts the opinion that the use of instruments serves to develop concepts of pitch and timbre. True (1977, p.4) agrees that "a combination of vocal and instrumental work is highly desirable when children are still developing vocal skills" and refers to the method of Zimmerman (1971) who insists that initial instrumental work should be based upon songs that children can already sing.

Horton (1972, p. 10) points out that the Kodaly and Orff music education programmes use vocal work as a starting point, moving on to combine the voice with instruments later on.

Buckton and Buckton (1989, p. 10) state that "a well rounded music scheme must surely be to provide the opportunity for the children to learn an instrument" and that "singing and instrumental playing are complementary activities."

Teacher education in music in Western Australia

In its Report to the Director General of Education (Education Department of Western Australia, 1966, 1.7) the Committee Enquiring into Music Education in the Government Schools of Western Australia stated that:

Music must be an integral part of the child's whole experience in life. It follows, therefore, that the primary school should provide the environment wherein the various functions of music can be expected to operate fully.

The Committee (1966, 2.2) felt that musical activities in the primary school "should afford pleasure and whet the child's appetite for further musical experience." Interestingly, the Committee's recommendation 2.9 placed importance on preserving personal relationships between the primary school child and the teacher and for that reason did not recommend the appointment of specialist music teachers in primary schools at that time. Since 1966 this opinion has changed, and in most larger primary schools music is taught by a music specialist rather than by the regular classroom teacher.

In his paper on "Music Reading", True (1980, p.104) points out that primary school teacher education in Western Australia is geared to produce generalist

teachers only for the primary school. "Accordingly, there is no provision for training specialist subject teachers in the Dip.T; such training may take place with post-diploma courses." True (1980, p.104) reports that on average only ten percent of students beginning teacher education have had pre-tertiary formal musical experience. He goes on to explain:

Because the [teacher education] course aims at training generalist teachers, Music Education is part of the compulsory core. All students must study the unit Music Education 100 for one semester, regardless of previous experience; however, the policy is to consolidate musically experienced students into separate groups so that they may pursue more advanced studies.

The Music Education 100 course referred to by True was the core music unit operating at the former Western Australian College of Advanced Education. True (1980, p. 105) points out that this course attempted to provide students with basic music literacy, which included knowledge of recorder technique as a practical application of literacy.

In its latest outline of courses, Edith Cowan University, (formerly Western Australian College of Advanced Education) describes its 'Music Education Core Studies - Primary' unit as being of one semester's duration, with four hours of lectures per week. The objectives of this

unit are outlined as follows:

On completion of this unit students will have developed:

1. an understanding of musical terminology;
2. personal performing skills on a variety of classroom instruments;
3. refined listening skills;
4. a repertoire of songs, games and instrumental materials for the Primary School classroom;
5. knowledge of the development of the child's singing voice and performing skills;
6. familiarity with sound teaching techniques; and
7. familiarity with the syllabus "Music in Schools Stage 1". (1989, p.13)

Edith Cowan University provides units to allow students to emphasize music/music education and states:

The provision of more specialised vocal and instrumental tuition simultaneously with the implementation of the Ministry of Education's K-7 Curriculum programme through its class music specialists in selected primary schools, have generated an increased demand for music in regional district and metropolitan high schools. Whilst there has been an increase in the numbers of students taking tertiary entrance music, there remains an unsatisfied demand for school music teachers. (1989, p.1)

Edith Cowan University provides a very comprehensive range of units for musically inclined students, including an elective unit in third year which, it is hoped, "Will promote an increased continuity in music programmes through the various stages of schooling" (1989, p. 1). If this were a compulsory unit instead of being an elective, then this "continuity in music programmes" might be more feasible in primary schools.

Edith Cowan University provides other major areas of study for students who have prerequisites required for the courses, and who will, very likely, become primary music specialists. (1989, p. 1)

The primary teacher education course at Curtin University contains a very similar core music unit to that of Edith Cowan University. The course is of one semester's duration and includes tuition in basic recorder technique.

The primary teacher education course at Murdoch University does not include a specific music unit. Although a minimal amount of music is contained in their multi-arts unit, there is no recorder tuition included.

The lack of continuity in primary school music is not peculiar to Western Australia. Brocklehurst (1962, p. 1), in discussing the situation in Britain, cites Dr. J. Mainwaring's comments from his book "Teaching Music in Schools":

Dr. J. Mainwaring rightly stresses the need for greater continuity in school music; a child's musical experience in school, he declares, should be of a 'continuous progressive purposive kind' and should form part of 'a coherent and consistently pursued plan of musical development'. Yet, as he points out, it is in fact 'extremely rare for a child's entry into an infant school to be the beginning of a coherent scheme of developing general musicianship, consistently pursued throughout the ten or eleven years of normal school life.'

Brocklehurst (1962, p. 1) continues, "the musical education received by children in junior schools varies widely, both in scope and quality." He goes on to say, "There is still a desperate shortage of musically-accomplished teachers in our junior schools, and only in the larger schools do we find full-time musical specialists being engaged". (p. 62)

Although Brocklehurst's comments were made some years ago, it would appear that conditions in Western Australian schools are still very similar to those in Britain at that time.

Brief survey of selected overseas countries

Kendell (1977, p. 23) comments that "somehow music has remained different, the realm of the specialist. Too often this has resulted in music being entirely divorced from the rest of the curriculum - often taking place once or twice a week." Kendell feels that music should be brought back into the classroom and should be taught by classroom teachers. He makes the following comment:

Teachers of children in the age range 5 to 11 years seldom claim to be expert mathematicians, historians, scientists, artists, writers or poets. Nevertheless they teach these aspects of their curriculum quite happily. Support materials are readily available to help and guide them. (p. 23)

It is interesting to note that this was the recommendation of the Committee of Enquiry into Music Education in Government Schools of Western Australia in 1966. (Education Department of Western Australia, 1966)

According to Kendell (1977, p. 23) the United Kingdom Schools Council has devised a kit that could be used by a teacher who initially lacked confidence in his or her musical ability. Kendell (1977, p. 23) states, among other things, the kit emphasises that "music is a part of life, that it takes its place with other branches of learning in the classroom" and that it teaches sufficient music literacy to dispel the feeling that music reading is "some

sort of a magical gift given to some but not others. A similar superstition surrounded those who read words in medieval times."

In reference to the Canadian education system, Brown (1974, p. 19) points out that music programmes "meet frustrations which stem primarily from three non-musical sources; insufficient financial support, lack of timetable advantage and a shortage of qualified personnel." In his comments regarding financial support, Brown (1974, p. 19) states that financial support "is allocated by administrators who apparently feel that funds entrusted to their care serve greater need in other areas of the curriculum."

Ministry of Education policy in Western Australian schools today is based on devolution of responsibility. This means allocation of financial and human resources is dependent upon the preferences of administrators operating individual schools. This means the situation to which Brown refers could occur in our schools.

The attitudes of school administrators

Lehmann (1987, p. 31) supports Brown's belief regarding allocation of funds by school administrators with his comment:

I believe that the main reason many school administrators fail to demand strong music programs is that they themselves did not experience challenging, rewarding, high quality music programs in school. And the main reason the public allows them to do so is that many citizens were similarly deprived. Our nation [Canada] cannot afford yet another generation lacking basic experience in the arts.

Brown (1974, p. 20) comments on the difficulties with time allocation and the fact that principals make the decisions as to how time is used, giving advantage where they see time producing maximum results.

It can be seen from such comments, that in Canada, both financial and time allocation obviously varies according to the preferences of administrators, thus sometimes hampering continuity in the music programme or allowing for none at all. Brown (1974, p. 20) adds, "it is agreed by virtually all music educators that instruction on an instrument ought to begin early in the primary school."

Music education in the primary school years in the USSR provides a direct contrast to the situations in the United

Kingdom and Canada. Merkuriyev (1984, p. 41) cites the "Decree of Soviet Power", issued in 1918, which said "Singing and music are by no means something auxiliary, some luxury of life" and emphasised that "great significance should be attached to aesthetic as well as to physical education."

The Soviet Republic, since the first days of its existence has undertaken thoroughly the task of providing music as a required subject throughout the school years. Music is an important and compulsory part of the general school programme from pre-schoolers, aged three, to the end of their school lives. "Since school education is universal, compulsory and free, musical education also became universal, compulsory and free." (Merkuriyev, 1984, p. 41). Merkuriyev adds (p. 43) "The task of bringing all children into the realm of music is a part of the general aim of cultivating a rich intellectual life of man in communist society."

Merkuriyev (p. 43) goes on to state that the many diversified forms of music taught in Russian schools "make up a single system, the task of which is to foster interest in and love for music in all children without exception, to promote their understanding of music and to give them practical experience in choral singing and instrumental playing in orchestras and ensembles."

There is a viable and feasible way in which the same kind of understanding and interest in music could be provided in Western Australian primary schools and this is through musical tuition via recorder. The attitudes of primary school administrators to the importance of music literacy in the educating of children has a great influence on the realisation of this possibility.

Teacher capabilities in teaching recorders in Western
Australia

The Committee Enquiring into Music Education in the Government Schools of Western Australia (Education Department of W.A., 1966, 4.18) stated:

Tuition in the playing of recorder is given to all students [the students here being students in the then teachers colleges]. Before graduation, students are required to undergo a test in their ability to play the instrument. However, the emphasis of this test is on the ability to use the instrument as a teaching aid rather than on performance skill.

Recommendation 4.25 of the same Committee stated that a two-year course in music should be obligatory for all primary student teachers. This would begin in the second year of College, after the first year was utilised to bring students to a musical standard at which they would be able to undertake the required course. The Committee (4.25) stated that "it would be reasonable to expect students, after such a two year course, to graduate from the Colleges proficient enough in recorder playing to equip them to teach the requisite skills."

This sounds like an ideal situation for the promotion of teaching recorder in schools. Unfortunately, today the one compulsory core unit in music education provided at Edith Cowan University lasts for one semester only and, while part of the unit content includes playing the descant recorder with an emphasis upon tunes already learnt as

songs, with a note range of C, D, E, F, F#, G, A, Bb, C', D', the brief time spent learning would not result in any great mastery of the instrument.

Lack of confidence could be one reason why many otherwise capable teachers do not attempt to teach the recorder. Buckton and Buckton (1989, p.14) in their book "Musikit Recorder One" feel that a dedicated teacher who has had little background in recorder, or even music, should be able to teach the instrument with success. They believe that "this once-in-a-lifetime opportunity to experience playing an instrument and making music should be available to every school child." They go on to state that "A principal aim of any well-rounded school music scheme must surely be to provide the opportunity for the student to learn an instrument. The ability to play an instrument is a personal asset which is perhaps the most important musical skill a child can develop to ensure a life-long interest in music." (Buckton & Buckton, 1989, p.5), and add (p. 5) that observation has indicated that the exercise of participating actively, i.e. playing an instrument at a personally satisfying level has been crucial in developing this life long interest in adults.

The Recorder

The following is a brief general history and background of the recorder. The instrument is believed to have existed in medieval times and Buckton and Buckton (1989, p. 24) report that the earliest surviving recorder can be seen at Gemeentemuseum in The Hague. It is believed to have been found under a fifteenth century stone house in Dordrecht. Buckton and Buckton (p. 24) also discuss the existence of a 12th Century Psalter which is located at the Glasgow University, which illustrates what many believe is a picture of a recorder player.

In his discussion on the history of the recorder, Morrow (1978) states:

Although no precise information exists concerning the earliest appearance of the recorder, it is known to have had its first peak of popularity by the fifteenth century. King Henry IV of England was known to have had recorders in his court as early as 1388. Henry VIII was a recorder player and composer. Frequent references to recorders have been made in English literature by Shakespeare, Milton and others. The recorder gained even greater favour during the seventeenth century. (p. 21)

Morrow (p. 22) goes on to say that a serious study of the recorder's fingering system was carried out in 1905 by Arnold Dolmetsch and a world-wide revival of the instrument began when Dolmetsch began large scale production of recorders in his workshops in Haslemere, England.

In earlier centuries, recorders were made from exotic hardwoods and ivory, but by 1945 Dolmetsch was producing plastic recorders which, according to Morrow (p. 22), rivalled the finest handmade wooden models at a fraction of the cost - thus making them economically viable for use in schools.

According to Buckton and Buckton (p. 24), mass production of the recorder for school children began in Germany in the 1930's. However, because German designers attempted to make it easier for children to play by changing fingering techniques, there have been problems with intonation on those German instruments. Buckton and Buckton (p. 24) recommend that teachers avoid those instruments within the classroom.

The relatively low cost of the recorder is one of the advantages of the instrument, as pointed out by Buckton and Buckton (1989, p.4). Other positive factors include its portability, ease of playing at the beginner stage, and the wealth of ensemble music which is now available.

Buckton and Buckton (1989, p. 4) feel it is important for children to have the opportunity to practise and experiment when learning to play an instrument. The easy replacement of a mass-produced recorder makes it feasible for children to take them home from school to play - even playing them during the walk to and from school if they so desire.

Reichenthal (1964, p. 335) pointed out that another advantage in teaching recorder in the primary school is its usefulness in pre-band training. Brocklehurst (1962, p. 120) supports this view and feels the recorder forms an excellent introduction to the study of an orchestral wind instrument. Reichenthal (1964, p. 336) and Winters (1969, p. 79) however, emphasise that the recorder should not only be regarded in this fashion and that it has an important place in elementary and high schools for ensemble work and in tertiary courses in music appreciation, history and theory.

In discussing the advantages of the recorder, Reichenthal (1964, p. 336) makes the following observations:

1. Despite its delicate tone, true intonation, and respectable range, the recorder can be learned by amateurs with little outlay of money or effort;
2. A burgeoning library of recorder publications puts the performer in touch, not only with the familiar old masters, but with some lesser known but highly original Baroque composers. In addition, many eminent modern composers, particularly in England are writing for the recorder, including: Britten Berkely, Fricker, Tippett, and Rubbra;
3. Studying recorders brings the student into closer touch with the history of the middle ages and Renaissance. The writings of the periods abound in references to the instrument "... did buy a recorder" wrote Samuel Pepys in his diary on April 8, 1668, "which I do intend to learn to play on, the sound of it being, of all sounds in the world, most pleasing to me.";

4. For those who have missed receiving a musical training in childhood, the recorder offers a chance for proficiency on an instrument which has prestige even among professional musicians;
5. It presents a practical application of the music theory and note reading learned in school;
6. Combinations of the various sizes offer opportunities for pleasant practice in ensemble playing;
7. Recorders can supplement classroom singing and can play the obbligatos found in many recently published elementary school songbooks;
8. When children take recorders home from school, parents become interested in learning, and there are opportunities for family ensembles, adult education courses, and a friendly bond of interest between teachers and parents.

Reichenthal's comments, whilst being slightly idealistic, demonstrate the fact that the recorder is a very acceptable, practical and viable means of teaching music and achieving music literacy in primary school children in Western Australia.

Types of Recorder

Morrow (1978, p. 22) gives the following account of recorders:

Recorders are normally available in six sizes. The sopranino is the smallest in size, and the most highly pitched of the recorders and is tuned in the key of F. Because of the pitch, probably one of these instruments would be sufficient in an ensemble group.

The descant recorder - the most commonly used recorder in primary schools - is tuned in the key of C and the larger part of the school ensemble usually consists of these. Two part work for descants provides a very pleasant variation.

The treble recorder - tuned in F - can provide the beautiful harmony so necessary for appealing harmony work.

The tenor, being a much larger instrument, provides a much more resonant tone and, as for the descant, is tuned to the key of C. The size of this instrument can create problems when working with children under the age of ten years because of the limited span of their fingers. It can, however, add a very pleasant sound in harmony.

The bass recorder - tuned in F - is even larger and most primary school children have difficulty in managing this instrument. Also, because it is written on the bass stave, the teaching of this instrument involves the teaching of bass clef notation.

Despite Morrow's comments, two important points should be kept in mind:

1. Although the tenor is a larger instrument, it has a soft, mellow sound and care must be taken that it is not 'swamped' by other instruments.
2. The bass recorder does not necessarily require the teaching of bass clef notation as much of the repertoire available for bass recorder today is written on the treble clef.

A very pleasant ensemble effect can be obtained by using only three types of recorder - i.e. descant, using two parts, with treble and tenor adding harmony. Although treble and tenor recorders are more expensive than the descant, the fact that fewer are required does not make the cost prohibitive for primary school work.

Mainwaring (1951, p. 41) expresses the opinion that "nine-year-old children are probably at the most suitable age for learning the instrument." This coincides with the general trend in Western Australian schools to introduce the recorder at the year four or five level. In fact, up until very recently, every year four child was supplied with a recorder by the Ministry of Education. Students are now required to purchase their own instruments, which may be done through schools at a nominal cost.

Mainwaring (1951) adds, "although instruments may be lost and the plastic models broken, each child should be allowed to take his/her instrument home and encouraged to practise." (p. 42)

Considering the comparative simplicity and easy accessibility of recorders, combined with the excellent basic repertoire available, all children in the middle and upper primary years at school in Western Australia should have the opportunity to become musically literate through playing an instrument.

Further uses of recorder in the classroom

Apart from ensemble work in the primary school, the recorder can be used very effectively to combine with other areas of the music programme. As pointed out by Mainwaring (1951, p. 43), "Recorders too, can be combined with percussion instruments, and both can be combined effectively with [folk] dancing."

Brocklehurst (1962, p. 120) states:

The recorder can be a most useful aid in musicianship training, provide the children with a real incentive to learn to read musical notation, and form an excellent introduction to the playing of the flute or clarinet. Recorders combine very effectively with voices, as well as strings and percussion instruments.

Buckton and Buckton (1989, p. 8), in the philosophy of method for their "Musikit" programme, insist that recorders should be used as an aid to, and should be combined with, singing in the classroom. They cite the words of Ganassi who, in 1535, wrote as his opening statement for his recorder method:

Be it known that all musical instruments, in comparison to the human voice, are inferior to it. For this reason we should endeavour to learn from it and to imitate it.

The words of Ganassi indicate that "the value of the text of the song in aiding musical expression and assisting subtleties of inflexion and accent were well recognized

even in those days" state Buckton and Buckton (p. 8).

They go on to say that:

Many experienced teachers feel that there has been a decline in the standard of school singing and that the playing of recorders and singing can complement each other in phrasing, breath control, and progression of melodic and rhythmic objectives. (p. 8)

Teaching the recorder

Winters (1969, p. 79), Buckton and Buckton (1989, p. 8), Hunt (1977, p. 143) and Dinn (1965, p. 7) agree that some preliminary aural training is required before embarking on a programme of learning recorder.

The appropriate level for beginning recorder tuition is generally recommended as being around nine years of age (Mainwaring, 1951, p.42) (Buckton and Buckton, 1989, p. 11). This is equal to the year four level in Western Australian primary schools.

Mainwaring (1951, p. 42), Buckton and Buckton (1989, p. 14), Dinn (1965, p. 13) and Orr (1960, p. 4) all recommend that correct habits in holding recorders, fingering, tonguing, and care of recorders should be established right from the very first lesson.

Most recorder programmes begin by teaching notes of the left hand - G, A, B, C, D' - although not necessarily in that order. In their new "Musikit" recorder programme however, Buckton and Buckton (1989, p. 8) have deviated from this procedure.

They recommend teaching B, A, G, "quickly and by rote" and then "moving to the right hand notes E and D." Their reason for using this melodic progression is to play songs at a tessitura "which most suit children's voices." This supports their philosophy to combine children's voices with their playing. Another advantage of this approach, they say, is to establish a good two-hand position in the early stages. They also believe that this method encourages breath control while playing the lower notes "in contrast to the raucous sounds that high C and D receive in the hands of inexperienced beginners." They also cite the very valid reason that it helps to avoid the tendency for children to use their right hand at the top of the recorder.

Mainwaring (1951, p. 43), Buckton and Buckton (1989, p. 9), Brocklehurst (1962, p. 120), Winters (1969, p. 79) and Dinn (1965, p. 20), all recommend the use of recorders with percussion instruments within the classroom to assist with rhythm and improvisational skills.

"The New Recorder Programme, with Integrated Creative Drama and Movement Activities" produced for the Ministry of Education in Western Australia by Perica and Whitehead in 1988 and distributed by the Ministry of Education in 1989 espouses integrated creative drama and movement and is a milestone for teachers in this State. The programme has been extremely well planned and designed for

classroom teachers with very little experience in music education. It has been written to follow the same method and much of the same sequence as the "Music in Schools" curriculum. The authors, Steven Perica and Mary-Jane Whitehead, have set about to promote a positive attitude to recorder playing by providing clear and concise instructions for teachers, as well as appealing and easy-to-understand worksheets for children. Every lesson is accompanied by clear step-by-step instructions for the teacher as well as relevant references to the "Music in Schools" curriculum.

The programme consists of "Beginning Recorder Book 1", "Beginning Recorder Book 2", "Beginning Recorder Book 3", together with "Teacher's Notes". It is designed to cover approximately one year's tuition, after which a teacher would have to move on to more advanced programmes of work. The Ministry hopes to be able to follow up with programmes for use in all primary school classes to Year seven.

An appealing alternative to the Ministry programme is "Musikit Recorder One" by Roger and Carol Buckton (1989). The writers believe their programme can be taught by teachers with little or no experience in recorder tuition. The programme consists of a Student's Workbook, Teachers Manual, a music writing folder for students, and a

cassette tape designed for home use to "enhance the quality and enjoyment of practising" (Buckton and Buckton, 1989, p. 5). The authors also believe that it encourages the entire family to enjoy, and even to join in the performance with recorders and other instruments.

The programme "Playing the Recorder" by Marsh, Rinehart and Savage (1975), is another comprehensive programme which gives very explicit instructions for the teacher for every lesson. Instructions include a six point plan as follows:

1. Purpose - why should we study this material?
2. Materials - what do we need to study it?
3. Motivation - how do we interest youngsters in it?
4. Exploration - what shall we do with it in the classroom?
5. Extension - how can we apply what we have learned?
6. Desired responses - what have we learned?

The programme includes a student's book and piano accompaniments to all songs in the book.

As mentioned previously, there is a wealth of material which has been written specifically for recorder, and the choice of programme depends largely on the musical experience of the teacher and his/her preferences for a method of teaching.

Music beyond the supplementary or 'tutor' range has not been investigated here, as this study relates specifically to recorder tuition in the primary school.

Summary of review of literature

While no studies could be found which directly related to the teaching of the recorder in our schools, or in schools elsewhere in the world, the following points have been established:

- * Music educators and researchers throughout the world agree that music plays a vital part in the development of self expression, the development of the emotional character, and the creative abilities of the child as a complete person.
- * Music educators also believe that an enhanced understanding of music is essential in achieving this development. An enhanced understanding may include the acquisition of music literacy through learning to play an instrument.
- * Ideally, a rewarding music education and the acquisition of music literacy can be achieved through instrumental tuition in schools, beginning at the primary school level by primary school teachers.
- * Continuity in the music programme in primary schools is vital if sequential musical development is to take place. Teachers and administrators are not always aware of this.

- * The recorder is acknowledged as being a prestigious instrument with a long and noble background.
- * The recorder is recommended by many educators to be the most appropriate instrument for use in the primary school classroom because of its relatively low cost, its portability and because it is easy to teach and learn.
- * There is a wealth of recorder repertoire available.
- * Teachers with a limited musical background can teach the recorder at beginner's level and teachers can learn the instrument quickly and efficiently.

CHAPTER III

Statement of Research Questions

1. What proportion of year seven students in selected primary schools in the North East Metropolitan Region of Western Australia are musically literate? For the purposes of this study, 'music literacy' is defined as 'the ability to read music and play an instrument'.
2. What proportion of year seven students in selected primary schools in the North East Metropolitan Region of Western Australia have had continuity in tuition of recorder from year four through to year seven? ('Continuity', for the purposes of this study, will refer to the frequency of lessons on a daily or weekly basis, as well as the continuous progression from one year to the next year.)
3. What proportion of those teaching years four to seven in selected primary schools in the North East Metropolitan Region of Western Australia are currently teaching recorder in the classroom on a regular and continuous basis?
4. What are the attitudes of the Principals in the selected primary schools in the North East Metropolitan Region of Western Australia, to the teaching of music literacy through recorder in their schools?

(The Principal's 'attitude', for the purposes of this study, is defined as his or her feelings of favourableness or unfavourableness toward teachers spending classroom time teaching recorder.)

Subsidiary questions

1. What proportion of teachers in the selected schools perceive themselves as being capable of teaching recorder in the classroom?
2. Where recorder tuition is not taking place, what are the reasons for the lack of it?
3. Do Principals feel there is a place in the school curriculum for recorder tuition, and do they encourage their staff to timetable recorder tuition on a daily or weekly basis?
4. In cases where year seven students do not have music literacy, do they wish they had?
5. What proportion of year seven students in the selected schools would like to learn music at high school?

Hypothesis

Although learning of music literacy through playing an instrument has been emphasised by music educators generally, as being vital in the overall development of the child, it would appear that, unfortunately, in this country as in many others, music is often treated as an extracurricular or 'frill' subject by many teachers and administrators.

Although trainee generalist primary teachers in Western Australia undergo basic core training in music and recorders, and despite easy access to recorders and simple repertoire, it would appear that:

1. not a large proportion of year seven students are musically literate;
2. only a small proportion of primary school students from years four to seven are receiving recorder tuition on a regular and continuous basis;
3. only a small proportion of classroom teachers are teaching recorder on a regular and continuous basis;
4. it is doubtful that principals are taking positive action to encourage teachers to teach recorder.

CHAPTER IV

Method of Research

The research is of a descriptive nature and data were collected through the administration of questionnaire surveys to year seven students and teachers of years four to seven, and through the conducting of interviews with Principals.

Six primary schools in the North East Metropolitan Region of Western Australia were randomly selected, using the Ministry of Education list of schools. There was no prior knowledge of the schools reviewed.

Procedure

Permission was gained from all Principals to conduct the surveys within their schools.

The researcher visited the six schools under review in order to outline the purposes of the study to the Principals and to gain their support for the research. Principals were asked to distribute questionnaires to the staff in the years four to seven levels of their schools and to explain to the staff involved the purposes of the study.

All Principals were extremely co-operative and willing for their schools to participate.

The researcher spoke with the year seven teachers to ask for their co-operation in distributing and supervising the questionnaires to be completed by the year seven students.

All teachers involved were extremely co-operative and willing to spend classroom time for the completion of the questionnaires.

The researcher again visited the six schools to collect the completed questionnaires. It was considered that a higher proportion of returns would be received by taking a more personal attitude towards staff at the schools and by arranging a date for collection.

Instrument design

Student questionnaire

A questionnaire was designed for year seven students. The questionnaire sought to determine what proportion of students had learned recorder continuously from years four to seven and what proportion of these perceived themselves as being musically literate. Subsidiary questions were also asked for the purposes of determining the students' feelings of favourableness or unfavourableness toward music literacy.

Those year seven students who were not musically literate were asked to indicate whether or no they would want to be

musically literate. Also investigated was the number of year seven students who intended to study music in high school.

The questionnaire contained structured response type and alternative response type questions.

Appendix 1 is a copy of the instrument.

Teacher questionnaire

A second questionnaire was constructed for completion by teachers of the year four to seven grades of the surveyed schools. This questionnaire sought to determine the proportion of teachers currently teaching recorder in the classroom on a regular basis, and the proportion of those who were teachers who perceived themselves as being capable of teaching recorder in the classroom. Reasons for the lack of recorder tuition were sought where relevant.

The teachers' questionnaire comprised a majority of structured response type questions, with one checklist response type, one rank order type, and one alternative response type question.

A copy of the instrument is included as Appendix 2.

Principal interviews

It was decided that the information sought from Principals required the use of a semi-structured interview to gain

their attitudes to the teaching of recorder in their schools. This technique was also favoured for ethical reasons as well as those of good public relations.

An attempt was made to establish whether Principals considered music literacy important to the overall development of the child, whether they considered there was a place in the school curriculum for recorder tuition, and whether they encouraged their staff to timetable recorder tuition on a regular basis.

The interviews were of a semi-structured nature, with the same core questions being asked of each Principal.

A copy of the interview schedule is included as Appendix 3.

CHAPTER V

Results and Conclusions

Teachers questionnaires:

A total of 35 classroom teachers, currently teaching in years four to seven received and completed the questionnaire.

The questionnaire for teachers comprised eight questions.

Question 1

Teachers were asked if they learnt to play the recorder at school.

Results were evenly divided, as can be seen in the table below:

Received Recorder Tuition at School	N	%
Yes	17	48.6
No	18	51.4
TOTAL	35	100

Table 1: Teachers' recorder tuition school background

Question 2

Information was sought to determine whether teachers studied the recorder as part of their tertiary studies.

Learnt to play recorder as part of tertiary studies	N	%
Yes	29	82.9
No	6	17.1
TOTAL	35	100

Table 2: Teachers who learnt recorder as part of their tertiary studies

Question 3

Teachers were asked if they had ever played the recorder since completing their teacher training. It is interesting to note that over half have never played the recorder since completion of studies. (see table below)

Played recorder since completing teacher training	N	%
Yes	17	48.6
No	18	51.5
TOTAL	35	100

Table 3: Teachers who have played recorder since completing teacher training

Question 4

Teachers were asked if they taught recorder in the classroom on a regular basis.

How often teachers teach recorder	N	%
Yes	10	28.6
No	25	71.4
TOTAL	35	100

Table 4: Teachers who teach recorder in the classroom on a regular basis

Question 5

Information was sought from respondents to determine how often teachers taught recorder. Only 8.6% of all respondents taught recorder on most days. This is cause for concern because, if music literacy is to be achieved, frequent and regular practice is a necessity.

How often teachers teach recorder	N	%
Most days	3	8.6
Once a week	5	14.3
Occasionally	2	5.7
Do not teach recorder	25	71.4
TOTAL	35	100

Table 5: How often teachers conduct recorder lessons

Question 6

Where recorder lessons were not taking place, teachers were asked the reasons for lack of tuition. It is significant that a total of 62.9% of teachers felt they lacked either the knowledge or the confidence to teach music. None gave 'music is unimportant' as a reason.

Reason for not teaching recorder	N	%
Lack of knowledge	12	34.3
Lack of confidence	10	28.6
Insufficient time	10	28.6
Music not important	-	-
Other *	2	5.7
No response	1	2.8
TOTAL	35	100

Table 6: Teachers' reasons for not teaching recorder

*Other reason given:

'Children do not respond to recorder lessons'

Question 7

Teachers were asked to indicate, on a scale of 1 to 5, how much value they placed on music literacy (as defined for the purposes of this study). It is interesting to note that 86% of teachers place the value of music literacy at 3 or more. See table 7 below.

Value: 1 = none 5 = a lot	N	%
1.	-	-
2.	4	11.4
3.	13	37.0
4.	14	40.2
5.	3	8.6
No response	1	2.9
TOTAL	35	100

Table 7: Value placed on music literacy by teachers

Question 8

Teachers were asked if they had seen the "New Recorder Programme, with Integrated Creative Drama and Movement Activities" which was distributed by the Ministry of Education in 1988.

Have seen the programme	N	%
Yes	6	17.1
No	29	82.9
TOTAL	35	100

Table 8: Teachers who have seen the programme

Year 7 student questionnaire

This questionnaire was distributed to all year seven students in the six schools. 184 students completed the questionnaire which comprised five questions. The results are set out below.

Question 1

Respondents were asked to indicate the grades in which they received recorder tuition from their classroom teacher. Findings indicate that the number of children is lower in the two upper primary grades.

No's in grades How often	Grade 4		Grade 5		Grade 6		Grade 7	
	N	%	N	%	N	%	N	%
Yes	41	22.3	49	26.6	24	13.1	26	14.4
No	135	73.4	126	68.5	150	81.5	148	80.5
No response	8	4.3	9	4.9	10	5.4	10	5.4
TOTAL	184	100	184	100	184	100	184	100

Table 9: Students who learnt recorder from their classroom teacher

Question 1 continued

Where recorder tuition took place, students were asked to indicate 'how often' they had lessons. The proportion of students who had lessons 'nearly every day' is low.

No's in grades How often	Grade 4		Grade 5		Grade 6		Grade 7	
	N	%	N	%	N	%	N	%
Nearly every day	14	7.6	11	6.0	4	2.2	19	10.3
Once a week	14	7.6	25	13.6	14	7.6	4	2.2
Occasionally	12	6.5	13	7.0	6	3.3	3	1.6
No response, i.e. no lesson	144	78.3	135	73.4	160	86.9	158	85.9
TOTAL	184	100	184	100	184	100	184	100

Table 10: How often students had recorder lessons from their classroom teacher

Question 2

Respondents were asked to indicate the years in which they received recorder tuition from a music specialist. Again, proportions are lower in the upper primary levels.

No's in grades How often	Grade 4		Grade 5		Grade 6		Grade 7	
	N	%	N	%	N	%	N	%
Yes	57	31.0	76	41.3	50	27.2	41	22.3
No	102	55.4	84	45.7	106	57.6	118	64.1
No response, i.e. no lesson	25	13.6	24	13.0	28	15.2	25	13.6
TOTAL	184	100	184	100	184	100	184	100

Table 11: Students who learnt recorder from a music specialist

Question 2 continued

Students were asked how often tuition from the music specialist took place. It should be noted that there would be programming difficulties in order for a music specialist to provide lessons on a daily basis.

No's in grades How often	Grade 4		Grade 5		Grade 6		Grade 7	
	N	%	N	%	N	%	N	%
Nearly every day	9	4.9	11	6.0	1	0.5	2	1.1
Once a week	44	23.9	43	23.4	39	21.2	29	15.8
Occasionally	20	10.8	20	10.8	9	4.9	12	6.5
No response i.e. no lesson	111	60.3	110	59.8	135	72.4	141	76.6
TOTAL	184	100	184	100	184	100	184	100

Table 12: How often students had lessons from a music specialist

Question 3

Respondents were asked to indicate how well they thought they could read notes of music on the treble stave. It should be kept in mind that the students' abilities were not tested and results indicate their own perceptions of their abilities.

How well students read notes	N	%
Unable to read	41	22.3
Read a little	79	42.9
Read quite well	60	32.6
No response	4	2.2
TOTAL	184	100

Table 13: How well students think they read notes of the treble stave

Question 4

Students who could not read music were asked if they wished they could. 14.7% wished they could not read music. 38.9% indicated on the previous question that they could read music 'quite well', it is assumed that this group largely consists of the 36.4% no response to this question.

Cannot read music and wish they coule/could not	N	%
Wish they could	90	48.9
Do not wish they could	27	14.7
No response	67	36.4
TOTAL	184	100

Table 14: Students who could not read music and wished they could

Question 5

Students were asked if they would like to learn music at high school.

Would like to learn music at High School	N	%
Yes	110	59.8
No	70	38.0
No response	4	2.2
TOTAL	184	100

Table 15: Students who would like to learn music at High School

Interviews with Principals

Information from Principals was gained via interview and can be summarized under the following headings:

Importance of music:

(refer interview schedule questions 1, 2, and 9)

Approval of teaching recorder in schools:

(refer interview schedule questions 5, 6, 7 and 8)

Specialist teachers in schools:

(refer interview schedule questions 3 and 4)

Importance of music

Every Principal interviewed regarded music as an integral and essential part of the overall development of the child. There was also 100% agreement that music should be a part of every school curriculum.

Despite this, when asked if they do anything to initiate recorder tuition, 100% of Principals said they 'leave it to teachers but encourage it where it is initiated.'

Approval of teaching recorder in schools

Every principal interviewed approved of teachers using classroom time to teach recorder and all agreed that 10-15 minutes per day was a reasonable time allocation for lessons.

However, the proportion of teachers teaching recorder in the classroom was low. In no school were there more than 30% of teachers providing tuition. In two of the six schools, no teacher was providing recorder tuition. This did not co-incide with Principals' stated approval of tuition. The fact that they leave it to teachers' discretion to initiate lessons is obviously not sufficient encouragement.

Specialist teachers in schools:

Regarding the selection of specialist teachers, every Principal agreed that selection depended on the needs of the school and the talents and abilities of the generalist teachers.

83.3% of Principals indicated that it was important to keep the same specialist teachers for a number of consecutive years, as specialist teachers usually have long term goals and programmes.

16.7% disagreed with this point of view and said that it was important to change at regular intervals so teachers 'did not divorce themselves from the subject'. In other words, if there was an art or music specialist operating in a school for too long, teachers would get no experience teaching the subject and may 'forget' how.

Summary of findings

The purpose of this study was to establish to what extent recorders were currently being taught in selected primary schools in a region of Western Australia on a regular and continuous basis by general classroom teachers.

A small sample of six schools in the North East Metropolitan region was randomly selected and surveys were carried out among their year seven students, their teachers in the grade four to seven classes, and their Principals.

Data were collected through the administration of questionnaire surveys to the grade seven students and the teachers and through conducting of interviews with the Principals.

It should be noted that the sample used is very small and represents only one teaching region of Western Australia so results cannot be regarded as conclusive.

However, among the schools surveyed, this study has confirmed that, although teachers and Principals agree that music literacy is important, music literacy is not being taught through recorder tuition on a regular and continuous basis.

Conclusions

Despite the limitations associated with the relatively small sample for this study, the findings are cause for considerable concern regarding the teaching of music literacy in our primary schools.

More extensive research is obviously necessary in order to gain an overall view of the situation:

The testing of year seven children's music literacy would give a more accurate indication of their abilities.

A survey of high school music students to ascertain what proportion of those became musically literate through primary school recorder tuition would possibly indicate the value of teaching music literacy through learning an instrument in primary school.

In view of the teachers' feelings of lack of knowledge and confidence to teach music, it is questionable whether the core music unit during teacher training is adequate to equip teachers to teach music literacy through playing an instrument.

Ministry changes are necessary to ensure teachers have the knowledge and confidence to teach music literacy through

playing an instrument.

Ministry changes could include more intensive pre-service teacher education. Regular in-service teacher education and teacher-development also need to be pursued. In other areas of the curriculum, e.g. art, English and mathematics, time and money has been spent on inservicing of new syllabuses. The Ministry obviously needs to consider inservicing of teachers in the implementation of the "New Recorder Programme, with Integrated Drama and Movement Activities", especially in the light of their stated intention to release an edition for upper primary levels. The Ministry's action in simply distributing the document to schools was obviously inadequate.

It is helpful to any subject to be vigorously supported by Principals. Greater support might encourage more teachers to implement desired music programmes.

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QUESTIONNAIRE FOR STUDENTS

A study is being carried out to find out how much recorder you have learnt at primary school. Your help in answering the following questions would be greatly appreciated.

Please tick the appropriate boxes.

1. In which years did you learn recorder from your normal classroom teacher (this does not include the music specialist)?

	Yes	No		If yes, How often?	
Year 4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			Nearly every day	Once a week	Occasionally
Year 5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Year 6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Year 7	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. In which years did you learn recorder from a music specialist?

	Yes	No		If yes, How often?	
Year 4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
			Nearly every day	Once a week	Occasionally
Year 5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Year 6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Year 7	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Questionnaire for Students (cont'd)

3. How well do you think you can read notes of music on the treble stave?

Unable to read
them at all

☐

Can read them
a little

☐

Can read them
quite well

☐

4. If you cannot read music, do you wish you could?

Yes

☐

No

☐

5. Would you like to learn music at High School?

Yes

☐

No

☐

QUESTIONNAIRE FOR TEACHERS

A study is being conducted to establish the extent to which recorder tuition is taking place in the year four to year seven level in primary schools in the North East Metropolitan Region.

Your assistance in completing the following questionnaire would be greatly appreciated.

Questionnaires are anonymous and all information will be treated as confidential.

YEAR LEVEL OF CURRENT CLASS

1. As a child, did you have any recorder tuition when you were at school?

YES

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NO

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2. Did you learn to play the recorder at Teacher's College or university?

YES

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NO

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3. Have you ever played the recorder since leaving teacher's college or university?

YES

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NO

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4. Do you teach recorder in the classroom on a regular basis?

YES

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NO

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Questionnaire for Teachers (cont'd)

5. If yes, how often do you have tuition?

MOST DAYS

ABOUT ONCE A WEEK

OCCASIONALLY

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6. If no, circle the reason/s for not teaching recorder in the classroom.

a. I do not have the knowledge to teach music.

b. I lack the confidence to teach music.

c. There is insufficient time

d. Music is not important in the curriculum

7. How much value do you place on music literacy in the overall development of the child?

'Music literacy', for the purpose of this study, is defined as 'the ability to read music and play an instrument'. (circle one)

1.

2.

3.

4.

5.

none

a lot

8. Have you seen the new Performing Arts Recorder Syllabus distributed to schools by the Ministry of Education in 1988?

YES

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NO

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