

**EDUCATION FOR AN AUSTRALIAN CHORAL TRADITION:  
EVALUATING THE PHILOSOPHIES OF STEPHEN LEEK.**

**Submitted by  
Annette Stephens  
B.Mus, B.Mus Ed**

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**School of Music  
Faculty of Arts and Sciences**

**Australian Catholic University  
Research Services  
Locked Bag 4115,  
Fitzroy, Victoria 3065  
Australia**

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**STATEMENT OF SOURCES**

This thesis contains no material published elsewhere, or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma.

No other person's work has been used without due acknowledgment in the main text of the thesis.

This thesis has not been submitted for the award of any degree or diploma in any other tertiary institution.

All research procedures reported in the thesis received the approval of the relevant Ethics/Safety Committees.

Signed.....*A. Stephens*.....Date: 26.8.04

## **ABSTRACT**

### **Aims**

The thesis aimed to assess the philosophies of Stephen Leek, in regard to the education for an Australian choral tradition.

### **Scope**

In order to address Stephen Leek's philosophies, a study of Australia's existing choral tradition and its history was conducted. This was followed by a general overview of music education in Australia post 1960. In light of these findings, Leek's educational philosophies were discussed, with specific influences, including biographical information.

Leek's educational work *Voiceworks* was found to encapsulate his ideas. The program is creative-based, and aims to facilitate the discovery of new artistic concepts, and foster acceptance and interest in contemporary Australian choral music. Using the voice as the sole instrument, students can perform the pieces from *Voiceworks*, or use the ideas for further creativity in their own compositions. The program is based on experimentation, discovery, structuring, formulating, rehearsal, performance and discussion. Leek advocates that these stages are the quickest and most effective way of facilitating the learning of contemporary music techniques.

In the evaluation of Leek's philosophies, case studies using a lesson from *Voiceworks*, were conducted with two Year 7 music classes in two different government coeducational schools.

### **Conclusions**

The findings revealed that *Voiceworks* can be a successful resource in the education for an Australian choral tradition. However, it was also found that excitement, enthusiasm and enjoyment are the key to its success, and hence excellent teaching is required in its presentation.

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## INTRODUCTION

Stephen Leek (b. 1959) is an Australian composer who is fervent about raising the profile of Australian choral music by the creation of a choral tradition with its own distinctive voice, a subject on which he has written and spoken often. In the establishment of such a tradition he advocates innovative choral techniques that are designed to “stimulate or challenge audiences or choristers into new and more thought provoking concepts” (Leek 1988, p. 11). He qualifies that these innovations need not necessarily be new techniques, but rather composers’ individual manipulations of musical elements. Leek believes that composers’ experiences as Australians are necessarily reflected in their compositions, and when this is combined with his concept of innovation, a distinctive Australian voice can be formulated (Leek 1999). The idea of “Australianess”, which many composers have attempted to define, has historically proved elusive. Leek’s ideology and claims, his own particular brand of “Australianess”, is but one notion of what is a distinctive Australian voice.

Leek is not alone in these ambitions and beliefs. Since 1970, other composers and various organisations have expressed similar opinions about creating a specifically Australian choral tradition. For example, the Commonwealth Government, the Australia Council’s Music Board and the Australian National Choral Association have proposed plans to lift the profile of choral composition and performance in Australia at various times (Wilmott 1997, p. 19). Composers such as Peter Sculthorpe and Sarah Hopkins have attempted to portray Australian characteristics in their music.

Leek has attempted to generate and contribute to the formation of an Australian choral tradition through his output of choral miniatures and works written specifically for children in particular. The aim of the present study is to evaluate Leek’s educational philosophies in relation to his educational work *Voiceworks* (1988), using case studies of the work in the classroom.

Previous writings dealing with Leek’s music and philosophies include concert program notes, performance reviews, biographical studies from the Australian Music Centre, ‘The Australian Voices’ website and a radio interview with the composer. Leek has also published educational resource kits, which include detailed descriptions of his educational theories. Scores and recordings are available from the Australian Music Centre, Morton Music, Print

Music Works and Stephen Leek Publishing. Articles relating to Leek's philosophies and music, and those concerning Australian choral music in general, have appeared in *Australian Society, Studies in Music, Perform, Opus, Music Forum, Sounds Australian, The Oxford Companion to Australian Music* and *Sing Out*. Articles regarding Australian music education post-1960 have appeared in *International Journal of Music Education, Australian Journal of Music Education, Counterpoint* and *Victorian Journal of Music Education*. The Board of Studies in each Australian State has produced curriculum documents. Methodology texts used in this research have included those written by Yin, Swanwick, Fowler, Ely, and the Masters and PhD theses of McMillan.

The specific questions to be addressed are outlined as follows:

1. What choral tradition exists in Australia, and what is Leek's concept of an 'Australian choral tradition'?
2. How does Australian music education generate or create a choral tradition, and how do Leek's ideas and concerns about Australian music education relate to his vision of an Australian choral tradition?
3. What specific influences, including biographical, have led Leek to his current position?
4. How effective are Leek's educational philosophies at facilitating the discovery of new artistic concepts in the classroom, and fostering acceptance of and interest in contemporary Australian choral music?

Chapter One examines the tradition of Australian choral music from the time of settlement, and places Leek's work in the context of Australian choral music as a whole. Chapter Two traces the major trends in Australian music education from the 1960s to the present. Chapter Three outlines Leek's biographical details and influences, and includes his experience, philosophies and aspirations concerning Australian music education and an Australian choral tradition. Chapters Four and Five deal specifically with case studies evaluating *Voiceworks*, including design, implementation and analysis of results. An evaluation of Leek's educational philosophies and the success of *Voiceworks*, in relation to the proposed choral tradition, is also undertaken.

## **CHAPTER ONE**

### **THE TRADITION OF AUSTRALIAN CHORAL MUSIC**

In order to evaluate Leek's philosophies in regard to education for an Australian choral tradition, it is necessary to reflect upon Australian choral music historically. Although the primary and secondary sources in this area are limited, a broad overview of choral music will be explored. Choral music has existed in Australia since the colonial era. Stylistically this tradition was securely tied to conservative, nineteenth-century English conventions, rather than to modernism. This is not a choral tradition that Leek accepts as distinctively Australian.

#### **Historical perspectives on Australian identity**

The debate over Australian identity is not new, and the search for Australian identity and sense of nationhood has been pursued spasmodically at least since the 1880s and 1890s. By 1881 over sixty percent of the population had been born in Australia, and there was a growing awareness of a new society with its own characteristics. Although British and Irish influences were still very evident, "Australians began to regard themselves as Australians rather than transplanted Britishers. They began to question some of the characteristics and 'way of life' of the 'old country' which they did not want to see reproduced in Australia" (Mellor 1978, p. 247). Nationalism in Australia meant different things to different groups within the community, although racism was prevalent and an essential part of Australian nationalism that endured well into the twentieth-century. In colonial times, the Anglo-Australian royalists believed Australia should become one united country, controlled by Britain. Although few in number, they held positions of power. Included in this group were squatters, financiers and academics. A more moderate group of nationalists in Australian society included professional men and small farmers. The Melbourne based Australian Natives Association was at the centre of this movement, which believed in unity of the colonies in one white nation. While class distinction was rejected, loyalty to England on the basis of a more balanced partnership was desired. After Federation in 1901, it was the philosophies of this middle class democratic group that endured into the twentieth-century, with Australia becoming a united middle class democracy under British rule.

The dominant popular vision of Australians in the late nineteenth-century was that of the radical republicans, who were bush and industrial workers. Typically they were Irish Catholics, who believed in social equality and the 'good life' for all. They especially rebelled

against the British ruling class, and they were anti-semitic and very racist. Their views were expressed in the widely read *Bulletin* magazine, established in 1880. The editors of the *Bulletin* also encouraged Australian literature and the publication came to be known as the ‘bushman’s bible’ (Mellor 1978, pp. 247-51; Patterson 1997, pp. 1-10). Writers such as Henry Lawson idealised the folk culture of the bush, which had built up in rural areas in the preceding decades. They tried to “reveal the uniqueness of the Australian way of life, and in doing so, they turned to the bush where the differences from life in the ‘old country’ were most plain to see” (Patterson, p. 1). An image of the bushman was established through literature at this time, and he became regarded as the stereotypical Australian. He was honest, individualistic, tough, wiry, abrasive but hospitable, loyal to his mates and hostile to authority, but a good man. A similar idealised vision of Australia was presented through art. The Heidelberg school of painters saw and painted the Australian landscape through Australian eyes rather than British, and consequently captured form and colour much more accurately. Frederick McCubbin’s well-known series of paintings depicting the hardships of life in the bush is typical of this style. Music, however, lagged behind the other arts in the quest to establish identity, with local expression proving very difficult (Alomes & Jones 1991, p. 190; Mellor 1978, pp. 248-50; Patterson 1997, pp. 1-4).

It is a widely held belief that a severing of ties with the spirit of English culture was necessary for the development of an Australian culture. However, the nationalist spirit of the 1880s and 1890s declined from 1900 to 1940. Federation and the legal separation from Britain did not equate with cultural independence, and in times of hardship, fear and insecurity, such as during the World Wars and the Great Depression, Australia reverted to dependence on the ‘mother country’ (Alomes & Jones 1991, p.150, 230). Australia’s quest for identity was therefore hindered, and feelings of inferiority delayed the growth of Australian arts and produced the ‘cultural cringe’. Apart from the confusion over loyalty to Britain, the size and small population of Australia meant that the states remained isolated from each other until well into the twentieth-century. As a consequence, it was difficult for artistic traditions to develop, and there was no real national audience (Serle 1987, p. 225).

After the Second World War, the composition of Australian society became more multicultural with mass migration, including migrants from European countries other than Britain. As British influences faded, Australians became preoccupied with American products such as music, film, advertisements and household gadgets. Feelings of national spirit did not reawaken until more prosperous and positive times in the early 1970s, when

there were visions of an independent Australia. Aboriginal rights, the growing involvement with Asia, and multiculturalism were all issues for governments of the time. The controversy over the flag and anthem caused a crisis of identity in the 1970s, although most Australians were happy with the status quo over these issues (Serle 1987, pp. 178, 215). The issue of an Australian republic has also been at the forefront since the 1970s, with mixed responses from leaders and the public. Although former Prime Minister Bob Hawke, for example, did not believe Australia would be better off as a republic, “for reasons of national identity he would prefer to break the link with the British Crown” (cited in Cowen 1999, p. 3). Former Prime Minister Paul Keating on the other hand was an ardent supporter of republicanism which he believed could “deliver a heightened sense of unity”, and “enliven our national spirit” (cited in Cowen 1999, p. 4). Prime Minister John Howard currently supports the monarchy in Australia and is happy with the status quo. His Republican Referendum (November 1999) saw the Australian people vote to retain the Queen as Head of State. For many Australians, it seems that a change to a republic was not deemed necessary to an adequate expression of national identity (Cowen 1999, pp. 6-7; Lavarch 2000, p. 1).

During the late twentieth-century, social and cultural nationalism through sport, advertising, patriotism and celebrations has become stronger in Australia. For example, scenes of the outback and ‘the sunburnt country’ are used in advertisements for Japanese and American designed cars. In this era of internationalism of world economy, Australian nationalism seems to have strengthened. However, in terms of political and economic concerns there has been an increasing trend towards control by great powers overseas, in a situation that can be likened to the earlier British control. Alomes and Jones conclude that Australian nationalism over the last two centuries “has celebrated the local and distinctive during a time of unprecedented historical change”(Alomes and Jones 1991, pp .453-454; Lavarch 2000, p. 1).

Creating a sense of Australian identity has been a key focus in the arts since the 1960s. In theatre, for instance, there has been a conscious effort to rebel against British influences and create an Australian voice. Themes have been wide ranging, including Aboriginal deaths in custody, the ‘stolen generations’, homelessness and teenage suicide. Renowned playwrights using such themes in their works include Joanna Murray-Smith, David Williamson and Nick Enright. Visual arts and crafts have also changed since the 1960s with ideas emanating from a relatively new multi-cultural society coexisting with an ancient Aboriginal society. Using a wide spectrum of media, themes have included national identity, technology, globalisation, reconciliation and appropriation. The Australian landscape has also remained a fascination

for some artists. While Arthur Boyd, Arthur Streeton and Sidney Nolan realised the natural environment in a traditional way in their paintings, Howard Arkely, Susan Norrie and Margaret West have experimented with less traditional explorations (Australia Council 24/10/03).

During the 1960s, `70s and `80s, leading Australian composer Peter Sculthorpe (b. 1929) was regarded as a key figure in promoting “Australianness” in music. Sculthorpe explains that his music is an outcome of his experience as an Australian and his inspiration stems from this. He believes that “people should be able to hear Australian music and immediately identify it with this country” (Sculthorpe cited in Hayes 1993, p. 4). Many younger composers, including a number of Sculthorpe’s students, have followed his lead in attempting to create an Australian identity in their music. Without consensus on exactly what constitutes Australian identity, composers of today use different musical styles, techniques and inspiration to discover an expression. Leek is part of this younger generation, and his formative years in the era of multiculturalism and at the time of debate on national identity, could have had a lasting influence on his vision of a distinctly Australian music. The following discussion traces the history of the existing choral tradition in Australia.

### **Choral Music pre-1960**

Choral composition in Australia can be traced back to the early settlements and especially the mid-nineteenth-century, when the number of free settlers arriving in Australia increased. As familiar customs and traditions were of utmost importance to the early colonists, the musical inspiration came from English and European literature and musical style (Dumont 1996, p. 12). These transplanted traditions dominated choral compositional style and performance in Australia until the mid-twentieth-century, long after they had disappeared elsewhere. This was due largely to Australia’s separation from musical and cultural developments in Europe and America (Sexton 1994, p. 19, Stephens 2000, pp 3-4).

Although an expatriate for most of his life, Percy Aldridge Grainger (1882-1961) attempted to compose distinctly Australian choral music. His vision of reflecting the vastness of the landscape in his music has influenced many composers since the 1960s, including Sculthorpe and Leek. Grainger believed that greater sentiment, directness, openness and “outdooriness” were Australian elements, and he did not write traditional European multi-movement forms, which he considered alien to the geography of Australia. Rather, he attempted to portray the landscape through musical forms that were grandly monotonous, uneventful, “stretching

unbroken, without sections, without contrasts, and without change of type" (Grainger, ed. Gillies & Ross 1999, p. 17). His concept of 'Australianness' was also tied up with innovation, which reflected his view of Australia as a leader in social experimentation with its early introduction of the basic wage and equal voting rights for women. An example of his attempt to translate 'Australian' qualities into music is his scale-less, non-metrical 'free music' that he attributed to influences and sounds of nature and his childhood in Melbourne. However, specifically 'Australian' musical techniques are difficult to define, and in reality, his music follows trends in western music of the time (Covell 1982, pp. 129-130; Shaw 1988, p. 6).

Grainger wrote choral music spanning sixty years, ranging from conventional to experimental. Preoccupied with finding an Australian voice, he asserted that his choral works were of utmost importance. Unlike his instrumental works, the texts dictated the form and structure, and were chosen because of their phonetic charm rather than literal meaning. His text settings are all rhythmically homophonic, while the melodic lines are free and polyphonic. In performance he was fond of the 'sliding portamento' to enable the melodies to glide into each other in curving lines. He was also fond of the intense timbre of whistling, which he used in melodic/polyphonic settings (Grainger ed. Gillies & Ross 1999, p. 17-19). Although Grainger's choral music is rarely heard, in many respects it was ahead of his time. In *Marching Song For Democracy* (1948), for example, nonsense syllables are used to "avoid associating his musical themes with the too definite ideas conveyed by words" (Hughes 1982, p. 55). In *Colonial Song* (1911), the singers choose their own syllables. *Irish Tune from County Derry* (1911) for unaccompanied mixed chorus, uses 'wordless vocalism' to "attempt to create a sound world which represented aspects of Australian life and land not dependent upon textual imagery" (Grainger cited in Pickering 1995, p. 156). The use of an Irish title to depict Australian characteristics is an example of Grainger's disregard for literal meaning of text, and/or that he equated Irish with Australian musical culture.

Australian choral composition during the early twentieth-century took two directions. Middle-class Australians were concerned with remaining faithful to the "motherland", and there was a group of composers who clung to British roots. Prominent composers included Miriam Hyde, Mirrie Hill, Arthur Loam, William Lovelock, Alfred Wheeler and Frank Hutchens, whose compositions could be described as "the overgrown pastoral style" (Pickering 1995, p. 153). Patriotic anthems written for the large events of the time were typical of this style.

Another group of composers tried to find a new musical language to illustrate an image of Australia. Such composers included Margaret Sutherland, Clive Douglas and Henry Tate, whose ‘Australianness’ was explored more in the symphonic and instrumental repertoire than in choral compositions (Campbell 1995, pp. 141-47). Tate took the keenest interest in creating an ‘Australian’ sound in his music, looking to bush sounds for inspiration. He published two books, *Australian Musical Resources* (1917) and *Australian Musical Possibilities* (1924), that were designed to enthuse other composers to use the pitches and rhythms from the bush (Covell 1967, p. 98; Shaw 1988, p. 7). Although his ideals were not realised and the papers were not widely circulated, his philosophies did pre-empt modern thoughts about the issue of musical Australianism. Contemporary composers such as Sculthorpe, Hopkins and Leek use bush sounds for inspiration in their choral music today.

One way of giving choral music an ‘Australian’ flavour was to use Australian poems as texts, including nationally identifiable works by A. B. Paterson, Henry Lawson, C. J. Dennis, Henry Kendall and Dorothea Mackellar. Although essentially English in musical style, many early attempts to create an Australian focus in choral music consisted of word substitution. Australian words replaced English terms such as ‘stream’ instead of ‘brook’, and Australian native plants and animals were all popular themes in song texts and poetry. In pedagogical songs Australian themes gave an appreciation of nationhood and native plants and animals. The 1930s in particular saw a trend towards ‘wattle songs’ (Pickering 1995, p. 154).

Also during the 1930s a small number of composers followed a literary movement called Jindyworobak, an Aboriginal word meaning to annex or join. These composers used their own understanding of Aboriginal traditions and language in an attempt to create an Australian sound, and disregard European and English traditions. Composers included Clive Douglas, Alfred Hill, Mirrie Hill, John Antill, James Penberthy and Arthur Loam. Loam, for example, arranged Aboriginal melodies for four-part and two-part choirs with piano accompaniment. Although he took great pains to preserve the melody, the outcome is still European in style (Pickering 1995, pp. 156-59).

Regular government funding for the arts became established in Australia during the 1950s. With this came renewed energy in the search for Australian identity within the arts. In particular the arts focus and funding, provided by the Whitlam Government (1972-1975), had a major impact. In regard to choral music, regular funding played a significant role in the invigoration of the choral scene during the 1970s.

### **Government funding for the arts**

Prior to the 1960s private patronage or one-off government funds were the major source of income for the arts. Regular government funding is, therefore, relatively new in Australia, with the Elizabethan Theatre Trust, formed in 1954, being the first permanent organisation to receive a government subsidy. The Australia Council was established in 1975 to make recommendations in support of performing arts and administer funds from the government. It is now the nation's chief federal arts funding body and has State counterparts. Objectives of the Council include assistance in establishing an "Australian identity" and overseas promotion of the Australian culture (Radbourne & Fraser 1996, pp. 7-21). In 1994 the then Labor Government's Creative Nation Policy reinforced these objectives and addressed the need for greater funding, with the dramatic growth of arts activity over the previous twenty years (Australia Dept. of Communications and the Arts 1994, p. 13).

Funding of choral music has been important to the growth of a rich new repertoire since the 1980s. However, funding for choral commissions has not been substantial. In 1992 the Australia Council allocated \$250,000 to choral music from the total music grant allocation of \$3,000,000 (Australia Council 1992/93, pp. 114-18). In 1992 approximately only 11% of composer grants were for choral commissions (Australia Council 1992/93, pp. 109-110). This may account for the fact that contemporary Australian composers have been less inclined to write major choral works. Choirs such as The Melbourne Chorale typically perform only one or two Australian works per year. The commission fee for Andrew Schultz's major choral-orchestral work *Symphony No 1 In Tempore Stellae*, written for the Melbourne Chorale in 1998, was \$16,165, which is well above the average grant for a choral work (Lester 1998, p. 22). In 2004, it commissioned one Australian work, *Miserere*, by Christopher Willcock.

In relative terms the amounts given to choirs have not been substantial either. "Since choral music in Australia is overwhelmingly amateur, the art form generally lacks the organisational advocacy and structural support that accompanies, for instance, orchestral music" (Morton 2004, p. 8). For example, in 1997 and 1998 the Australian council grants given to choirs compared to that of professional opera, ballet and orchestras is outlined below (Fig 1.1).

Fig 1.1

<b>Organisation</b>	<b>Grant 1997/98</b>
Australian Ballet Foundation (Nat.)	\$3 431 690
Australian Chamber Orchestra (Nat.)	\$443 732
Sydney Symphony Orchestra (Nat.)	\$2 450 000
	<b>Triennial Grants 1997/98</b>
Sydney children's choir Ltd	\$25 000
Sydney Philharmonia Ltd	\$54 000
The Melbourne Chorale Inc	\$24 000

(Australia Council 1997/98, p. 136-139)

### Choral Music post-1960

By the 1960s interest in choral composition and performance was in decline. The professional ABC ‘wireless choruses’ established in the 1930s, for example, disintegrated in the 1960s (Radic 1991, p. 14). Covell suggests this shift “reflects an international movement of taste, a rapid weakening and disintegration of the nineteenth-century ethos and a change in the nature and habits of society in general” (Covell 1967, p. 19). The decline in choral interest was also evident in music education during the 1960s, when school band programs became popular to the detriment of singing. Prior to World War II singing was part of everyday life and not considered the embarrassing activity it became after 1960 (Pride 1996, p. 5). This lack of interest in singing during the 1960s was a turning point for Australian choral music. The influence of American popular culture at the time, including the huge impact of “rock ‘n’ roll” music on youth, is one possible reason for the declining interest in choral singing.

The attempt to create ‘Australian’ identity by transcribing Aboriginal music into a ‘white’, European choral context was rarely attempted after 1960. Atonality and serialism were popular amongst young composers in universities during the 1950s and 60s; however, the sheer difficulty of works in these styles prevented many choirs, who were mostly amateur, from attempting such works. As a consequence many pieces were regarded as inaccessible by conductors and choristers and were not performed. The extremely conservative programming of the Australian Broadcasting Commission (ABC) did nothing to assist this situation, as avant-garde works were not often broadcast. This had the effect of keeping the Australian public far behind current musical developments abroad (Sexton 1994, p. 20; Shaw 1988, p. 8). According to Morton, ABC media coverage of Australian choral music in 2004 remains very poor. In his opinion the media is largely responsible for providing knowledge about and recognition of Australian choral achievements, and this is not occurring when ensembles such

as ‘The Australian Voices’ and their conductor Leek are virtually unknown in Australia (Morton 2004, p.14).

It was not until the 1970s, with the effects of regular government funding, that “Australian choral music can be said to have moved on from its old-fashioned nineteenth-century models, even if the volume of new works was minuscule” (Campbell 1995, p. 148). This departure from nineteenth-century musical style continued throughout the 1980s and 1990s with a focus on composers’ individuality. In relation to ‘Australianness’, individuality does not have a clear connection, however, the movement away from the past signifies a new era in Australian choral music and a psychological independence from old cultural norms. In 1994 Schafer stated that “Australian choral music ranges in style from conservative (or even reactionary) to highly innovative with little evidence of the existence of clear cut compositional schools. Instead, composers of this country tend to develop their own voices” (Schafer 1994, p. 6). The following discussion of representative choral composers groups them according to genre and style. Individuality is evident in their music, reflecting the great diversity of Australian choral composition since the 1960s.

### **Choral music by significant composers of mainly instrumental music, post-1960**

For many twentieth-century Australian composers the writing of choral music has been of secondary importance to orchestral works (Gyger 1994, p. 13). The following three prominent composers are well known for their instrumental works but have written choral music for professional and semi-professional choirs. Although they have composed relatively few choral works, the pieces are significant due to the high status of the composers within Australia and overseas. All three composers have sought to express ‘Australianness’ in some of their choral works, using texts that relate to Australian themes. While innovative vocal sounds are used by all three, their individual styles are evident.

Peter Sculthorpe draws his inspiration from the landscape of Australia and Aboriginal musical culture. He depicts the vast desolate outback through the use of long pedal notes and contrasting blocks of sound where one tonal centre is used for a long period before moving to the next. His harmonies are typically static with long pedal notes, chord voicings are often open and melodies are lyrical with little development. Falling minor 2nds and 3rds, which are typical of Aboriginal music, have also become synonymous with his style. His choice of text ranges from Aboriginal to Australian contemporary poetry. *Rites of Passage* (1974) for SATB chorus, soloists, percussion and piano has Aboriginal and Latin texts. Sculthorpe’s

choral pieces, particularly from the 1960s and 1970s, often contain innovative vocal sounds such as glissandi, chanting, whispering and percussive sounds. *Night Piece* (1966) for SATB and piano includes ‘sustained sound’, ‘continuous glissando’ produced by changing position of lips, ‘slow downward glissando’, ‘quick exhalation of breath’ and ‘abruptly finished sound’. *The Stars Turn* (1979) for AABarBarB includes an unpitched ‘ssh’ to represent the sea breaking over pebbles. *Child of Australia* (1987) for SATB and piano is a longer choral work with six movements. The second movement, *Credo*, has melodic phrases with no notated rhythm. Here the singers are asked to sing at a moderate speed but independently of each other (Dorum 1997, pp. 78-79; Hayes 1993, pp. 5-9; Shaw 1988, p. 18; Shaw 1997, pp. 508-509). Many younger composers have been influenced by the techniques of Sculthorpe. Leek, in particular, uses many of these devices in his choral music (Stephens 2000, p. 48).

Barry Conyngham (b. 1944) and Anne Boyd (b. 1946) studied composition with Sculthorpe, and both composers have at times aimed to write music that reflects Australia. Conyngham aims to create an “Australian accent” in his music; while still embracing the musical culture of Western Europe he focuses on Australian characteristics, such as alienation, insecurity, isolation, naivete and Grainger’s concept of sentiment. He rejects Sculthorpe’s use of landscape alone for inspiration, instead sometimes turning to the cities for stimulus (Conyngham 1989, p. 36). He also uses Australian themes for many of his choral works. *Antipodes* (1985) for SATB, soloists and orchestra with didgeridoo is a major choral work about the early settlement of Australia with a colloquial text by Murray Copland. Typical of Conyngham’s choral style it contains avant-garde techniques such as articulated clusters, non-voiced percussive sounds, whispering, whistling, random spoken parts and glissando. *Edward John Eyre* (1973) is another example of his experimental avant-garde choral works. Leek has been greatly influenced by Conyngham’s aleatoric/chance procedures, along with those of John Cage. A detailed description of similar techniques employed by Leek in his *Once on a Mountain* (1988) and *Great Southern Spirits* (1995) can be found in Stephens’ preliminary thesis (Leek 1995, p. 312; Shaw 1988, p. 39-40, Stephens 2000, p. 48).

Boyd draws on Australian and Asian themes in her choral pieces in an attempt to create Australian identity in her music. The cultural importance of Asia as a close neighbour to Australia was first articulated by Grainger in the 1930s, but has only become widespread in recent times. Other Australian composers such as Sculthorpe and Conyngham have taken inspiration from Asia in their attempts to create Australian identity in their instrumental music. Between 1977 and 1981 Boyd wrote a number of successful choral works drawing on

Australian and Asian themes. *The Last of His Tribe* (1979) and *The Death of Captain Cook* (1978), for instance, have Australian historical themes. The text of *Rain on a Castle Island* (1970) is an excerpt from *The Penguin Book of Japanese Verse* by Kitahara Hakusho. The accompanying maracas, cymbals, chime bars and piano provide Asian-sounding timbres under the SSA choir. Her choral writing includes some use of chance procedures, such as entries dictated by boxed numerals in bars without indicated time signatures. Constantly changing time signatures, a technique used by Leek, are also used in *A Song of Rain* (LePage 1980, pp. 37-55; Boyd Australian Music Centre 2/11/03).

### **Composers of innovative music for children's choirs**

In recent decades there have been a number of composers who have written choral music for youth and children's choirs. Leek's work is part of this category and a more detailed examination of his style occurs in Chapter Three. Lyn Williams, Music Director of the Sydney Children's Choir, believes that these composers have not made concessions in their music for children but have instead "sought to make use of the special sounds of young voices" (Williams 1999, p. 22). The following four composers are representative of this group.

Judith Clingan (b. 1945), Canberra composer, conductor and music educator, enjoys writing for the uninhibited approach and pure vocal tone of children's choirs. Being fond of the human voice and words, a large percentage of her music is choral. She has a particular passion for medieval music, and usually writes her own texts. In 1967 she founded the Canberra Children's Choir. After finding a lack of interesting works for children's choir she began writing her own works. Her compositions for childrens' voices are not necessarily aimed at a young audience, and she objects to the assumption that composers who write for children's choirs are "operating as an artist at a lower level than others" (Clingan 1992, p. 13). After completing a Diploma of Music Education at the Kodály Institute in Hungary she returned to Canberra in 1983, founding Gaudeamus, a tuition and performing organisation for children and adults. Since then she has written many choral works for Gaudeamus performers. Her work has also included a number of commissions. As a member of the Canberra Children's Choir in his teenage years Leek was clearly influenced by Clingan's musical direction and philosophies. Her repertoire, including Australian music and a broad range of contemporary and early music, provided Leek with a thorough musical foundation on which to build his own career (Clingan AMC 16/7/00).

Michael Atherton's (b. 1950) choral music is rhythmic and vibrant and embraces many different genres and styles. His choral commissions have included *The Mahogany Ship* (1994) for the Sydney Children's Choir, *Songs for Imberombera* (1997) and *Kalliopeia Sophia* (2000) for the Gondwana Voices. The *Mahogany Ship* reflects 'Australianess' with exciting rhythms on Aboriginal instruments and bamboo pipes. Vocal sound effects imitating seagull cries, whistling, glissando, yelling and percussive use of syllables create interesting timbres (AMC 16/8/04).

Martin Wesley-Smith (b. 1945) has an interest in choral music along with computer music and multimedia. Environmental concerns and political issues are featured in many of his works. In 1998 he was awarded an Order of Australia for services to "music, as a composer, scriptwriter, children's songwriter, lecturer, presenter of multi-media concerts and a member of various Australia Council boards and committees" (AMC 16/8/04). His choral works, including some for children's choirs, are often humorous. His cantata *Boojum* (1986), for example, is light-hearted and contains elements of swing, jazz and rock'n'roll. The harmonies are often quite simple and the melodies are lyrical. Vocal sound effects such as hissing are used to create atmosphere behind the narration (Bebbington 1997, p. 582; Dorum 1997, p. 103).

The choral music of Sarah Hopkins (b. 1958) reflects the wide-open spaces and energy of the Australian landscape, and she explores the timbres of the cello, whirly instruments and that of the natural untrained voice. Her music is holistic in nature and her choral music often contains ethereal harmonic overtone singing. As with Leek, workshops and collaboration are vital to her compositional process. The composing of *Past Life Melodies* (1991), for example, was assisted by workshops and rehearsals with the Brisbane school choir, St Peter's Chorale, conducted by Graeme Morton and VoiceArt directed by Leek. It contains, as its central theme, a melody sung by an old Aboriginal woman which Hopkins heard in Darwin (Hopkins 1996, pp. 27-28).

The establishment of choirs after 1960 that were willing to perform contemporary choral works, such as those cited above, provided important exposure for Australian choral music. The development of choral organisations promoting choral music in Australia also invigorated Australia's choral scene.

### **Formation of new choirs and choral organisations post-1960**

The establishment of the Australian National Choral Association (ANCA) in 1990 has had an enormous influence on choral activity in Australia. It has established and funded the journal *Singout* and the Chorister bulletin *A Chorus Line*, presented six national conferences, organised national tours for international clinicians and choirs, established state branches with professional support, presented annual applications for government funding of choral music, established and toured the National Youth Choir of Australia, established ChoralFest, helped with regional workshops, created a national register of choirs, procured public liability insurance for member choirs, commissioned and performed several choral pieces from Australian composers, published a CD and catalogue of Australian choral works, assisted with conductor training and created a National Strategic Plan for Choral Development in conjunction with the Sydney A Cappella association and the Music Council of Australia (Willis, Dumont, Harvey 1994, p. 23; ANCA 23/10/03).

High standard youth and children's choirs have been established during the 1980s and 1990s, commissioning works from contemporary Australian composers. The Sydney Children's Choir and Gondwana Voices, formed in 1996 and conducted by Lyn Williams, have commissioned works by Leek, Sculthorpe, Paul Stanhope, Dylan Nicholson, Matthew Orlovich, Elliot Gyger, Clare Maclean and Michael Atherton (Williams 1996 b, p. 23). The Australian Voices Youth Choir, formed in 1993 by Leek and Morton, performs and records Australian choral works and undertakes national and international tours. Australian repertoire has included works by the above composers as well as Grainger and Colin Brumby (Morton 1996, p. 2). The St Peter's Chorale has been a successful ambassador for Australian choral music in Australia and overseas, including a 1993 American tour (Leek 1993, p. 41). The Waratah Girls Choir from Newcastle NSW, conducted by Wynette Horne, gained third place at the International Eisteddfod in Llangollen, Wales in 1995 with performances of Boyd's *The Last of His Tribe* and Leek's *Drought* (Roulston 1998, p. 21). The National Youth Choir of Australia, conducted by Carl Crossin, performed Australian works including the third movement of Leek's *Great Southern Spirits*, 'Kondalilla', Maclean's *Christ the King*, Stuart Greenbaum's *Discoveries* and Robin Darroch's *Der Jammerwoch* (Powell 1998, p. 18). Melbourne children's choirs include The Young Voices of Melbourne conducted by Mark O'Leary, which has recorded works and arrangements by Brumby, Leek, Dorian Le Gallienne and O'Leary (Williams 1996 a, p. 34), and the Eltham East Primary School choir, conducted by Ann Williams, which has commissioned works from Leek.

Despite the encouraging work of new choirs and choral composers in Australia, a report conducted by Morton in 2004 paints a bleak picture of the situation of Australian choral music.

### **The state of choral music in 2004**

Morton's report compares the state of choral music in Canada and America, with that of Australian choral music. After attending many choir rehearsals and performances, interviewing choral directors and researching choral resources in both Canada and America, agreeing with Clingan he concluded that "Australian choral music lags behind that of overseas countries" (Clingan 1992, p. 12; Morton 2004, p. 3). In regard to quantities of choirs, the Canadian state of Manitoba with a population of one million people has over one thousand choirs. In Australia, however, "there may not be many more than one thousand choirs in the entire country of twenty million" (Morton 2004, p. 7). In Australia Morton stated that there are no professional choirs, whereas Canada has at least six professional choirs, paying fees to choristers. Choral audience size was another issue for comparison, with venues typically 80-100% full for Canadian choral concerts. Morton believed the typical audience was far less in Australian choral concerts. The regular performance of music by Canadian choral composers was immediately obvious to Morton. In his opinion, the lack of widespread performance of Australian choral music is partly due to the effects of the "cultural cringe", where people still believe that "overseas is best" (Morton 2004, p. 10). He also stated that Australian composers are often "more skilled than Australian choral directors and therefore write music that cannot be...easily understood by conductors just from the score" (Morton 2004, p. 10). The fundamental issue in Australia is that "we as a country have not experienced the true benefits...that come from a greater immersion in choral activities. As a result we as a nation are not motivated to achieve such an increased involvement..." (Morton 2004, p. 8).

### **Conclusion**

Australia's musical reliance on England until well into the twentieth-century has hindered the development of a distinctive Australian choral tradition, and even to the present day, the search for "Australianness" has proved a difficult concept to express musically. The Australian choral tradition that has existed since the 1970s has focussed on the issue of "Australianness", and a number of choral composers have attempted to express an Australian identity in their music. There have also been new choirs willing to perform such works. However, choral music is not given a high profile in Australia and the media has not given adequate coverage of choral performances and new choral works. As a consequence, "choral

growth is hindered because choral activity is largely hidden from the general community”, and it is under-resourced as a result (Morton 2004, p. 10).

Stephen Leek’s philosophies were born out of the nationalistic and musically innovative 1970s and 1980s, and he is part of the younger generation of choral composers who have rejected English models and sought to create an Australian identity in their music. His concept of an Australian choral tradition embraces innovative choral techniques in the creation of a distinctive Australian voice. In light of Clingan and Morton’s statement regarding the lagging behind of Australian choral music, the Australian choral tradition that Leek aspires to build is still in its infancy.

According to Leek the success of his proposed Australian choral tradition requires education in contemporary vocal techniques from an early age, and communication between the composer and the community. With an appropriate education it is his belief that an understanding and acceptance of contemporary vocal music will occur in generations to come, thus creating a strong choral tradition in Australia (Leek 1990 a, p. 23). Leek’s educational philosophies provide the focus for this study and his educational work *Voiceworks* forms the basis of the research. A study of music education in Australian schools is therefore pertinent to the understanding of Leek’s current position, influences and experiences. The following chapter traces the trends in music education from the 1960s, Leek’s formative years, to the present.

## **CHAPTER TWO**

### **AUSTRALIAN MUSIC EDUCATION: A REVIEW OF THE LITERATURE, 1960s TO THE PRESENT**

Music education in Australia, prior to the 1970s, was based largely on listening and music appreciation. The approach involved teaching music as ‘literature’ where students studied and critically analysed ‘monumental’ works to develop an appreciation. These works were typically from the period between 1600 and 1900, the era of tonal functional harmony (McMillan 1991, p. 20). This approach has been criticised for its emphasis on performance of works by “the great masters” in many schools, which has the effect of placing significance on music as a product rather than a process (de Haan 1992, pp. 14-19; McMillan 1992, pp. 1-3). Stevens refers to this approach as ‘transmissionism’, where an attempt is made to educate according to the composition of a given culture, in this case, the upper and middle class values of Great Britain (Stevens 2000, p. 5). Creative-based music lessons were introduced during the 1970s and student composition and performance were incorporated to encourage participation and creativity during the 1980s and 1990s. This heralded a new era in teaching style where teachers facilitated student-centred classes. In particular, the inclusion of composition allowed students to explore self-expression through music (Comte 1993, pp. 43-44).

Historically, completion of external examinations for University entrance was regarded as the successful conclusion to secondary school. An understanding of the external examination system is critical to an understanding of music education in Australia and there have been many criticisms of this system amongst educators. In 1964 Butts criticised “the domination of the secondary school curriculum by external examining bodies and by the universities”. In 1975 Fitzgerald stated that those in favour of external examinations believe in the “traditional role of the secondary school in catering for an academic elite”. In 1970 Bridges also criticised the Australian Music Examinations Board “whose uniform examinations...may be seen as a straight-jacket on music education” and a “nurturing of the contents and methods of nineteenth-century British music education”. Covell also regards the AMEB as “fixed in outdated moulds of fact learning and appreciation...using ‘hymnbook harmony’ (Butts, Fitzgerald and Bridges cited in Comte 1993, pp. 36, 40).

Economic pressure has had a major impact on music education. Governments typically “will still do anything to achieve quality in education, provided that it doesn’t cost money and provided that it doesn’t antagonise any important groups” (Lehman 1986, p. 202).

Government funding has depended on the importance given to the arts in education at the time. For instance, the Whitlam government term of 1972-75 was a period of optimism; changes emphasised social rather than economic concerns and funds were allocated for a rapid expansion of resources to education. Since then, economic objectives have replaced social concerns, and as governments seek efficiency, effectiveness and accountability, funding for education has been more limited (Hoermann 1988, pp. 314, 316). Of this situation the then National president of the Australian Society for Music Education (ASME), Joan Livermore, stated that “no music educator can afford to remain ignorant of current political developments in education. Safeguarding the future of music education demands constant vigilance and vigorous advocacy in all institutional and political settings” (Livermore 1994, p. 200). A more detailed study of music education since the 1960s provides a clearer picture of major developments in curricula, teaching styles and assessment procedures.

### **1960s**

During the 1960s education departments were still preoccupied with post-war issues and the arts were seen as unimportant. Immigration, birthrates, and school retention rates all increased and stabilised school enrolments. As a consequence there was increased optimism and experimentation in education. However, this was not paralleled in music due to a lack of funding for the arts, which caused problems for school music classes, with lack of accommodation and inadequate equipment. There were also insufficient numbers of qualified staff, and conservative teachers of the time opposed any reforms. For many schools the only source of music education was the Australian Broadcasting Commission’s *Singing and Listening* broadcasts (Comte 1993, pp. 41-44). Although these broadcasts were widely used for class music there is no documentation of the development of choral singing as an extension of the programs, possibly due to the lack of qualified music teachers. The declining interest in choral singing during the 1960s, discussed in Chapter One, may also account for this.

In 1967, as part of a project of the Australian Council for Education Research, Graeme Bartle investigated music education in Australian primary and secondary schools, questioning the value of teaching methods and course content. He found a huge variation in the effectiveness of music teaching: “the quality of music education in some schools is thoroughly wholesome

while, in others, often within the same State and within the same education system, there is often a failure to meet even minimal requirements for an adequate course” (Bartle 1968, p. 23).

The development of American-style instrumental programs in government schools occurred during the mid-1960s and continued through the 1970s and ‘80s. Dumont and Pride believe the instrumental programs caused a neglect of choral activity that followed through into tertiary institutions and community choirs (Pride 1996, p. 21). Stevens saw these programs as being directed towards a minority of ‘gifted’ students. He describes the separation between classroom music for the majority of students and individual instrumental lessons for a minority of ‘gifted’ students as two clear ‘streams’ of music education occurring at this time (Stevens 2000, p. 6).

A positive outcome of the 1960s was the establishment of the Australian Society for Music Education (ASME) by Sir Frank Callaway in 1967. An important development for music education in Australia, it provided professional development for teachers nationwide via workshops, seminars, conferences and publications. Publications founded and edited by Callaway and Professor David Tunley included *Studies in Music* (1967-92), *The Australian Journal of Music Education* (AJME), the official ASME journal, and the official journal of the International Society for Music Education (ISME), *The International Journal of Music Education*.

## 1970s

The ‘creative music’ method, introduced to Australian music education during the early 1970s, was modelled on the ideas of overseas music educators such as Canadian Murray Schafer, and British John Paynter and George Self. Described by Stevens as “perhaps the major change to the prevailing transmissionist role of music education”, this method promoted a ‘transformationist’ approach which focussed on active learning and the needs of the individual (Stevens 2000, pp. 5-6). Schafer believed that “one learns about sound only by making sound, about music only by making music”, and Paynter stated “the rudiments of music are to be found in the exploration of its materials” (Schafer 1967, p. 1; Paynter and Aston 1970, p. 8). The discovery of children’s creative potential using composition, improvisation and performance is common to the approaches of all three educators. The use of *avant-garde* musical ideas and non-traditional sound sources as opposed to ‘classical’

music for stimulation is another commonality, as is assured student participation with the use of graphic notation (Self 1967, p. 3).

These ideas were, however, typically implemented in Australian schools without coordination or synthesis and often without a proper understanding of the methods. Typically, junior secondary school teachers alternated a traditional theory lesson with a more creative lesson with no link between them (Carroll 1988, p. 318; Forrest 1994, p. 88). The 1977 report on *Education in the Arts* by the Australia Council and the Schools Commission found that much music teaching was still inadequate and ineffective, especially at primary level and below. The study concluded that the arts were essentially regarded as leisure activities and not given proper attention in education. Little value was given to classroom music programs, which were given decreasing time allowance on the school timetable, and by the mid-1970s music was usually only compulsory for years 7 and 8 (cited in McMillan 1991, p. 22). The need to improve the status and teaching of the arts was thus of major concern. Problems to be addressed included the isolation and distance between Australian schools and the lack of recognition for the specialist music teacher. Inadequate training, especially for primary teachers, was particularly detrimental according to Bridges, as it denied children music at an age when they are most receptive (Bridges 1994, pp. 51-54).

One attempt to invigorate music education was the introduction of the Kodály movement in Australia during the 1970s. The Kodály system was devised by Hungarian music educator, Zoltán Kodály (1882-1967), with the aim of producing a “musically literate nation” in Hungary. Kodály wrote about the importance of beginning music education at a very early age, stating that “what the child learns here he will never forget: it becomes his flesh and blood” (cited in Parkinson 1989, p. 3). His program is based on the assumption that all children can become musically literate, sing in tune and play an instrument. Focus on the voice is an integral part of his approach, as he regarded singing as the foundation of all music education. Using a graded sequence of folk songs for material, students learn to sing and read music aided by a moveable-‘doh’ sol-fa system of notation. At the lowest level, sequencing of concepts follows child developmental patterns by using simple two to three note melodies with simple rhythms. The complexity of the music then increases in a sequential manner in later stages. For each level, the pedagogical order for learning new music is hearing, singing, deriving, writing, reading and creating (Choksy 1981, pp. 6-11).

The first Australian pilot program of the Kodály method, the Northmead experiment, was implemented in the metropolitan western region of Sydney in the early 1970s and ran over a fourteen-year period, from Kindergarten to Year Six and on into secondary school. Although there were challenges, including the intensive teacher training required for musically untrained teachers, the program was successful and The Kodály Music Education Institute of Australia was established in 1976 to educate and train teachers in the Kodály method. It demonstrated “the potential of a supportive and collaborative approach to deliver music education to all students, to create a climate in which collective learning could flourish and amazing achievements could be celebrated” (Hoermann 2002, pp. 1-2). Bridges, however, believes that “the value of the Kodály method is only at fairly elementary levels....laying the foundations of literacy”. Once school students grasp the basic ideas and concepts, they “then go their own way” (Bridges 2001, p. 96).

The program is now used successfully in many schools throughout the world, including Australia. In 2004, the Kodály system is used effectively in a number of Australian schools. However, while not disparaging Kodály programs, Morton believes that they have had limited value in Queensland primary schools over the past thirty years. In his experience, students become uninterested by years 5 to 7. He attributes this to the lack choral opportunities for students to implement the skills they learn in the Kodály programs. What is required is “an aesthetic link between” music in performance and Kodály-based education (Morton 2004, p. 17).

## **1980s**

During the 1980s the arts became a required area of study in all States, and the experimentation seen in other areas during the 1960s was extended to music education. To varying degrees State Education Departments set policy to give all students the opportunity to experience and participate in the arts, and they encouraged teachers to instil confidence and commitment in students to continue in the arts by promoting excellence (Comte 1993, pp. 430-442). By the late 1980s most States offered two music subjects at year 12, and the assessment tended to be criteria-based (Carroll 1988, pp. 319, 322). “Flexible and relevant arts curricula” were being written or introduced in the States that had “attempted to free secondary music education from the stranglehold of external examinations” (Comte 1993, p. 43). The new programs included performance, composing and listening as central aspects. Styles of music other than classical were also considered valuable for study and choral music made a comeback. In light of this, secondary school teachers were required to individualise

goals and create stimulating and encouraging learning situations where students could progress at their own rate and take responsibility for their learning (Carroll 1988, pp. 318, 319, 322). However, these new pathways put teachers under pressure to change, and McMillan believes that the availability of adequate teacher training was still a significant problem and did not support teachers through change (McMillan 1991, p. 24).

## **1990s**

The new directions in curriculum were highlighted in the development of a national curriculum (1989-1993). The aim was to provide interest, enjoyment and a sense of achievement, to cater for the different rates and styles of learning, and to satisfy and extend students (Curriculum Corporation of Aust. 1993, p. 10). It was centred on outcomes-based education, which Chadwick describes as not new but an underlying principle in education for the last fifty years. Historically, classroom music teachers designed their programs around specified content. In comparison, outcomes based education refers to the expected skills, knowledge and understanding that a student should acquire during a course of study. The process allows the teacher freedom to select content and methods, tailored to the interests and needs of the students, and while the end product has a focus, there is a link between intentions and results. Hence, attention is focussed on purpose of instruction rather than on content or learning experiences (Chadwick 1995, p. 32). Malcolm describes outcomes-based education as a ‘third way of thinking’. As with Stevens’ transmissionist/transformist styles, he discusses how teachers have, in the past, taught in ‘closed systems’ where lessons are teacher-driven and knowledge-centred, and/or ‘open systems’ that are student-centred, stimulated by the teacher. Of ‘closed systems’ he criticises the lack of free will and imagination of students, and although ‘open systems’ promote deep learning, it can be unclear to teachers, students and parents, what is actually being learnt (Malcolm 1995, pp. 5-6).

Although generously funded the national curriculum was not successfully implemented in schools, and in July 1993 the Australian Education Council decided to give the nationally developed curriculum documents back to the States and Territories. Clements believes that the problems lay with the curriculum designers who wanted a core curriculum that would allow achievement-oriented schools to “generate data which would enable accountability mechanisms to be employed with a minimum of fuss” (Clements 1996, p. 2). He was critical of their use of outcomes-based education, describing it as a managerial approach used to counteract “previous education excesses” and an approach which has met with widespread opposition from academics. Since 1993, however, the States have still been inclined to use

the national curriculum concepts due to lack of funding (Clements 1996, pp. 1-6). Therefore, despite the rejection of the national curriculum, “the power of tagged Federal money has meant that the nationally-developed Statements and profiles...have had, and continue to have, a large influence on the thinking and practice in schools in all Australian States and Territories” (Clements 1996, pp. 1-6).

The two versions of the Victorian “Curriculum Standards Arts Framework and Curriculum Standards Arts Framework II” (CSF 95 and CSF 95I), written in 1995 and 2000 respectively, are testimony to the continuing use of outcomes-based education. They both embraced the 1990s shift from a “teacher-centred, prescriptive, content-based, and appreciation type approach to a learner-based, creative, process-orientated and participatory approach” (Leong 1994, p. 108). This expanded role for music education included increased use of composition, performance and creative-based approaches. In the summary of learning outcome statements for the seven levels of music, CSF 95 focuses on “creating, making and presenting” through composition, observation and research. It is also stated that learning in the arts must be “experimental, creative and developmental and must involve students in perceiving, transforming, expressing, and appreciating” (Board of Studies 1995, p.18). Malcolm describes the outcomes and profiles of the Victorian CSF 95 as an example of his ‘third way of thinking’ with the separation of outcomes (what students learn) and inputs (activities and instruction). In this curriculum design it is possible to span a number of levels with one topic, thus enabling students to work at their own level. The program is designed to analyse and map what students do into strands and levels. Actual curriculum content and assessment is up to the individual school (Malcolm 1995, pp. 5-6).

It is widely agreed that creative-based programs can motivate and inspire students. McMillan regards creativity and composition of students’ own music as extremely important aspects in generating “satisfying musical experiences” which are accessible to all students. In her opinion motivation, enjoyment and commitment are the key to a successful music education. “When a class begins to operate under its own steam, the teacher becomes a facilitator, available for students when they need help”, and skills can be learnt when and if required. This promotes ownership and gives value to the learning process (McMillan 1992, pp. 3, 11). However, the success of the student-centred approach “depends heavily upon the ability of the teacher to plan and implement” such a curriculum, but in practice educators are often preoccupied with traditional factual knowledge, which often leads to “content-overload” (Stowasser 1993, pp. 18, 26). McMillan, in discussing her experience in Victorian schools,

also reflects that there is a great deal of teaching that “restricts students’ imagination” by focussing on the learning of factual knowledge (McMillan 1988, p. 30). Webster agrees: “exciting the imagination of our children about music is what it is all about. Facts and skills will not do it alone” (Webster 1996, p. 97). His model of the creative thinking process proposes that two alternating dynamic mental processes occur in stages over time. One is the factual or convergent mode that provides necessary skills for students to proceed, and the other is the imaginative or divergent mode that provides the personal aspect (Fig. 2.1) (Webster 1996, p. 96).

*Fig. 2.1*

ENABLING SKILLS

Musical aptitudes, knowledge of facts, craftsmanship, aesthetic sensitivity

ENABLING CONDITIONS

Motivation, subconscious imagery, personality – (risk taking, spontaneity, openness), environment

Oliver gives an Australian perspective to this discussion. She believes that musical expression through personal creation should be an essential part of our education, because total involvement and participation create a personal response that can and should reflect our ‘Australianess’. If young people are encouraged to be creative in music making and become familiar with Australian music, with its multicultural influence, then a sense of belonging to our culture and contributing to it will be inevitable (Oliver 1987, pp. 58, 62).

With the emphasis on creative music making during the 1990s there have been polarised views on the extent to which musical literacy has a role in music education (Bridges 1992, p. 79). Walker, for instance, believes that music programs based on the acquisition of musical literacy are inappropriate and out of step with the true nature of musical expression and perception (Walker 1996, p. 85). In support of creative-based activities such as improvisation and composition Rosevear believes they can help to link theory and practice, so that students are able to develop a greater and deeper understanding of musical concepts (Rosevear 1996, p. 11). In contrast Oliver speaks of the danger with some creative activities in the classroom, where the sounds created do not relate to the learning of other music and musical skills. In her opinion, creative-based programs using graphic notation do not provide understanding of notated-music, and she views the process as a “cop-out” for many teachers (cited in Bridges 1995, pp. 7-9).

One of the most significant advances in the 1990s was the increased use of technology (electronic and computer) in the music classroom. The transformation from reel-to-reel tapes and primitive synthesisers to equipment capable of playing, sequencing, editing and notating music occurred in a short time frame, making creativity a more accessible activity in the classroom (Forrest 1994, p. 86). This technology has had a major impact on music education by changing the way music is created, stored and presented, and Stowasser believes that the development of technology has ensured that classroom music has continued to be relevant to students (Stowasser 1994, p. 196). However, Leong believes the rise of interest in electronic instruments has contributed to the decline in the use of the voice as an expressive instrument, especially in secondary school class music (Leong 1994, p. 107). Choral singing in class has undoubtedly suffered in many schools as a direct result of this decline.

Although music curricula of the 1990s took new directions, the recession forced economic rationalism and problems of the 1960s resurfaced. Issues included reduced funding, lack of available classrooms and resources, poor student/teacher ratios, insufficient timetabling of music classes and a tendency to cater for the students learning instruments with electives and ensembles, leaving little provision for other students (Leong 1994, p. 109). The 1990s saw, for the first time, arts teachers having to be accountable for their subjects as well as being defensive and promotional (Forrest 1994, pp. 85-86). The uncertainties arising from this situation have been critical for music, which may not remain in education if it is considered to be a public relations exercise by school administrators (Stowasser 1994, p. 200). Stevens believes that, if music is to survive in schools, teachers must “have a clear rationale for why they teach their subject”. And their answers must be “sufficiently relevant for the twenty-first century to enable music to retain a place in the core area of the school curriculum...” (Stevens 2002, p. 2). Another effect of economic rationalism has been the inclusion of music into the Performing Arts umbrella. This has caused great concern among music educators as the consequences may be devastating for music education. Stevens suggests that the lack of funding for specialist music teachers in schools and effects of the overcrowded curriculum of the late twentieth-century may have influenced this rationalism. Effects of loss of identity for music as a subject are substantial. In the Victorian CSF 95I, for example, a school can decide not to include music as one of the two Arts strands for each level. Stevens believes that “the role and place of music in some schools could be seriously eroded” (Stevens 2000, p. 7). Finally, the lack of confidence in teachers who, “because of their own unsatisfactory musical experiences at school, have little or no commitment to music as part of the educative process” is yet another issue (Bridges 1992, pp. 79-80). As with the 1980s, the most serious weakness

of the 1990s, according to Stowasser, has been the lack of in-service training and education for teachers, who have had to cope with new curriculum documents delivered by State education departments (Stowasser 1994, p. 199).

## **2000 and beyond**

Of the future Bridges is very pessimistic. In an interview with Malcolm Gillies she stated that because music is not ‘useful’ there is less and less attention being given to music education. The culture of today’s youth, sitting in front of televisions and computers, is also a negative. Youth “don’t ‘do things’ anymore: they don’t play sport, they don’t play music, they don’t play” (Bridges 2001, pp. 104). She also believes that while music will remain in private schools, where it can be paid for, it will fall by the way in public education, or at least in primary schools (Bridges 2001, pp. 102-104).

Despite this gloomy picture, the close networks of music teachers created by ASME and ISME were strengthened during the 1990s, with publications of relevant, practical, modern teaching materials for primary and secondary music programs. There has also been an upsurge in music education research since the 1990s. The Bibliography of Australian Music Education Research (BAMER) compiled by Robin Stevens at Deakin University is one example. The Australian journal *Research Studies in Music Education* and the establishment of the Callaway International Resource Centre for Music Education (CIRCME), have also provided important resources for teachers (Stowasser 1994, p. 197).

In 2002 the declining quantity of music education in many Australian schools was such that the Music Council of Australia, together with the Australian Music Association and the Australian Society for Music Education, agreed to mount a campaign to improve music participation in music education and the broader community. In 2003, as a start to the campaign, Robin Stevens conducted a research project, collecting data from public, independent and Catholic schools Australia wide to ascertain the provision of music education in schools. Although it was difficult to illustrate national trends due to lack of data from past years serious issues such as the inadequate tertiary music training for primary school teachers were highlighted (Music Council of Australia 2002).

## **Conclusion**

Throughout an era of compulsory education in Australia music has not enjoyed a high profile. The emphasis on the re-creation and study of European music historically played a significant

role, having the effect of stifling creativity. Typically, teachers have been inadequately trained and unwilling to change. As a result, the study of contemporary Australian music, composition, improvisation and performance has been a relatively recent inclusion in music education research and curriculum documents. In regard to generating or creating an Australian choral tradition through music education, this recent inclusion of Australian contemporary music in curricula is one step towards exposing students to current musical trends. However, these courses are mostly limited to senior students, and the contemporary music chosen for study may not necessarily be choral music. Choral singing in class has also taken a ‘back seat’ since the 1960s. While the voice was often used in the ‘creative-based’ classes of the 1970s and 1980s, the technology of the 1990s has the effect of displacing choral singing in class. Supported by his experiences in America and Canada Morton suggests that what is needed is a “music education based in [choral] performance” which “will ultimately increase the number of people actively involved in choral music, and (also vitally important) the audience base that is needed to under-pin and stimulate choral activity” (Morton 2004, p. 3).

It is in the context of the educational environment described above that an examination of Leek’s philosophies regarding education for an Australian choral tradition is conducted. His *Voiceworks* (1989), with its focus on student-centred learning through composition and performance where the teacher facilitates, encapsulates his ideas and represents a contemporary direction in Australian music education. The following chapter outlines the influences, experiences, philosophies, ideas and concerns of Leek in regard to music education in Australia.

## **CHAPTER THREE**

### **STEPHEN LEEK AND HIS PHILOSOPHIES OF EDUCATION FOR AN AUSTRALIAN CHORAL TRADITION**

The importance Leek places on education and the education process is demonstrated by the fact that he does not differentiate between the two parts of his work as composer and educator. It is his belief that the establishment of an Australian choral tradition is dependent on education from an early age in contemporary choral techniques, and the provision of repertoire to bridge the gap between educational and professional standards (Leek 1988, p. 13; Leek 1992 a, p. 9). He reflects that as a child “you just do it, and don’t question it as being new or different; you think everybody does it, and so that is how I think traditions start” (Leek 1999). Facilitating ideas and opening the minds of young people to new musical sounds has thus played a major part in his occupation as a composer. Specific influences including biographical that have led Leek to his current position, regarding the education for an Australian choral tradition are discussed in detail below.

#### **Background and influences**

Stephen Leek was born in Sydney in 1959, lived in Brisbane from 1964 to 1969, then spent the rest of his childhood in Canberra. His involvement in music and the arts really began in his teenage years in Canberra, and it was here that he developed an interest in composing music in collaboration with other artforms. In an interview with Charles Southwood Leek speaks highly of his Melrose High School music teacher, Gillian Bonham, who “inspired his love of music”. His work now demonstrates a direct link with this influence in his desire to share an excitement and enjoyment of music with others (Leek 1992 b).

As a child he had piano lessons for six months and took percussion lessons at high school. At the age of 14 he started cello and over the next ten years participated in youth and music festivals in Europe and Japan. Canberra, with its small population and generally high levels of education and wealth, provided many opportunities for involvement in the arts and Leek’s involvement had a major influence on his musical career. During his late teens, for instance, he became heavily involved in music organisations such as the Canberra Youth Orchestra, the Canberra Symphony Orchestra, the Canberra Repertory Theatre Company, the Canberra Opera and the Canberra Philharmonic Society (Leek 1999 a, p. 3). His participation in theatre groups from an early age was also an influential aspect on his career as a composer, which is

revealed in his interest in collaboration between music, theatre and dance (Australian Music Centre database, Leek 23/3/00, p. 4).

While still at high school Leek joined the Canberra Children's Choir, directed by Gillian Bonham and later by noted Australian composer and music educator Judith Clingan. Musical activities of this choir included performances of Australian music, music theatre and a big range of new and early music. This exposure to choral singing has been of great significance to Leek's compositional career, paving the way for his own musical directions. He advocates that choral composers must have experience in choral singing in order to acquire the skills required to write successful choral music (Leek 1999 a, p. 3). Although Leek has no formal training in Kodály, he considers the voice to be "one of the most important educational tools there is", an opinion that underlies the whole Kodály philosophy (Leek 1992 b).

Leek undertook a Bachelor of Arts degree at the Canberra School of Music (CSM) from 1979 to 1983, majoring in cello with Nelson Cook and composition with Larry Sitsky. He was the first student at the CSM to successfully undertake a double degree in Performance and Composition. In 1983 he also won first place in the Australian National Cello Competition in Brisbane. Although admitting his tertiary education was thorough in formal training, he felt that his involvement in external theatre, orchestras and youth orchestras was more exciting and inspiring. He also believed he was not taught the practical aspect of how to survive professionally as a composer and consequently felt isolated outside the protective environment of the university. In retrospect he would have appreciated the opportunity to write for a variety of ensembles at university apart from the symphony orchestra. Nearing the completion of his studies in Canberra, Leek was invited to an Australian/New Zealand composer/choreographer workshop in Melbourne, during 1984, under the directorship of choreographer Glen Tetley and composer Carl Vine. This conference was to be a major influence on Leek's compositional style (Broadstock 1995, p. 157; Leek 1992 b; AMC Leek 23/3/00, p. 4). The two weeks of intensive work with dancers and choreographers opened up "a whole new world of movement and dance" (Leek 1992b).

After graduating in 1984 Leek moved to Sydney where he worked as a freelance cellist, composer and music copyist. The same year he was offered a full time position as composer/musician with the Tasmanian Dance Company, a contemporary dance-in-education touring ensemble. He then spent two and a half years, from 1984 to 1987, with the Dance Company. The position provided Leek with the opportunity to explore the possibilities of

combining dance and musical composition, by working with leading Australian and international choreographers, and gave him an avenue to work with amateur performers in the community. Leading workshops in contemporary music as part of the education program, performing, touring with and composing for the company influenced the development of his own style of composition that he felt was “unique and outside the mainstream approaches”. His workshops taught him that “music must be an energetic, positive and accessible experience for people and that music cannot survive on the page alone”. As well as furthering his ideas on collaboration among the arts, he also developed a belief in the importance of music performance at the community level (Broadstock 1995, p. 156; Leek 1992 b; Leek 1999 a, p. 4). During his stay in Tasmania Leek also undertook a number of other commissions and was in demand as a teacher and performer throughout the state. In 1985 he was invited to attend the ABC Young Composers’ School with the Adelaide Symphony Orchestra, with conductor Stuart Challender and director of composition David Lumsdaine (Broadstock 1995, p. 157).

In 1987 Leek based himself in Sydney as a freelance composer and wrote many compositions for music theatre, dance theatre and for educational purposes. He worked as Composer-in-Residence with the Canberra Youth Theatre and the Arena Theatre Company for young people in Melbourne. Leek’s growing awareness of the importance of exposing the general community to contemporary music, and especially the young, is reflected in the fact that many of his works were written for performance by youth and amateur groups (Broadstock 1995, p. 157).

The two major projects undertaken by Leek in 1988 were composer residencies with the Sydney Youth Orchestra and St Peter’s Lutheran College in Brisbane (Bebbington 1997, p. 336). The St Peter’s project signalled the beginning of Leek’s interest in the composition of choral music. The residency, initiated by Graeme Morton, the College Music Director, was assisted with funding from the Australia Council. Leek lived on campus for fourteen weeks writing experimental choral music, performing and leading workshops with students. He also moved to Brisbane in 1988 and undertook three further residencies with the St Peter’s Chorale over the following ten years. During his second residency in 1989 the educational resource kit *Voiceworks* was completed (Leek 1992 b, Leek 1999 a, p. 4).

During 1989 Leek initiated and developed the cross-arts educational work *NEW MUSIC/NEW DANCE* Volume One and as consultant for the Australia Council developed

*DANCEMUSICAUSTRALIA* to promote the use of Australian music within Australian professional dance companies. He also formed the Brisbane based vocal ensemble vOiCeArT in 1989, an improvisation choir formed to specialize in contemporary choral techniques. With this ensemble he was able to facilitate performances of ‘new’ musical concepts in a developmental and experimental way, by using live sound as a starting point for composition. During the same year he began working on creating catalogues at the Australian Music Centre Library for schools and community choirs (Chadwick 1998, p. 1; Leek 1992 b; Leek 1999 a, p. 4).

Working with Graeme Morton in 1990 Leek established the ArtsNow Australia Association, which was a community organisation for arts activities designed to provide creative music projects. The Australian Voices choir (TAV) grew out of this organisation in 1994. The group was developed by Leek in conjunction with Graeme Morton as a choir of 25 to 30 choristers, for talented youth aged between 18 and 25 years. Still operating in 2004, their mission is to perform, premiere, record and tour the music of contemporary Australian composers (Leek 1999). For Leek, as the conductor and composer, the choir has been important for his choral writing and for his ideas on choral music education. Using TAV as a sounding board for composition, he has written many choral pieces specifically for the group (see Appendix 3) and the activities of TAV have been devoted to a great deal of work with youth. These have included an annual TAV young composer award, the annual South Queensland Creative Music School for secondary school students and many young composer and student workshops. The choir has also undertaken national and international tours and has received many awards. In 1998 it won best performance at the Béla Bartók International Choral Competition in Hungary (Morton Music 16/10/03). In 2001 it won two first places and a second place at the Llangollen International Eisteddfod in Wales (Leek 1999 a, p. 6; Voicemail 2003). CDs recorded by TAV include *Great Southern Spirits, The Listening Land, Sing My Soul, Ngana, Millennium of Choral Music*, and *Sea Children* (Leek 1999 a, p. 1).

Since 1984 much of Leek’s work and compositions have come from workshops and composer residencies in many different organizations, and collaboration with choirs has become an integral part of his process of choral composition (Leek 1994, p. 38, refer to Appendix 3 for a list of Leek’s choral works and commission details). Many of Leek’s innovative sounds, textures, colour, movement and energy have come directly out of workshops and he states that the participants’ experimentation with sound is very important to his process as a composer. In writing music for a group of people he must find out who they are, get to know them and

share their energy. He often has no real concept of the piece until it “falls into place” through the workshop process. The importance of this method of composition is borne out in the fact that Leek finds it very difficult to write a commissioned work without meeting the people first, believing that composition is “something shared.... the excitement of sharing with other people” (Leek 1992 b). He also admits that it is equally difficult to write an uncommissioned piece and believes the works that fall into this category are not his best. Discussion among workshop participants has also been an important aspect of workshops and the subject matter of texts in Leek’s music has often evolved from group discussion of relevant issues. Leek believes that through his work he has experienced different energies from many facets of Australian society and has learnt that communication is the most important factor in musical composition (Leek 1992 b).

Although not a qualified teacher Leek’s work with youth has provided great stimulus for his compositions. He believes the young often have fewer preconceptions and are “usually more adventurous and willing to take risks than adults” (Leek 1988, p. 10). Leek has undertaken a large number of residencies and/or workshops, many of which have been in schools such as Narrabundah College in Canberra, North Sydney Girls’ High School, Sydney Grammar School, Brisbane Grammar School, Eltham East Primary School and McKinnon Secondary College in Melbourne. Other workshops have been conducted with the Canberra School of Music, The Adelaide Chorale, Alice Springs Junior Singers, Mersey Valley Festival of Music in Tasmania, The Sydney Children’s Choir, The Canberra Youth Theatre, Contact Youth Theatre in Brisbane, Sydney Youth Orchestra Society, National Boy’s Choir of Australia and the National Music Camp Association of Australia (12 months). International residencies have included The San Francisco Girls Chorus (USA), The Leeds Girls’ School Choir (UK), and Songbridge 2000 (Netherlands) (see Appendix 3 for commission details with many of the above organisations).

Leek’s work with professional and community-based groups has given him the opportunity to collaborate with choreographers, dancers, theatre directors, playwrights, sculptors and musicians throughout Australia. (Broadstock 1995, p. 158; Chadwick 1998, p. 1). Included in this list are conductors Lyn Williams, Ann Williams, Graeme Morton, Graham Abbott, Stuart Challender and Mark Summerbell; writers Marion Halligan, Michael Doneman, Ros Derritt and Bruce Keller; choreographers Sandra Parker, Neil Adams, Chris Jannides and Phillipa Clarke; visual artist Wendy Mills and director Peter Derritt (Broadstock 1995, p. 158). In particular his access to youth choirs such as the St Peter’s Chorale, Gondwana Voices, The

Sydney Children's Choir, The Hunter Singers, Eltham East Primary School Choir and his own choir The Australian Voices, has been a very important part of Leek's compositional process (Leek 1999).

Discussion with international choral directors has also had a major influence on Leek's opinions and his music. In particular Erkki Pohjola (Tapiola Children's Choir, Finland), Jean Ashworth-Bartle (Toronto Children's Chorus, Canada) and Eric Ericson (Swedish Academy Choir) have provided great inspiration. Clingan was similarly impressed by the Finnish Tapiola choir, which she heard during her visit to Europe in the early 1980s. Of their performances, she felt that the "members all sang the most difficult contemporary repertoire with beauty and ease" (Clingan 1992, p. 12). Leek observed that these choral directors "spoke with pride about new music in their country". Each conductor commissioned annual works from young composers, which Leek felt was a wonderful learning experience for composer, director and choir and he believed that the music performed was innovative and greatly enhanced their performance of traditional repertoire (Leek 1988, p. 12). In terms of this innovation, he discusses the success with which the Scandinavian countries have extended the vocal sound exploration, used in the 1960s and 1970s as an educational tool, into concert repertoire and are consequently at the "cutting edge of choral composition". Leek uses similar choral sounds in his music and states that these sounds have not previously been utilized greatly in Australian mainstream choral repertoire (Leek 1999). This is confirmed in the researcher's survey of Australian choral composers in Chapter One.

Leek has received awards and accolades in recognition of his work as composer and music facilitator within the Australian and international community. In 1991 he was awarded the Sounds Australian National Award for the Most Distinguished Contribution to Australian Fine Music by an Individual and the Sounds Australian National Critics Award for the Best Australian Vocal or Choral Work (for *Once on a Mountain*, composed during the St Peter's residency in 1988). In 1992 he received an Australia Council Fellowship from the Australian Federal Government and in 1996 he was awarded a Churchill Fellowship (Bebbington 1997, p. 336; Morton Music 16/10/03). In 1999 he received the Best Original Score at the 4MBSFM Fine Music Awards. In June 2003 he was awarded the coveted Robert Edler prize for choral music by a panel of judges from the U.S., Finland, Hungary, Germany and Japan. The award goes to a composer or conductor, choir or institution which has "had a decisive, positive influence on the international choral world or who has gained international acclaim for the interpretation or the composition of an extraordinary choral work". Leek was awarded

the prize for “the complete range of his artistic works, and for the fact that his compositions have had a big influence on Australian musical developments” (Morton Music 16/10/03).

Leek’s commitment to Australian music is reflected in his involvement and promotion of it. In 1999 he established his own publishing company, Stephen Leek Music, to publish a large number of his new works. He has also written and published a number of books on music composition, has toured widely throughout Australia and overseas with ensembles performing and promoting Australian music, and has produced a number of recordings including his own music and that of other Australian composers. He is consultant to many Australian arts bodies, Artistic Director and Chair of ArtsNow Australia, Director of the National School for Young Conductors and Composers, a Director on the board of the Australian Music Centre and Coordinator of Music at the Aboriginal Performing Arts Centre. He presently lectures part time in Composition and Improvisation at the Queensland Conservatorium and continues his busy schedule composing for commissions, taking workshops and residencies, giving guest performances and conducting national and international performances with The Australian Voices (Morton Music 6/4/00, 16/10/03).

### **Leek’s concept of an Australian identity**

Leek is passionate about his quest to create a choral tradition in Australia and lift the profile of Australian choral music internationally with its own distinctive voice. To achieve this aim he advocates innovation first and foremost, and in addition, creativity, experimentation, diversity and adventure in new choral works. In his own explanation of innovation, Leek argues that “newness” is not imperative, stating that no single element is new in his choral music. He believes that innovation comes from the way musical elements are manipulated in an individual context, with the composer using materials that are already there. As a composer Leek searches for a way of “saying perhaps the same thing as everybody else has ever said, but in a way that is your own” (Leek 1999). While the term innovation has a number of slightly varied definitions, originality is the main focus here. Leek’s music is not original in the broader context of Western music; however, he does use non-traditional vocal techniques to carve out a niche for his music in the Australian choral scene. His music often reflects a personal “concern with issues such as the environment, freedom, peace and discovery of an identity”. It is his aim to create an “exciting and innovative choral composition foundation”, which will eventually lead to a distinctive Australian choral identity on the world stage (Leek 1988, pp. 11-13; Broadstock 1995, p. 312).

Music critic Clive O'Connell, who reviews a great deal of choral music, agrees that Leek's music contains no new elements. In his review of Leek's *Daintree*, performed by the Melbourne Chorale in 1995, he stated that the overall sound is "reminiscent of music from a much earlier phase in contemporary Australian composition" and does not break any new ground. In addition he felt that while the music has a tendency to be aggressive, "it falls back all too often on picturesque impressionistic soundscapes". In contrast, the researcher's findings in Chapter One revealed that Leek's choral music is at the cutting edge of contemporary Australian choral composition and that much earlier choral composition tended to rely on English models. O'Connell also suggested that the sixth section, 'Murris', resembles John Antill's *Corroboree* (O'Connell 1995, pp. 19-20). This likening of a choral work to an instrumental work does not seem a fair comparison.

Leek, in his 1988 article entitled "Preparing for an Australian Choral Tradition", was very critical of other composers suggesting that most Australian choral music, unlike instrumental writing, did not explore current trends. Through its "innovation and experimentation" he believed that instrumental music was recognised internationally with its "very own distinctive voice", implying that innovative composition can create identity. His great concern was that this situation was not paralleled in choral music (Leek 1988, p. 12). He concluded from a survey of choral music held at the Australian Music Centre Library, that the majority of contemporary Australian choral composers in 1988 were still "entrenched in the late nineteenth-century". In his opinion their music does not challenge performers or audiences to accept new concepts and current trends. He also expressed disappointment at finding only a small number of compositions, which present innovation and interesting sounds or concepts (Leek 1988, p. 12).

Leek's opinions on the state of Australian choral music have not been accepted without criticism. Faye Dumont, music educator and conductor, strongly opposed Leek's views, perhaps reflecting her different experience in Melbourne. In her opinion there already existed a thriving choral tradition in Australia, including performances and commissions of a wide range of works. She believed that Leek's opinions were "arrogant" and "ill-informed" and was critical of his survey of choral music held at the Australian Music Centre Library (AMCL), stating that listings should provide only starting points for further research, along with discussion with composers and attendance at concerts. It is also pertinent to note that the AMCL does not hold an exhaustive list of Australian choral music, as many choral composers do not lodge their music at the AMCL. Leek's discussion of current trends in choral music

also came under attack in Dumont's article. Believing it dangerous to pass judgement on works, Dumont discussed the importance of individual tastes and the choosing of repertoire that suits the ability of the ensemble (Dumont 1989, p. 32). In 1988 Leek dismissed most Australian choral music without providing specific examples to justify his statements. However the researchers study has revealed a number of Australian composers since the 1960s, such as Sculthorpe, Conygham, Boyd, Atherton, Wesley-Smith and Hopkins, who have attempted to be more adventurous and attempt to reflect aspects of Australia in their choral music.

Morton and Clingan, who have worked directly with Leek in Brisbane and Canberra, both support his opinions. In 1996 Morton wrote that traditional Australian mainstream choral works "miss out on opportunities to reflect the unique Australian landscape, environment and culture" and many works have "attempted to hide those qualities which have the potential to make us most distinctive" (Morton 1996, p. 2). Historically this goal has proven very difficult to articulate and achieve, as outlined in Chapter One, and Morton does not describe these opportunities or how particular Australian aspects can be reflected in choral music. He also stated that while Australian choral music is considered by many as an "art form struggling to justify itself", choirs such as The Australian Voices are changing this status with their performances of new works (Morton 1996, p. 2). Clingan also believes that the few good choirs around Australia often only perform traditional repertoire (Clingan 1992, p. 12). In regard to performance of contemporary choral music, it seems that a few select children's choirs are the main contributors (Stephens 2000, pp. 8-10).

In 1999 Leek was much more positive about the existing choral tradition in Australia. At this time he believed that many more choral composers were writing in individual and innovative ways. In his opinion, while Australian composers were not bound by musical traditions as in other countries, there is "something intrinsically Australian" in a lot of the music written in Australia that is often identified by audiences overseas. He argues that it is inherent in the composers themselves, the multicultural society they have worked with and the places they have visited (Leek 1999). This view aligns closely with Sculthorpe's philosophies discussed in Chapter One. The concept of an Australian identity is very difficult to define, especially in musical terms, but it is something that all Australians help to generate.

### **Leek's Educational Philosophies**

Composition for amateur performers is a major focus for Leek and his work with youth has been an integral part of his composing career. In line with Kodály's philosophy, it is Leek's firm belief that music education must begin at an early age. Education in contemporary choral techniques for young children is thus considered imperative to the establishment of his choral tradition in Australia. "The understanding and appreciation of the different skills required to execute new and innovative work effectively must be experienced or in the very least [sic] prepared as an integral part of early music education" (Leek 1990 a, p. 23). "If Australia is to have a choral tradition in the years to come, choral directors, composers and music teachers must enter into the process of dialogue, experimentation and the development of programs" (Leek 1988, p. 13). Leek writes that students should be encouraged to explore and enjoy contemporary concepts at all levels: "Only in this way do I believe we can reach new horizons and develop a choral tradition that is uniquely ours" (Leek 1990 a, p. 23).

Leek's own experience in the choirs of Clingan included performing a great deal of contemporary vocal techniques and improvisation (Leek, 1999). Consequently he felt it imperative that teachers be equipped with the skills to teach contemporary musical concepts and techniques. In the support of teachers, however, he added that it was the responsibility of composers to provide a bank of suitable contemporary Australian repertoire/materials for the classroom, which bridges the gap between classroom and professional standards. The lack of such repertoire and support material for young people and teachers caused him great concern. His own list of works includes many choral miniatures written for youth choirs and his educational work *Voiceworks* (see Appendix 3). In his opinion education should encourage students to understand what is happening musically in Australia (Leek 1988, p. 11).

In regard to the role of the composer Leek believed that most people regard the processes of music composition as "godly and mysterious" (Leek 1990 b, p. 33). As a result he felt that Australian art music was unapproachable and not accepted or appreciated. He also stated that composers did not speak and educate the public about their works because most worked in isolation within tertiary institutions. To rectify this perceived situation, Leek felt that the attitudes to composition must change. "The new role, I believe, of the Australian composer is *in* the community...out doing things *in* the community" (Broadstock 1995, p. 313). His composer residencies exemplify his community focus. It is from this rationale that Leek has attempted to write music with and for people in the community. He believes that his music breaks down some of the preconceived ideas by "drawing audiences in" and challenging the

listener to appreciate new sounds. In regard to education his focus on a “hands on” approach to the study of contemporary music makes this style of music and the act of composition more accessible to students (Leek 1988, p. 11; Leek 1990 b, p. 31; Broadstock 1995, p. 313). A number of Leek’s contemporaries also work in this way. Hopkins and Clingan, for example, compose choral music with and for the community in much the same way as Leek does.

As a workshop leader Leek regards himself as a facilitator rather than a ‘teacher’. The nature of his work has meant that his sessions in the classroom with any one group have been limited and restricted. He suggests, however, that there has been enough time for him to “provide enough impetus and raw energy for the students and teachers to carry on in similar modes of creative thinking after my departure”. It is therefore the initial impact of his sessions that is the focus for his success with students. In the music classroom he advocates exploration, creativity and the motivating of students to try new things. He suggests that this personal choice and expression in music making leads subconsciously to a discovery of the fundamentals of music (Leek 1990 b, pp. 31-32). “I believe that, through ‘hands-on’ compositional activity, a student will discover much more about new music for themselves than through just learning a completed pre-composed score”.

Leek has been vocal regarding his concerns about Australian music education. In 1988 he stated that his creative-based approach to learning was rarely applied in the teaching of music. He was also scathing of school curricula in the following bold statement: “The majority of programs I have seen appear to be antiquated and I feel it is time that the music educationists took time to catch up with contemporary ideas and techniques” (Leek 1988, pp. 11, 13). By 1999 Leek was more positive, observing that music curricula were gradually changing with the introduction of composition components. In relation to his vision of an Australian choral tradition, he was hopeful that the new music curricula would promote acceptance of new music and give composers freedom to explore their own capabilities that reflect their experiences (Leek 1999).

Leek’s educational work *Voiceworks* encapsulates his opinions regarding the education for an Australian choral tradition. The program has not influenced mainstream music education as yet, with only a handful of schools having used it to date. The following discussion outlines the *Voiceworks* program and its application in the classroom.

## **Voiceworks**

*Voiceworks* is one of Leek's many works developed from workshops. It was a project undertaken in 1989, in conjunction with Graeme Morton, at St Peter's College in Brisbane. It was written specifically for use in the classroom and embodies Leek's educational philosophies. It was chosen as a focus for this study on these grounds.

From his composer-in-residency experience at St Peter's, Leek derived the notion of 'rationalised education', which refers to the process of reaching certain standards in performance, with appropriate repertoire that addresses issues progressively. He believes that this has been impossible with Australian choral music, due to the lack in volume of appropriate music until the last twenty years, and adds it does occur in every other choral culture apart from Australia (Leek 1999). According to Leek his *Voiceworks* was the first exploratory music program to contain contemporary Australian choral repertoire that bridges the gap between material for the classroom and professional standards and between more traditional concert repertoire and innovative repertoire. These links are also intended as bridges for students between what they discover about new music and what they expect and understand from Western art choral music in general. In his opinion the provision of this repertoire is important in building the foundations for an Australian choral tradition (Leek 1990 b, p. 32; Leek 1999). As testimony to the success of Leek's residence, Morton commented that 200 students at St Peter's had become excited about contemporary Australian music, which he felt was largely ignored in schools through lack of awareness and availability of repertoire. As a direct result of the workshops the St Peter's students came to view Australian music as a continuation of Western art music (Morton 1988, p. 17).

During the composition of *Voiceworks* discussion took place between Leek and Morton over the problems of presenting new musical ideas to students in a purely vocal medium. Issues included preparation for a new music choral experience, the teaching of suitable technical skills and the achievement of all this through composition. The use of the voice as the primary instrument was an important decision, as Leek believes it to be the most "accessible and versatile instrument" when technical skills are lacking. It also ensures that all students can participate in the lesson (Leek 1990 b, p. 32).

*Voiceworks* was written for students aged 13 to 16 years, a time according to Leek, when "important decisions are reached which determine the views, opinions, likes and dislikes of a lifetime...It is usually the last opportunity they have to open their mouths and make

sound/music before peer group pressures and other distractions persuade them otherwise” (Leek 1988, p. 12). It comprises seventy-one short vocal pieces, intended to form the basis of classroom lessons. They are designed to stand alone or act as starting points for exploration in “a search for larger works that would unconsciously lead to a developmental path of contemporary techniques and concepts” (Leek 1988, p. 12). There are seven primary stages, which involve experimentation, discovery, structuring, formulating, rehearsal, performance and discussion. Of these stages Leek writes “this is the quickest and most effective way I know of facilitating the learning process in new and contemporary music techniques” (Leek 1988, p. 12). The works range from traditionally notated music with text, such as ‘Old Mans Song’ to graphically notated pieces such as ‘Mirage’ and completely aleatoric pieces such as ‘Bands’ (Fig 3.1). “The program attempts to expose the entire spectrum and range of music compositional ideas and the thought processes which have inspired diverse work by composers and other artists in the last decade” (Leek 1989, *Voiceworks*).

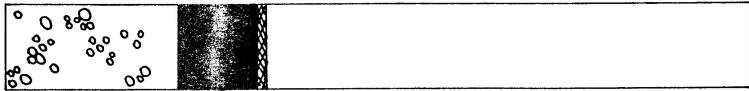
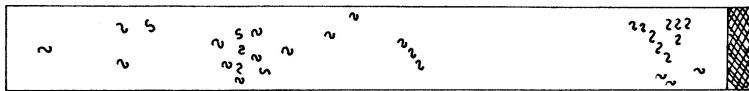
*Fig 3.1 (excerpts of pieces from Voiceworks)*

**11. OLD MANS SONG**

**20. MIRAGE**

The figure consists of two musical scores. The top score, titled '11. OLD MANS SONG', is for three voices: Soprano (S.), Alto (A.), and Bass (B.). It includes lyrics 'have grown' and dynamic markings like f and ff. The bottom score, titled '20. MIRAGE', is also for three voices: Soprano (S.), Alto (A.), and Bass (B.). It uses a more graphic notation with vertical dashes, horizontal bars, and dynamic markings like pp and ff.

### 34. BANDS



The range of processes explored in *Voiceworks* and the discovery of new possibilities are of much greater importance than the end product. Although the final performance is important, the success of the lesson should not be judged on this alone. The stimulation of creative thinking exposes new aural, visual and mental doors and the act of discovery and decision-making are of primary importance in the creation of music. Leek believes that *Voiceworks* provides “alternative processes in dealing with sound and challenges the traditional notions of music”, which in turn individually challenges students to become “self-confident, assertive and creative in experimentation, composition and performance” (Leek 1989, *Voiceworks*).

The teacher is of critical importance in the success of any educational program, including *Voiceworks*. Leek indicates that the teacher is responsible for selecting or creating suitable activities based on the given material and for the presentation of such material. In the class the teacher plays a crucial role in stimulating, motivating and encouraging students by suggesting possible approaches, questioning, exploring alternatives, providing focus and direction. Ideas should not be pre-planned by the teacher to the exclusion of student suggestions, as “greater levels of creative input and output can be achieved where students are encouraged to contribute, try out ideas, experiment and become an integral part of the process” (Leek 1989, *Voiceworks*). From his own experiences in the classroom, Leek claims that with good teaching *Voiceworks* can capture the interest of students and stimulate creativity in a limited time frame by using the voice, an immediately accessible instrument, and by following the processes contained in the work (Leek 1989, *Voiceworks*).

As well as performance directly from the score, or as Leek prefers, inspiration for composition, the pieces in *Voceworks* can be used as a tool in the study of Australian contemporary vocal music, or as a complete supplement to theory, musicianship,

performance, composition and listening classes. It can be also stand alone as a complete syllabus, or be used in conjunction with other programs. Leek believes that the advantage of the second approach is that “new music, experimentation and creative thinking is not seen as some sort of freak activity but more as a natural extension of the traditional approaches” (Leek 1989, *Voiceworks*).

*Voiceworks* can also be used to trace a particular musical element or concept through a process of ‘cross reference’ included in the kit. This system allows teachers to isolate and study various topics. Included are the concepts of random(ness), bitonality, atonality, flexible forms, individual choice, new notation, glissandos, clusters, chromaticism, silence and word based rhythms. The teacher can follow the many permutations and transformations of these particular concepts through the individual pieces of *Voiceworks*. “Using this system you can cover most of the important basic ingredients of music, sound and the arts, via a process of experimental creative discovery” (Leek 1989, *Voiceworks*). For instance, traditional notions such as melody and harmony are described as line or clusters. An example of such an activity is the study of “line” from the classical period. By taking one of the *Voiceworks* pieces that uses line, he suggests students should explore melodic direction, phrasing, shape, and intervallic relationship through composition, or “the creation and manipulation of a simple work” (Leek 1989, *Voiceworks*). After discovering these concepts through the practical hands-on compositional and creative approach, Leek suggests that a return to traditional classical repertoire will be very straightforward and “students will easily recognise the similarities between the creative approaches in a historical setting. Students will also ‘discover’ for themselves how the creative concepts differ marginally from generation to generation, and how the context and resources are the elements that change dramatically” (Leek 1989, *Voiceworks*).

## Conclusion

Education plays a critical part in Leek’s method for the establishment of a successful Australian choral tradition. The choral foundation he refers to can be exciting and innovative, which is reflected in his attitudes to education, where from his observations students should be motivated and stimulated to participate in their learning of new concepts. Critical reviews or evaluations of Leek’s educational philosophies have not (to the researcher’s knowledge) been previously undertaken, making this the first study of its kind. In order to assess Leek’s claims in regard to music education for an Australian choral tradition, case studies using

*Voiceworks* in the classroom have been designed. The following chapters outline this design, and present the findings of the *Voiceworks* case studies.

## CHAPTER 4

### CASE STUDY DESIGN

#### **Aims of the Study**

The purpose of this study was to evaluate the initial impact and success in the classroom of Leek's educational work *Voiceworks*, in terms of discovering contemporary vocal techniques and generating interest in and acceptance of Australian choral music.

The primary questions which formed the basis of the research, were as follows:

1. How effective are the educational philosophies behind Leek's *Voiceworks* in terms of fostering acceptance, interest and/or a desire to compose and perform contemporary Australian choral music?
2. How effective is Leek's *Voiceworks* in facilitating the discovery of new artistic concepts in the classroom?
3. What role does the skill of the teacher play in the success of *Voiceworks*?
4. What influence does the musical background of students have on the success of *Voiceworks*?

In order to acquire the raw data necessary to address these questions, qualitative research was undertaken. Two case studies were set up involving two different Year 7 classes over three lessons, based on *Voiceworks*, with the second lesson observed by the researcher. For the purposes of this study compulsory classroom music lessons were evaluated rather than auditioned extracurricular choirs. This enabled the researcher to investigate whether *Voiceworks* was accessible to all students. The two case studies of Year 7 classes provided data for comparison, and data to assess the educational philosophies behind *Voiceworks* and its relevance in the process of creating an Australian choral tradition. Regarding Leek's claim that one lesson is enough to have an impact, the single visit to each class provided important information for assessment. The two music teachers were also assessed regarding their ability to stimulate the students' creativity to the same degree that Leek himself claims to be able to do in one lesson.

#### **Methodological issues**

When designing the investigation, ethnographic methodologies seemed particularly appropriate. Characterised by fieldwork, there is a degree of "immersion in the total life

situation” with less distance between the researcher and the subjects (Swanwick 1996, p. 258). This style of research requires “attentive observation, empathetic listening, and courageous analysis” (Ely 1998, p. 41). Swanwick refers to product evaluation and case studies as ethnographic techniques. Product evaluation refers to an appraisal of what is made, said or played via transcripts of conversations or tape-recorded events. He suggests that these events should be neutrally recorded with no description inserted and more than one reviewer should give an opinion. Yin also supports the input of an external observer to trace the evidence from the initial questions to the final conclusions (Swanwick 1996, p. 258; Yin 1989, p. 102).

Case studies can be “strong in reality but difficult to organise” with interpretation often causing difficulty in getting beyond the merely descriptive. To alleviate this, a study of several cases using comparison can be advantageous in interpreting data (Swanwick 1996, p. 259). Ely refers to the observation of a class and its teacher as a potentially overwhelming task. In her model, the researcher should progress from a general overview with a broad focus, to the specific aspects of a case (Ely 1998, p. 48). Yin and Swanwick agree that it is important to preserve an objective distance between the researcher and the case studies; this however, can be problematic. As a solution converging lines of inquiry or a triangulation procedure is suggested, whereby perceptions of teacher, pupil and a neutral observer are all taken into account when analysing an event (Swanwick 1996, pp. 254-60; Yin 1989, p. 95).

Researchers agree that a retrievable case study database should be created. Such information could include written notes, transcribed interviews, audio tapes, survey questionnaires and “narratives” (statements which interpret interview questions and connect this evidence with various issues in the case study) (Yin 1989, p. 101). Ely refers to this process as the safe keeping of all data entries in a log. She advises that the log should be chronological in its record of all data and researcher’s notes. By keeping such detailed records, observations may become more objective. Total objectivity however, is impossible, as it is the observer who decides what to see and what to write. It is emphasised that “qualitative research involves almost continuous and certainly progressive data analysis from the very beginning of data collection”. This process allows the researcher to follow hunches, insights and ideas and pick up on trends (Ely 1998, pp. 53, 69, 140).

In surveys questions need to be very thoughtfully written, as the researcher is asking subjects to outline their own attitudes and possible actions. Evidence can often be distorted, as people

tend to give answers that build up their own self-image (Swanwick 1996, p. 256). Fowler suggests that the validity of answers is dependent on clearly written questions that allow the participant to understand what is required. Other reasons for poor responses may be that the answer is unknown or cannot be recalled, or the participant does not want to answer in the survey context. To prevent these problems, questions should be unambiguous and able to be answered by almost everyone (Fowler, 1993, pp. 86-87). Interviews are also an integral part of the data collection and fundamentally differ from surveys in their execution. Where surveys are impersonal and defined, interviews involve personal discussion and can be very open-ended. The maintenance of interviewer objectivity in the interview context is therefore of utmost importance. Ely believes that “interviews are at the heart of doing ethnography because they seek the words of the people we are studying...so that we can understand their situations with increasing clarity”. She directs the interviewer to provide a focus, question, listen, give direction, observe, be sensitive to clues given by the participant, probe and generally be as involved as possible (Ely 1998, pp. 58-59). Fowler believes the interviewer must also have a confident assertiveness and be able to instantly engage people personally. Slow reading of questions is recommended, as rushed questions are likely to encourage the participant to answer quickly (Fowler 1993, p. 106).

Approaches to the analysis of qualitative research are described by Ely as making a story of the narrative. When analysing the data, and supporting Swanwick (1996) and Yin (1989) cited above, triangulation of findings can be particularly relevant and should be sought out where possible (Ely 1998, p. 150). The “description should transport the reader to the scene...the use of linguistic devices should create a description so vivid that the reader can almost see it and hear it” (Ross cited in Ely 1998, p. 170). In her PhD on musical improvisation, McMillan felt it “essential to convey the excitement of sounds heard, the drama of the performance mode, the feelings behind the words, both spoken and written, and the multifarious looks, sighs, gestures and actions of a group of people immersed in...(the) expressive experience, that of music”. While maintaining formal language as required in a PhD thesis, she did use colloquial expression and the comments of the participants (the language of young people has its own colour) when discussing performances and interviews (McMillan 1996, pp. 95-96).

McMillan notes that there is not a wide selection of case studies in music education literature. However, her Masters thesis investigating musical composition in junior secondary school students, provided a model for observing and reporting on student composition using the case

study approach. Although she observed her subjects over a longer period of time, her methods of observing Year 7 student compositions were particularly relevant to this study (McMillan 1996, p. 75; McMillan 1991).

As recommended by Ely, a database or log was established at the outset of this study, which includes written notes, transcribed interviews, audio tapes, surveys and narratives. The information was recorded chronologically and analysis of data occurred from the beginning of data collection. Events were neutrally recorded with no description inserted and the researcher was a neutral observer in the analysis of the data. When observing the classes, the researcher focussed on a general overview of the class before attention was given to specific aspects. In the design of the surveys, questions were carefully planned to be clear, simple and unambiguous, and during the interview process the researcher attempted to provide focus, question, listen, give direction and observe the participant. Where possible the method of triangulation was used, taking the views of the teacher, student and neutral observer into account. In the final analysis the researcher attempted to give an account that was as honest to the situation and people's responses as possible, using language of the respondents that painted a true picture of the events. The comparison of the two cases was fundamental to the interpretation of the data.

### **Ethical Considerations**

Clearance from the Australian Catholic University Ethics Committee and the Department of Education, Employment and Training was granted in July 2002. Privacy issues, the psychological impact on participants and the security of data regarding the case studies were all addressed and approved (Appendix 4).

### **Selection of Participants**

In choosing schools for the case studies, it was decided that coeducational government schools would represent a good cross-section of students in terms of social and musical background. Year 7 was specifically selected, as *Voiceworks* was written for students aged 13 to 15 years. Both chosen schools were from the south-eastern region of Melbourne. School A has a reputation for excellence in its music program and is a designated music school. Music is a department in its own right, with a music coordinator. Extracurricular music activities include many instrumental and vocal ensembles. The class chosen for the case study was a streamed group of string players and consequently all were musically literate to some degree. By contrast School B places less importance on music in the curriculum. The

subject comes under the umbrella of Performing Arts and the time allotted to music in the curriculum is much less than at School A. There were a number of extracurricular music ensembles at School B with an emphasis on rock music. The case study class was not streamed and many students did not learn an instrument.

### **Design and Procedure**

Before and after each lesson, a tape-recorded interview was conducted with the class music teacher and the lesson was discussed with the teacher. As far as possible from the initial interviews, experienced and ‘dynamic’ music teachers were chosen in each school. They were given teacher/student notes and the score of *Voiceworks* one week before the lesson. Two 30-second recordings with correlating score of excerpts from Leek’s *Great Southern Spirits* were also given to the teachers to use as examples of contemporary Australian choral music. One visit to each school was made by the researcher, and all students were visited on only one occasion in their usual classroom and viewed as a whole class. The researcher brought two student survey class sets and a tape recorder and paper to record and take notes on the lesson. Note-taking included the use of a table to note information about the role of the teacher, how well each group understood the teacher’s instructions, relationship between group members, time usage and origin of musical ideas. In regard to the compositions made in class by each student group, information such as the use of vocal techniques, use of the words as stimulus and source of ideas was collated. Observations about the performances were also noted.

Certain fixed components were established and followed as closely as possible. Both Year 7 classes were coeducational and the observed lessons were delivered at approximately the same time of the day and day of the week. Resources in each class were entirely vocal using the same lesson plan designed by the researcher, following the guidelines set out in *Voiceworks*. During the lessons the students were surveyed about their responses to the musical excerpts from *Great Southern Spirits* and the progress of the lesson was audiotaped.

The variation between the music programs in School A and School B enabled the researcher to assess the significance of students’ musical background and experience. Other variable components were naturally inherent in the school environment, such as the background of students, number of students per class, length of lesson, frequency of music lessons per week and the time taken for each segment of the class. Information about the background and teaching style of the teacher, receptiveness of the class to teacher, individual students’ musical

background and the social characteristics of the group, were sought through surveys and interviews as well as the researcher's own observations.

### **Teacher Interviews**

Teacher interviews provided valuable insight and information about the teachers and their views.

The following questions were asked prior to the case studies:

1. What are your formal qualifications in music and education?
2. Describe your own experience as a musician (instrument, voice, choral etc).
3. How many years have you been teaching music (classroom and/or instrumental), and where has this been?
4. Have you had any responsibilities in music departments of schools, such as Head of Department, Head of Choral or Instrumental Music?
5. In what ways have you developed curriculum in your music teaching career? Include your professional development experience.
6. What non-classroom music ensembles have you led, at this school or elsewhere?
7. Do you incorporate creative-based teaching, such as composition and performance in small groups, in your curriculum at Year 7?

In regard to the case study:

8. How do you think the students will respond to the composition in small groups and performance?
9. Do you think the students with musical backgrounds will be at an advantage or disadvantage during this lesson, or will all students be able to work equally well?
10. Do you feel the students will be self-conscious about using the voice only?
11. How well do you think *Voceworks* will stimulate the students' creative thinking?
12. What do you feel are the positive and negative aspects of *Voceworks*?
13. Would you consider incorporating *Voceworks* into your curriculum?
14. Do you think the lesson will motivate students to learn any new artistic concepts such as the contemporary vocal techniques used by Leek?
15. Do you think that *Voceworks* can motivate students to want to learn music fundamentals (such as rhythm, form, melody, harmony, dynamics, and articulation), and skills (such as ensemble performance, improvisation, listening/appreciation)?

The following questions were asked after the case studies:

1. How did you feel the students reacted to the composition in small groups and performance? A discussion of each group will be conducted after listening to the taped performance of each group.
2. Was this reaction different to regular music classes? Explain.
3. Do you think the students with musical education were at an advantage/disadvantage during this lesson, or did all students work equally well?
4. Did you feel the students were self-conscious about using the voice only?
5. How well do you think *Voiceworks* stimulated the students' creative thinking?
6. What do you feel are the positive and negative aspects of *Voiceworks*?
7. Would you consider incorporating *Voiceworks* into your curriculum?
8. Did you think the lesson motivated students to learn any new artistic concepts such as the contemporary vocal techniques used by Leek?
9. Do you think students were motivated to learn any music fundamentals (such as rhythm, form, melody, harmony, dynamics, articulation), and skills (such as ensemble performance, improvisation, listening/appreciation)?

### **Lesson plan**

In accordance with Leek's suggestions, the lesson was based on listening and questioning, experimentation, discovery, structuring and formulating, rehearsal, performance and discussion. He stipulates that the success of a session is not judged entirely on its end product, but that "consideration must weigh more on the range of processes, discovery of new possibilities, the stimulation of creative thinking and the opening of new aural, visual and mental doors" (Leek 1989, *Voiceworks*). *Voiceworks* was therefore employed as a starting point for exploration, using the text and vocal techniques from No.10 'The Last Journey Four'. The following lesson plan is intended for a 48 minute lesson (Fig 4.1), and is accompanied by the materials used by the teacher (Figs. 4.2, 4.3) and the surveys filled in by the students (Figs 4.4, 4.5) in each class.

Fig 4.1

<b>LESSON PLAN Method</b>	<b>Required resources</b>	<b>Approx.time allocation</b>
<p><b><u>Experiment with contemporary vocal sounds</u></b></p> <p>Discuss and experiment with the vocal techniques used in no.10 ‘The Last Journey Four’ from Leek’s <i>Voiceworks</i>. Vocal techniques include free melodic patterns, whispering, percussive use of syllables, random clusters, glissandi, and fanning clusters.</p>	<p>Teacher’s copy of ‘The Last Journey Four’ (Fig 4.2)</p>	<p>5 minutes</p>
<p><b><u>Introduce students to contemporary Australian choral music via recorded example – Listening task 1</u></b></p> <p>The teacher will discuss the example then the students will listen to a short excerpt from Leek’s <i>Great Southern Spirits</i> and complete the survey. Vocal techniques include random clusters, whispering, falling glissandi, clusters, and percussive use of syllables. Students receive and fill in survey sheets.</p>	<p>Taped excerpt no.1 Tape recorder Survey sheets no.1 (Fig 4.4).</p>	<p>5 minutes</p>
<p><b><u>Student group allocation</u></b></p> <p>Divide the class into groups of four or five, with five groups in total. Allocate sections of the text from ‘The Last Journey Four’ to each group:</p> <ol style="list-style-type: none"> <li>1. <i>One, two, three, four, five, six, seven boats</i> – group one</li> <li>2. <i>boats silent their weary cargoes bore</i> – group two</li> <li>3. <i>no oars dipping as they passed</i> – group three</li> <li>4. <i>no sails billowing from each mast</i> – group four</li> <li>5. <i>drifting where they’ll sleep no more</i> – group five</li> </ol> <p>Students write their group number at the top of their survey sheets.</p>		<p>5 minutes</p>
<p><b><u>Composition assignment</u></b></p> <p>Create an appropriate atmosphere for the words using similar vocal techniques used by Leek, and any new ones you can think of. Each group must allocate a conductor, and all group members must participate in the performance.</p>		<p>15 minutes</p>
<p><b><u>Performances</u></b></p> <p>Rehearse, tape, listen and evaluate group compositions.</p>	<p>Tape recorder and blank tape</p>	<p>15 minutes</p>
<p><b><u>Listening task 2</u></b></p> <p>The second excerpt from <i>Great Southern Spirits</i> will then be played and the students will complete the second survey</p>	<p>Taped excerpt no.2 Tape recorder Survey sheets no.2 (Fig 4.5).</p>	<p>3 minutes</p>

*Fig 4.2*  
**THE LAST JOURNEY FOUR**

**10. THE LAST JOURNEY FOUR**

S. f **1** On the wa — ter — s gli — ding

A. whisper & repeat A.F.A.P.

C. ♩ Ah (low note)

S. f **2** to the mi — sty shore

A. mi — s — t mi — s — t mi — s — t

C. ♩

**3 conductors (separate tempos)**

S. f One, two, three, four, five six se — ven boats si — lent their wear — Y

A. f One, two, three, four, five, six, se — ven boats so si — lent — ly

C. f One, two, three, four, five six se — ven boats si — lent car — goes

S.

A handwritten musical score for piano. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 4 begins with a dynamic of  $\frac{4}{4}$ , followed by a series of eighth-note chords. Measure 5 begins with a dynamic of  $\frac{5}{4}$ . Measure 6 begins with a dynamic of  $\frac{6}{4}$ . Measures 7 and 8 begin with dynamics of  $\frac{7}{4}$  and  $\frac{8}{4}$  respectively. Measure 9 begins with a dynamic of  $\frac{9}{4}$ . The lyrics "drift-ing where they'll sleep" are written below the first four measures, with "no more" appearing in measure 6. The bottom staff starts with a bass clef and a common time signature. It contains a dynamic of  $\frac{2}{2}$  above the staff, followed by a section labeled "SLEE" with a dynamic of  $\frac{P}{P}$  and a box around it. Below this, the instruction "repeat ad. lib." is written. The final measure ends with a dynamic of  $\frac{P}{P}$ .

### **Notes given to teachers concerning Listening tasks**

Both excerpts are taken from Leek's *Great Southern Spirits*, Movement one, 'Wirinji'.

Paint a picture for the students of the Australian outback: the sparseness, the rugged rocky terrain, the heat hazes, the thin leafed, prickly vegetation, the vibrant colours of reds richly contrasting with the immense blue skies.

TEXT of 'Wirinji', by Michael Doneman: "Through the coral haze of a smoke filled sky, the sun casts flickering shadows through the eerie still. The sun's rays fracture golden beams through the dense coral haze. The golden shafts flicker. The husky breath of eucalypts hang shimmering in midday shafts of light".

The text of 'Wirinji' is based on the mythology of the Aboriginal dreamtime stories that were handed down for generations. "The women of the Wirinji tribe were a small group who lured nomadic men into the camps by stamping their feet into the red dust. Creating a magical haze, which drifted off in the wind, passing men would become enticed into the camp by the spectacular colour of the mist. They were then mated with the women, killed, cooked and eaten as a feast of celebration" (preface to *Great Southern Spirits* score).

EXCERPT ONE: page 3 "The ghostly breath.....". Listen for the falling glissandi, which represent the shafts of light through the haze (Fig 4.3a).

EXCERPT TWO: page 4 to the end. Listen for the drone of the didgeridoo, created by the harmonic singing (Fig 4.3b).

Listening tasks 1 and 2: correlating excerpts from the score of *Great Southern Spirits* (Fig. 4.3).

Fig 4.3a Excerpt 1

I Excerpt 1.

*tempo*

S. *p continue ad. lib.*

A. *p continue ad. lib.*

T. *mf* The hus - ky breath of ghost - ly eu - ca - lypts *molto*  
*div.*

B. *mf* The hus - ky breath of ghost - ly eu - ca - lypts *molto*

× steady pulse but individually out of synchronization

3.

**J**

S. *ppp* Ah

A. *ff* hang! *p* (falsetto) hore *mf* *f* hore e ö ä ö e ä *pp* Here *ad lib.*

T. *ff* hang! *p* (falsetto) hore \* *f* *p* o \*\* *f*

B. *ff* hang! *p* hore *f* *p* ö \*\* *f*

**K** (individually ad. lib.)

S. e ö ä e ö e ö Ah *pp* (gliss).

A. (-) *mp* Wi-rin-gi *mp* Wi-rin-gi

T. hang *fp* MA ch ch ch *fp* MA ch ch ch

B. (falsetto) *ad lib.* e ö ä ö e hore *mp* Wi-rin-gi ch ch ch hore Wi-rin-gi, Wi-rin-gi, end except

*Excerpted (approx.) to end*

S. (→)

A. *fp* MA ch ch ch *poco gliss.* MA ch ch ch

T. Wi-rin-gi, Wi-rin-gi, hore Wi-rin-gi, Wi-rin-gi ch ch ch ch ch ch

B. *f* MA *p* ch ch ch *f* hore *p* ch ch ch *mf* ch ch ch

ö = as in flaw ♦ half spoken, half whispered \* highest note \*\* lowest note

Fig 4.3b Excerpt 2 (beginning overlaps with the ending of Excerpt 1)

**L**

slow gliss.

S. *p* Ah

A. *mp* hore ah ♫

T. *mf* Wi-rin-gi Wi-rin - gi hore → ah ♫ (whispered)

B. *p* chchch ch chch ch ch *pp* Wi - rin - gi

**M** *tempo* *div.*

S. *p* Eu - ca - ly - pts hang *fp*

A. *p* Eu - ca - lypts hang *fp*

T. *fp* hang

B. *fp* hang

**N** *unis.*

shim-mer-ing in, shim-mer-ing in, mi - dday

**O** *rallentando*

S. *p* shafts *mf* of *p* ligh - t.

A. *p* shafts \* *mf* of *p* ligh - t.

T. *pp* ō

B. *pp* ō

(*open slowly to vowel shape, focus on the harmonic A (the 5th)*)

(\* move slowly and softly through random harmonies)

*end excerpt 2*

Fig 4.4

**LISTENING TASK 1****Name:** \_\_\_\_\_**Questions (please tick the box):**

1. Do you sing in a choir?

Yes	No

2. Do you learn an instrument?

Yes	No	Instrument	Years learnt	Grade

3. Do you enjoy music (singing/playing/classes)?

Yes	No

4. Have you heard choirs sing in this style before?

Yes	No

5. Have you sung music like this before?

Yes	No

6. What are your first impressions of this music? Circle one or two of the most appropriate words.

Awful    Boring    Strange    Interesting    Exciting    Beautiful

*Fig 4.5***LISTENING TASK 2****Name** \_\_\_\_\_**Questions (please tick the box):**

1. Would you be interested in learning to sing and perform this music in a choir?

Yes	No

2. Did you enjoy composing this style of music?

Yes	No

3. Did you enjoy performing this style of music?

Yes	No

4. Would you like to do more of this type of music making in class and or outside class?

Yes	No

5. What are your impressions of this music? Circle one or two of the most appropriate words.

*Awful    Boring    Strange    Interesting    Exciting    Beautiful*

The following chapter outlines the results and analysis of the data collected from the *Voiceworks* case study lessons. The analysis is focussed on Leek's educational philosophies and his claims regarding the education for an Australian choral tradition.

## **CHAPTER FIVE**

### **RESULTS AND ANALYSIS OF THE DATA**

The results of the case studies in School A and School B provide insight into the effectiveness of *Voiceworks* as a tool in the education for an Australian choral tradition. Analysis took into consideration whether the students were motivated to explore, and stimulated to learn, understand and appreciate Australian choral music using *Voiceworks*. The degree of acceptance and enjoyment of the material was also assessed, given Leek's claim that children "just do it, and don't question it as being new or different..." (Leek, 1999), and that they are usually "more adventurous and willing to take risks than adults" (Leek 1988, p. 10). The students' response to the *Voiceworks* lesson was well documented in the two listening tasks, as was the relationship between the musical background of the students and their responses. The originality, quality and use of Leek's vocal techniques in the student compositions proved valuable in the evaluation process. Teacher effectiveness in the delivery of the lesson was another aspect that dramatically affected outcomes.

### **RESULTS**

#### **School A and School B music programs**

The initial telephone conversations with teachers A and B related to information about the music programs at both schools (Teacher A, 23<sup>rd</sup> April 2002; Teacher B, 24<sup>th</sup> April 2002). School A had two full-time class music teachers and classes ran from Year 7 to VCE. Year 7 had two periods of music per week for the whole year. Teacher A was the head of the music department and described her teaching style as more traditional than the other class music teacher at her school. She did not include much composition, performance or improvisation in her curriculum. In School B music fell under the umbrella of Performing Arts and Teacher B was the head of performing arts. Compulsory music classes were held two lessons per week for one semester in Year 7 and one semester in Year 8. Small performance-based elective classes ran at higher levels, according to demand. Teacher B was the only full-time performing arts teacher and there was one other part-time classroom music teacher. In conjunction with her job as head of Performing Arts, Teacher B was also Year 10 Coordinator. Her job was therefore demanding, with wide-ranging responsibilities.

As a designated music school, School A had an extensive extra-curricular music program, including individual lessons in voice, strings, woodwind, brass and percussion. There were many instrumental ensembles such as orchestras, symphonic winds, stage bands, concert bands, percussion ensembles, chamber winds, string orchestras and brass ensembles. There were also choirs for all year levels, including auditioned and non-auditioned groups. In music classes, small group activities were not foreign to the students, but a traditional “transmissionist” approach seemed to dominate. Coincidentally, Leek was composer-in-residence at School A from Monday 22<sup>nd</sup> to Wednesday 24<sup>th</sup> April 2002, taking composition and performance workshops for choirs and interested students. This was unknown to the researcher prior to selecting School A for the case study. Teacher A described mixed reactions from the staff to the two Leek pieces performed at the School A Winter Concert in August 2002. A number, including the Vice-Principal, said they did not like the works. Teacher A did not mention the response of the students and the effect of this negative staff reaction, however, the students performing the works apparently enjoyed the experience.

In comparison to the flourishing music program at School A, School B had a more modest program with a large focus on rock music. Ensembles included five rock bands, a teacher-led rock group, a percussion ensemble, a jazz ensemble, a guitar band and a Year 7 and 8 band that did not run in 2002 due to Teacher B’s lack of time. There was also an instrumental program at Year 7 and 8 with students learning brass, woodwind and percussion instruments. Participation in the Rock Eisteddfod was a particular highlight at the school. There were no choirs, even though Teacher B specialised in voice at university. She blamed the lack of student interest in choral singing on the school culture, and the expectations of the students and their families. The classroom program at Year 7 involved the whole class learning drums, guitar and keyboard, with one major assignment, incorporating drama, art and dance. This assignment in 2002 involved the designing of the closing ceremony of the Olympic games. Teacher B believed that enjoyment of music at year 7 and 8 was the highest priority. Interests of students were therefore targeted, with the focus on the learning of rock instruments and rock music. The program contained no creative activities such as composition, nor did it contain singing in class, or the study of classical music. The exclusion of these activities was “purely and utterly because we want to keep the kids doing music and enjoying it.... by Year 9, kids don’t want to hear it and don’t want to know about it” (Appendix 2, p. 116).

### **Comparison of teachers' backgrounds and teaching approaches**

Teacher A had been teaching since 1969 (33 years) and most of her teaching had been as a head of department. She completed a Bachelor of School Music degree in the late 1960s and a Master of Arts degree in 2000. Her main instrument was the piano and a second study in her undergraduate degree was voice. There was no mention of vocal lessons since then.

Teacher B was younger and had been teaching classroom music for ten years, including instrumental teaching prior to that for four years. Her main studies were voice and piano, and she had a Bachelor of Education (Secondary). Significantly Ros McMillan, music educationalist, who champions creative-based music education, taught some of the education subjects for this course. In regard to responsibilities in music departments, Teacher B had been head of performing arts at School B for four years.

Experience with non-classroom music ensembles varied greatly between the two teachers. While Teacher B had led the junior band at her school, Teacher A conducted “basically just about everything”, although she only named junior ensembles including bands, string groups and junior orchestras. She had also taken numerous choirs.

In regard to professional development Teacher B was the more enthusiastic, discussing her work with higher order thinking skills and styles of learning to develop appropriate curricula. She quoted the example of an activity designed to target mathematical students. In her music classes this included substituting numbers for music notes, and activities covered musical addition, subtraction and occasionally division and multiplication. She also discussed her professional development in music technology, following the installation of a computer pod with five computers for the classroom. Teacher A also mentioned professional development and work in her Masters on metacognition, multiple intelligences and how each student has different ways in which they prefer to learn. However, there was no mention of applying this knowledge in a practical way with students or curriculum development.

The difference in attitude and approach of the two teachers became most apparent in the discussion about creative-based teaching. While neither teacher included a great deal of creative-based music making in their programs, the opinion of Teacher A towards this style of teaching was very definite. When asked about composition and performance with small groups of students in the classroom, she stated “when I first started teaching, I did a great deal of it, and I’ve gotten more conservative as I’ve got older. It takes a heck of a lot out of you to be creative all the time, to teach like that, and sometimes you wonder just what they have

gained out of it" (Appendix 1, p. 106). Finding these activities testing, taxing and exhausting, self-preservation has obviously been an issue for this teacher. She believed presenting research activities, where students work at desks, was an easier option, which prevents bad behaviour. She did mention an activity that her students were currently undertaking, which involved making a television advertisement in small groups. Although the students were rehearsing in their own time and obviously committed, reference was again made to the demanding nature of such an activity for the teacher. In comparison Teacher B was more positive towards creative-based teaching. The small creative-based unit she taught was designed using Aboriginal music and incorporated some graphic notation for student accessibility. The unit included playing the didgeridoo, writing a dreamtime story and performing a corroboree (Appendix 2, p. 116).

### **Initial interviews with teachers: planning for the case study lesson**

Teacher A was interviewed in person for an hour and a half on Monday 19<sup>th</sup> August 2002 (Appendix 1). Her case study class was a streamed music class, consisting of 24 students who all learnt a stringed instrument (see Fig 5.5). Teacher B was interviewed for an hour and a half on Thursday 22<sup>nd</sup> August 2002 (Appendix 2). Of the 24 students in her case study class, only 6 learnt an instrument (see Fig 5.6). In these initial interviews both teachers presented as very professional, experienced and conscientious operators. Significantly, neither one had approached vocal composition with their students. All students were therefore unfamiliar with the case study activities.

To begin the interviews, the researcher presented some of Leek's ideas on how to motivate and create excitement about *Voiceworks*, to give students the best possible chance of succeeding. In response, Teacher A was enthusiastic and wanted to encourage her students to accept contemporary Australian choral music and achieve success using *Voiceworks*. After observing Leek as composer-in-residence at her school during April 2002, she discussed his ability to excite and stimulate students' creativity. As an example, she quoted a group of students (not from School A) who wanted to come back for more sessions. However, Leek did tell her after the class that he felt they didn't know what was going on. This indicates that the success of this class was in generating enthusiasm, rather than creating competency. The researcher then stressed how important the teacher was in presenting and facilitating the material and indicated that it was up to them how they actually presented the content.

Both teachers emphatically agreed on the importance of the teacher in the success of *Voiceworks*. Teacher A believed that it must be introduced in such a way that the students see its significance. Giving a hypothetical example: “if someone says: but all you want me to do is just stand here and go ‘click’, ‘click’, ‘click’, and that’s all I have to do in music...that’s not very interesting and I’m not really learning much”. In her opinion “you have to motivate them and make them see that these things are just music sounds in a different way, but the same principles apply to all types of music” (Appendix 1, p. 108). Teacher B believed a good relationship between teacher and students was of utmost importance. In her opinion the successful presentation of information and instructions depends heavily on how well the teacher is respected. In regard to *Voiceworks* she felt that some students may find the material a bit daunting, but “it depends what as a teacher you can do with it. Being good as a teacher, you can deal with it” (Appendix 2, p. 116).

Following discussions about the lesson plan it was decided by the researcher and teachers that, due to time constraints, the first listening task would be completed during the lesson prior to the case study lesson. Background discussions and information about central Australia and Aboriginal culture, in relation to the excerpt from *Great Southern Spirits*, would also be included. The design of this lesson was left to the discretion of the teachers. Teacher A wanted to “get them prepared for thinking and working in this way”. She did not elaborate during the initial interview on how this would be done. Teacher B discussed her unit on Aboriginal music and how she could use elements from this as preparation for the case study lesson. It was also decided that the students would be divided into groups for composition during this lesson.

In their attitude to *Voiceworks* at this time, there was a consensus regarding the potential difficulty of executing a practical lesson involving group work. Teacher A preferred groups of three rather than five students, for discipline reasons. She also felt that the students would be slightly embarrassed and silly and the purely vocal medium might fuel this behaviour, as unusual sounds can be immediately demonstrated. To counteract this she intended to “approach it in such a way so that they are intrigued more than able to exploit their own silliness” (Appendix 1, p. 107). Teacher B was more positive about student behaviour in the *Voiceworks* lesson. However, the noise level during group work was of concern. She believed the timetabling of her Year 7 case study class (last period) had a lot to do with behavioural problems. To counteract this she normally delivered a written class during that lesson. Teacher B also felt that some students would be “exceedingly nervous, because they

will never have touched on anything like this before" (Appendix 2, p. 114), although mention was made of one particular student (B18, Fig. 5.8) who enjoyed composition and would be confident in this type of activity. Teacher B agreed with Teacher A that written lessons equate with sanity for the teacher, whereas "students banging instruments can be very taxing". In her opinion *Voiceworks* would be much easier to present in an independent school, where more importance is placed on music, the school culture is supportive and the parents pay fees. Her secondary schooling and a teaching round were conducted in independent schools.

When asked how well *Voiceworks* may stimulate the students' creative thinking, Teacher B was very positive about the use of graphic notation, as students "don't have to read music to access it" (Appendix 2, p. 115). She felt that, although some simple understanding is required, a musical background is not necessary and the accessibility should encourage the students to be more creative. Another positive aspect of *Voiceworks* mentioned by Teacher B was the avenue to teach music fundamentals through active participation. She felt it could reinforce the music theory already taught in class and act as a "potential introduction for some kids, because there will be some kids in the class who will not remember that a semibreve is worth four beats, or is a long note" (Appendix 2, p. 117). She also noted the importance of the connection between theory and performance, which is catered for in *Voiceworks*, stating that sometimes students make no connection between the two at all. Teacher A was less definite in her response to the potential stimulation of students' creative thinking, stating "it's really hard to say before you have done it" (Appendix 1, p. 107). While she did feel that some students would be intrigued by the work, she noted that student responses are often articulated after an activity is finished. In regard to motivating students to learn new artistic concepts, Teacher A felt that this would occur if she consistently did more of this type of activity. In her defence she stated "we try to give them a great variety of activities, so this is one of a great variety of activities unfortunately". In her opinion a positive aspect of *Voiceworks* was the fact that "it really stimulates them to see sound in many different ways...every sort of sound...to be stimulated by sound". A negative aspect discussed was the lack of instant appeal of the music. "It will not be immediately accessibly interesting to some people. That's the same if you listen to Bach or Wagner. So I can't see anything terribly wrong with it at all" (Appendix 1, p. 108).

After discussing the case study lesson, both teachers were enthusiastic about incorporating *Voiceworks* into their curriculum. In particular Teacher B was excited about using

*Voiceworks* in the future, as an introduction to her Aboriginal unit, and was enthusiastic about extending the compositions from the case study lesson into dance and drama activities.

### **Preparation for and presentation of the case study lesson**

The study took place in both schools over three lessons, with the second lesson observed by the researcher. As the three lessons were implemented, several previously agreed elements, were omitted by the teachers. Teacher A did not include the first listening task, group allocation or discussion about *Great Southern Spirits* in lesson one. Nor was the evaluation and discussion of performances in lesson three audio-taped by either teacher. For comparison, the researcher's intended lesson plan and the actual lessons conducted in each school are outlined in Fig. 5.1.

Fig. 5.1

	<u><b>Lesson One</b></u> <b>Designed by the teacher</b>	<u><b>Lesson Two</b></u> <b>Designed, observed and taped by researcher</b>	<u><b>Lesson Three</b></u>
<b>RESEARCHER'S PLAN</b>		<ul style="list-style-type: none"> <li>-Experiment with vocal sounds from Leek's 'The last Journey Four' (5 minutes)</li> <li>-listening task one(5 minutes)</li> <li>-Group allocation and instructions (5 minutes)</li> <li>-Student composition in groups (15 minutes)</li> <li>-taping of performances (15 minutes)</li> <li>-Listening task two (3 minutes)</li> </ul>	
<b>SCHOOL A</b>	Experimentation with vocal sounds using Harry Potter scenario as stimulus.	<ul style="list-style-type: none"> <li>-Discussion about the Australian outback.</li> <li>-Listening task one (10 minutes).</li> <li>-Group allocation and instructions for group work (10 minutes).</li> <li>-Student compositions in groups (7 minutes)</li> <li>-Rehearsals (1 minute)</li> <li>-Taping of performances</li> </ul>	<ul style="list-style-type: none"> <li>-Listening, evaluation and discussion relating to taped performances from previous lesson.</li> <li>-Listening task two.</li> </ul>
<b>SCHOOL B</b>	<ul style="list-style-type: none"> <li>-Discussion about the Australian outback.</li> <li>-Listening task one.</li> <li>-Discussion about vocal techniques used by Leek.</li> <li>-Group Allocation</li> </ul>	<ul style="list-style-type: none"> <li>-Student compositions in groups (20 minutes)</li> <li>-Rehearsals (5 minutes)</li> <li>-Taping of performances</li> <li>-Listening task two.</li> </ul>	<ul style="list-style-type: none"> <li>-Listening, evaluation and discussion relating to taped performances from previous lesson.</li> </ul>

### **Lesson one: School A:**

Teacher A decided that the vocalisations were “going to be a bit of a shock to their system. Some of the people in the group were in the choir when Stephen Leek visited earlier in the year, but we have a couple of kids in the room that are basically loose cannons” (Appendix 1, p. 108). To account for these students Teacher A spoke to them individually, prior to the case study lesson. She also stated that there are a lot of variables that need to be taken into account when planning for this style of lesson. In lesson one she decided to design an activity that would prepare the students and open their minds to vocal composition. Her lesson was based on the story of Harry Potter and began with a discussion “about how he went into the library and opened up various books while he was wearing his invisible cloak”. Each group was allocated a “book of spoils”. One group, for example, chose flying, “and when their book was opened, the spoilers had to start their spirits” using vocal sounds such as whispering (Appendix 1, p. 109). These performances were purely improvised. There was no mention of any structure or notation for each group’s performance. When asked whether she felt this lesson prepared the students for the case study lesson, Teacher A thought it did and stated that they liked the idea. However, it was also mentioned that the students did not take this too seriously.

### **Lesson one: School B:**

Teacher B began the lesson by handing around some pictures of the Northern Territory. The students then brainstormed and “wrote down a list of words that would describe the centre of Australia: the aridness, the dryness. And they came up with words like hot, red, dry, arid, deserty, rocky, sandy, soft, gritty (they really liked that word), annoying, ugly, thirsty, orange, yellow, red, hot days, quiet, cold nights”. Listening task one was played three times. The first time the students were “too busy giggling to take it in”. After the second and third hearings, a discussion took place about glissandi, with the teacher explaining that this technique was supposed to represent shafts of light in the excerpt. Some students described the high note in Excerpt One (Fig 4.3a, J-K), as representative of the hot dryness of central Australia. A discussion about word setting followed. Words such as “billowing” were discussed, and the teacher mentioned how language could be used to show different things, by “using the word to create the sound that one wants; to actually exemplify the word”. There was some experimentation with vocal sounds such as whispering and percussive use of syllables, and more time was spent discussing glissandi “because that was something they had never come across before”. Traditional and graphic notation was also discussed, with examples from *Great Southern Spirits* written on the whiteboard stave. Due to the fact that

the students were learning traditional notation, the Teacher attempted to “almost to break down that barrier with them of ‘what does that note mean’? It can mean an A, but it doesn’t have to be”. “We talked about how the semibreve doesn’t always represent the semibreve, what it actually can represent is just a long note”. Open-ended questions were put to the students: “And what do these notes that are all over the place mean? Are they very specifically pitched?” Teacher B was always enthusiastic about discussing new ideas during the interview process. At this point in the interview after the lesson, she remembered a piano work by Larry Sitsky called *Heatwave*, stating that this is similar in style to Leek, and would be good for introducing students to the style. The extensive background discussions and the thorough presentation of listening task one contrasted with Teacher A’s rushed approach to the activities. Teacher B also organised the students into five groups during this lesson, as was decided at the initial interview. Although a great deal was covered in lesson one by Teacher B, she did state that the time frame was still too limiting. She would have preferred spending two lessons on the introduction, to get the students to do more experimentation with sound using percussion and voice. It is clear that Teacher B allowed much more time to tackle each aspect of the lesson, and in doing so prepared the students very well for the case study lesson (Appendix 2, pp. 117-18).

### **Lesson two: case study lesson: School A**

The case study of the Year 7 music class in School A was implemented on Friday 30<sup>th</sup> August 2002, period 4. The day was a casual clothes day, which is different to ‘normal’; however, this did not seem to affect the class.

The lesson was very late in starting (12 minutes). It was generally disorganised in the beginning. Teacher A took time organising the listening tape and then had to leave the room to get whiteboard markers. As stated in her initial interview, Teacher A’s style did not lend itself to creative work, although being a reasonable disciplinarian, the class ran fairly smoothly. She began the lesson by writing the text of ‘Wirinji’ on the board, which took a considerable amount of time. A discussion followed about where it might be set, drawing out characteristics of central Australia from the class. This activity was very teacher driven and Teacher A seemed very comfortable. Listening task one followed and the music was played only once. There were a few giggles amongst the students, but they completed the questions. There was no experimentation with vocal sounds, but the teacher did write on the board the students’ suggestions of what vocal sounds were heard.

The allocation of groups and instructions, which should have been completed in the previous lesson, took approximately ten minutes. Once seated in their groups, Teacher A dictated the relevant texts from ‘The Last Journey Four’ and the students wrote them down. The small amount of time left (7 minutes) was far too brief for the students to develop their creative ideas. The instructions for the composition activity were clear, but the facilitation of creativity only seemed to occur as Teacher A made her way around the class to individual groups. The majority of time was spent with group one who were having difficulty cooperating, and group four was not visited at all. It was evident that Teacher A did not regard this activity as the major part of the lesson, as was planned. Perhaps due to the fact that they were a streamed music class, the students, to their credit, did come up with some creative ideas and most groups took on the task and completed something to perform, even though their compositions were all extremely short.

For the performances Teacher A wanted the compositions to flow from groups 1 to 5 as a whole piece. This did not occur because the taping took place after the bell so the students were restless and too much time elapsed between groups. Many students were too embarrassed to perform properly and they did not listen to each other during performances. This created a lot of background noise on the tape.

At the completion of the class, Teacher A was not confident about its success and admitted that she lost the students’ attention during the taping after the bell (Appendix 1, p. 110). While in the initial interview, she seemed enthusiastic about motivating and encouraging the students to accept *Voiceworks* this did not eventuate in the class. The atmosphere was not one of fun and excitement, and there was no evidence of creating a supportive environment for the performances. Consciously or subconsciously Teacher A delayed the composition in small groups to the last seven minutes of the class, perhaps reflecting her apprehensiveness about such an activity. By not completing the preparation prior to the case study lesson, the students were not given enough time to complete the composition task. This imbalance of discussion and instructional time, versus the time given to the actual composition activity, disadvantaged the students and detracted from the lesson. Due to lack of time the second listening task and discussion and evaluation of the performances had to be completed in the following lesson.

### **Lesson two: case study lesson: School B**

The case study of the Year 7 music class in School B, period 7, was implemented on Monday 2<sup>nd</sup> September 2002.

The class was extremely prompt in starting due to the fact that Teacher B had reminded the students of their vocal composition tasks in their English class, which was the period before the case study lesson. The assignment sheet (Fig 5.2) was very effective and gave the students clear guidelines. It did however, dictate what the students used in their compositions.

*Fig. 5.2*

#### **YEAR 7 VOCAL COMPOSITION**

Today you have been asked as a group, to write and perform a vocal composition, using techniques and musical elements that you looked at through Stephen Leek's composition of *Great Southern Spirits*.

Attached is a copy of what you listened to last lesson. This is what your composition should look like.

You have about 15 minutes to compose and rehearse your piece. You will then perform it to the class.

**Remember:** All group members must play an active part in your composition, and one must conduct the performance, ensuring that you work together.

Elements you must cover, include: **Glissando**  
**Ostinato/Riff pattern**  
**Staccato and legato notes**  
**Different length of notes**  
**Use of individual syllables to show work's meaning.**

Once in the classroom, the students were quickly allocated an area of the classroom to work and given 20 minutes, rather than 15 to compose their pieces. After the teacher had visited the groups, most groups began and generally worked well. She was very effective in stimulating the student's creative thinking, by asking pertinent questions and providing ideas when needed. All the groups were visited more than once during the composition stage and Groups 1-4 handed in a written score of their composition at the end of the lesson (see Fig. 5.3).

*Fig. 5.3*  
**Group One**

Gp. 1

1 2 3 4 5 6 7 Boat 7 6 5 4 3 2 1

Boats Boats Boats Boats

**Group Two**

Gp 2

MANUSCRIPT PAD RECYCLED  
Printed on 100% Recycled paper  
Allans Publishing

Boats silent Boats silent Boats Silent

Thier weary cargoes bore

Boats silent Boats silent boats silent

Thier weary cargoes bore

Boats silent boats silent boats silent

Thier weary cargoes bore!

**Group Three**

Gp 3.

ON NO                    NO                    NO                    DIPPING

drip drip drip drip drip drip      as they pass  
as they pause      as they frost

**Group Four**

Gp 4

soft      mp

no sa 1 - 1      Billow      From      Staccato  
long      Long glissando      each getting louder      mild low

Teacher B gave thorough instructions to the students about behaviour during taping of performances and the students complied well. Each group was listened to quietly and applauded. The students were very interested in hearing their taped performances and took the work seriously on the whole. Following the taping of performances, listening task two was completed.

Overall Teacher B felt that the case study lesson was the best 40 minute session she had had with that class during a last period, because “they were actually in here for the 40 minutes and ready to work because I had worded them up previously”. The fact that the students regarded the lesson as “special” contributed to the success, according to Teacher B, who qualified that this is not the reality of a normal class (Appendix 2, p. 118). Teacher B was, however, extremely well organised and displayed effective class management skills. The students followed her instructions and the atmosphere within the class was structured and ordered, but also supportive and relaxed.

## **ANALYSIS**

### **The teacher’s evaluation of *Voiceworks***

Following the case study lessons, the teachers were interviewed regarding their opinions about *Voiceworks*. When asked how well *Voiceworks* stimulated the students’ creative thinking, Teacher A thought that it did, stating that the class produced better work using *Voiceworks* than from her previous class based on Harry Potter vocal sound effects.

Teacher B was much more emphatic in her response, saying that creativity was stimulated “really, really well”. She did qualify that the majority of students in her class will not seek out this style of music from choice. In her opinion the influence from home is very strong, and in many families “rock ‘n’ roll” will be the only sort of music there is” (Appendix 2, p. 125). However, she did predict that one or two of the girls would have had their minds opened to the fact that there are many different styles of music. The relevance of the ‘special lesson’ was then discussed and Teacher A believed that this had an impact on the success of the *Voiceworks* lesson. While the ‘special lesson’ will lose its impact over time, it is her belief that a lesson with an intended goal, such as the grading of work or a performance, will markedly increase the quality of students’ work.

Immediately following the case study lesson both teachers were still prepared to consider incorporating *Voiceworks* into their curriculum. Teacher B, however, was much more positive in her response. Where Teacher A answered with a plain “yes”, Teacher B said “yes, absolutely, absolutely, probably as an introduction to Aboriginal music” (Appendix 2, p. 125). Regarding the positive and negative aspects of *Voiceworks*, the opinions of Teacher A were not as positive as before the case study lesson. Although she would like to do more of this type of work, she believed that “you have to be careful introducing this because...it’s got to be more complex and it’s got to lead to something...artistic”. She felt that there is a danger of such an activity becoming a joke, when students do not see the objectives clearly. She also believed that this type of lesson is but one area of many in a music program (Appendix 1, p. 112). Teacher B would also “expect something fairly substantial at the end” if she were going to incorporate it as a unit of work (Appendix 2, p. 123). The only negative response from Teacher B pertained to the short time frame of the case study lessons. Given more time, she believed the students would “get a lot out of it...there are so many ways that you can go from it, which I love, because I love giving the kids new things to work with” (Appendix 2, p. 125). Both teachers were again contacted in July 2004 and asked whether they had used *Voiceworks* in their classes since the case study. It is of note that neither teacher had done so.

When asked whether the lesson motivated students to learn new artistic concepts such as Leek’s contemporary vocal techniques, Teacher A hoped that it would open their minds to different styles of music, including unusual musical sounds (Appendix 1, p. 112). Teacher B thought this was difficult to assess. Rather than directly learning new artistic concepts, she felt the students learnt about experimentation, becoming aware that they could experiment with composition. The majority of students, in her opinion would not “go home and try different vocal techniques”. It is her philosophy not to teach reams of technical terms to Year 7 and 8 students, who may not understand them. “They don’t want to work with them...I am a realist...most of them are not going to do music after year 8”. In accordance with the philosophies of McMillan, the major focus in Teacher B’s program is appreciation and enjoyment of music (Appendix 2, p. 126).

In regard to the students being motivated to learn music fundamentals from the *Voiceworks* lesson, Teacher A admitted fault by not allowing enough time for this to occur. Due to the fact that all the students were musicians, she believed that they had an innate

understanding of music fundamentals to begin with. Given more time for the composition, she speculated that pitch and dynamic contrasts, for instance, may be used. Teacher A also admitted time constraints affected the experience of ensemble performance, improvisation and listening skills for the students (Appendix 1, p. 113). Teacher B was more enthusiastic about the learning of music fundamentals, citing examples from the compositions where the students used harmony, pitch, glissandi and dynamics for different effects (Appendix 2, p. 126). In regard to ensemble performance and listening skills Teacher B focussed on the importance of being an audience. Her insistence on quiet during the performances of the compositions and applause at the end, did create a supportive environment for each group. She believed “the biggest problem is they get so excited about their own performance they forget that there are four other groups to perform”. Reference was then made to the difficulty of taping performances, with no time in between: “How do you hype yourself up for your own performance, to then be absolutely silent during everyone else’s?” (Appendix 2, p. 127).

### **Responses of students**

Following the case study lessons, the teachers were interviewed regarding the response of the students to the lessons, using the audiotapes of student compositions to facilitate discussion. When asked whether the students responded differently to their regular music classes, Teacher A believed they did, because her weekly lesson in the form of a string ensemble was very different to the case study lesson. She felt that the students from her class who had experienced Leek’s music and the composer himself, first-hand in his composition workshops earlier in the year, reacted much more positively than to her case study class. In her opinion “Leek has his own charisma...and he is a guest into the school, and he is obviously well regarded by everybody on the staff here, and there was no messing about” (Appendix 1, p. 111).

Teacher B said that her students were an “excitable group”, and “more so than normal, partly because they knew you were coming in and partly because it was something different” (Appendix 2, p. 123). Prior to the case study lesson, Teacher B mentioned that some members of the class were unwilling to accept that the excerpt for Listening task one was music. To counteract this negativity, she facilitated a positive class discussion: “isn’t it amazing to be able to do all that with your voice. You don’t need any other instruments...but wow, you are still making music” (Appendix 2, p. 124). Both teachers

agreed that a number of students felt self-conscious using their voices. Teacher B believed that these feelings would abate if the students had more practice at vocal performance. She also discussed the exposed nature of singing, where there is nothing between the performer and the audience (Appendix 1, p. 112; Appendix 2, p. 124).

### **Student group work, compositions and listening tasks**

Because appreciation and enjoyment of Australian choral music are important aims of *Voiceworks*, the degree of acceptance of Leek's music among the students was pertinent. Given that the majority of students had never heard his style of music before, the results from the two listening tasks provided insight into their reactions before and after the case study lesson. Interestingly there was a similarity of results between the two schools (see Fig 5.5). Combining results from both schools of the students' first impressions, thirty-three found the music to be either strange or interesting, while six thought it was awful. Following the case study lesson, twenty-one students still found the music to be strange, while ten thought it either awful or uninteresting. In the minority were students who were more positive in their reactions. On first impressions two students thought it was exciting, while one found the music beautiful. After the case study three found it exciting, while the same student again found it beautiful. From these results it seems the majority of students were not enamoured of Leek's music; however, of the thirty-nine student responses, thirteen would like to do more of this music making and seven of these students would like to perform the music in a choir. Sixteen students said they enjoyed performing the style of music and eighteen enjoyed composing in the style (Fig 5.5, 5.6). These results indicate that the students enjoyed the 'hands-on' activities of composition and performance more than the passive task of listening. Of note is the fact that all students took inspiration for their compositions from their text and *Great Southern Spirits* (Fig 5.4).

The students from both schools generally understood and followed the teachers' instructions and completed a composition in the allocated time. The quality of the group work, compositions and the student reactions varied within and between schools, and of the ten groups, only three had no evidence of time wasting (Fig 5.4). While Teacher A did not discuss her students' reactions to the composition in small groups and performance, Teacher B was extremely positive, stating "I am surprised how much some of them reacted really, really well to it...it allowed them to experiment with the traditional notation in less traditional ways" (Appendix 2, p. 123). *Voiceworks* is aimed at stimulating students to

explore and discover, understand and learn. The following discussion of results outlines the students' group work, and traces pertinent individual student responses to the *Voiceworks* lesson. The capital letters refer to the school and the numerals to the student. For example in A1, A refers to School A, and 1 refers to student number one.

### **School A**

#### **School A Group 1: (Fig 5.5: A1, A2, A3, A4)**

Although this was the only group that generally did not agree with each other, all members, excluding A4, said they enjoyed composing and performing the music (Fig 5.5; Appendix 1, p. 109). Their performance had little variety of sound, although Teacher A believed their composition to be "quite effective in the limited amount of time they had to come up with it". She also speculated their work would have been more interesting given more time, because they were creative individuals (Fig. 5.4; Appendix 1, p. 109).

#### **School A Group 2: (Fig 5.5: A5, A6, A7)**

This group was the only group from School A to include large dynamic contrasts in their performance. The contrast was achieved by A6, who imitated the hard, short, loud sounds from Leek's music by yelling out "bore" throughout the performance. It was obvious that he did not take the task seriously and wrote that he did not enjoy the music (Fig 5.5). His input, however, by chance added interest to the performance. Teacher A believed he "missed out on what they were trying to portray, but then they got the actual change in articulation, which made it interesting" (Appendix 1, p. 109).

#### **School A Group 3: (Fig 5.5: A8, A9, A10, A11)**

The preparation time was used effectively by this group and they were the only students from School A not to waste time (Fig 5.4). Two of the girls in this group had sung in a choir and both enjoyed aspects of the task. Although A11 did not enjoy composing, she enjoyed performing and would like to do more of it in class and in a choir. A9 also had choral experience and enjoyed all aspects of the task (Fig 5.5). Musical ideas for the composition were mainly her inspiration, Teacher A stating that she was theatrical and "was the one with more ideas". "I particularly liked the way A9 changed the words around.....The others were making the 'shhh' noises, but they were a bit tentative about it, and she didn't mind acting things out" (Appendix 1, p. 110).

### School A Group 4: (Fig 5.5: A12, A13, A14, A15)

Group 4 was one of two groups (the other being Group 5) that did not take the task seriously. In light of the fact that there were only five groups in total, this is a significant proportion of students. The performances from both of these groups contained no dynamic changes or varieties of texture. The students were also very self-conscious during their performances (Fig 5.4). Surprisingly A12, A13 and A14 said they enjoyed composing, and A13 and A14 also enjoyed performing (Fig 5.5). The discrepancy between the shortcomings of their work and their opinions, may be attributed in part to the fact that Teacher A gave them no help or guidance during the composition stage. “That group I didn’t actually get to. They seemed to be doing what they were supposed to be doing, but obviously they needed a bit more influence from the teacher, and they might have been at sea a bit”. Recognising the problem afterwards, Teacher A reflected on her own teaching style, stating that “I must get around to every group” (Appendix 1, p. 110). The extremely short time frame for the composition, however, made this nearly impossible during this lesson.

### School A Group 5: (Fig 5.5: A16, A17, A18, A19)

The deficiency of this group’s performance was due to the fact that it was conducted after the bell for the end of class. Although the students seemed threatened by the performance, A16, A18 who had sung in a choir, and A19 said they enjoyed composing, while A19 also enjoyed performing. It is of note, however that none of the group members wanted to do more of this activity (Fig 5.5). Teacher A recognised the difficulty of performing after the bell, saying “they started off OK, but it got too much for them and it was probably my fault because I kept them in [*after the bell*] too long... Basically they had lost the plot and lost their concentration”. Teacher A also attributed their poor performance to self-consciousness. In her opinion it is “a problem with this sort of music, that when it’s unusual they become very self-conscious about it”. She also interpreted the students’ thoughts about the task, with her comments: “I’m expressing myself far too much”, and “I must hold back” (Appendix 1, pp. 110-111).

### **School B**

#### School B Group 1: (Fig 5.6: B1, B2, B3, B4)

This group worked well during the preparation time, although only one or two of the students contributed musical ideas. Teacher B agreed that “two of them would have done

the work”, although their preparation was amongst the best in the class, covering almost all the required elements. However, B1 did not contribute to the performance even though he had contributed during the rehearsal, because in Teacher B’s opinion, he was “totally and utterly self-conscious” (Appendix 2; p. 119; Fig 5.4). In his response to the listening tasks, he disliked the excerpts calling them “awful”, and did not enjoy composing or performing the music. He had not sung in a choir or learnt an instrument (Fig 5.6). In comparison B3 was very positive about the task. She found the excerpts to be “beautiful” and would like to do more composition and performance in the style. She had learnt guitar for six months (Fig 5.6). This group was the only one to employ traditional melody in their composition, and part of their piece was notated during the class (Fig 5.3, Group 1). Teacher B felt that their text, “1,2,3,4,5,6,7 boats”, was difficult because it was hard to isolate important words to work with (Appendix 2, p. 119).

#### School B Group 2: (Fig 5.6: B5, B6, B7)

This was the only all male group. Their composition and performance was taken seriously by all the members of the group. Teacher B described them as “very enthusiastic kids, very enthusiastic learners” (Appendix 2, p. 120). Of note, none of the members had ever sung in a choir or learnt an instrument (Fig 5.6). Their composition was notated in approximated pitches and included a recurring pattern using “their weary cargoes bore” (Fig 5.3, group 2). Along with Group 2 from School A, they were the only group to use large dynamic contrasts in their performance. Teacher B noted the word “silent” becoming softer toward the ending (Fig 5.4; Appendix 2, p. 120). With their use of non-traditional melody, they were the only group to include rap in their composition.

#### School B Group 3: (Fig 5.6: B8, B9, B10, B11, B12)

These students wasted a great deal of time during the preparation period, as they were not a cohesive group. There was argument over ideas, even though there were only two main contributors, B10 and B11 (Fig 5.4). Of the group, B8 who had learnt guitar for six months, did not enjoy the task; however, at the end of the lesson he was very enthusiastic, saying “can we hear it, can we hear it”, in reference to the taped compositions. B12 had learnt saxophone for two weeks and was the only student from School B to have sung in a choir. Although she did not enjoy performing her composition in class, she enjoyed composing and would like to do more in class and in a choir (Fig 5.6). Teacher B was disappointed with their overall results because “they probably could have been the best

performance group. They really understood what they were asked to do" (Appendix 2, p. 121). Their score was graphically notated using words to indicate pitch (Fig 5.3, Group 3).

#### School B Group 4: (Fig 5.6: B13, B14, B15)

This group worked well together with good results, although Teacher B believed that B15, who learnt piano for 18 months, was the leader and would have written the composition.

She also mentioned B14, who had learnt guitar for two years, would have "scribed" the piece. In relation to their written score Teacher B believed musical literacy was evident, and they were the only group not to use the text as a structure for their composition.

Although it was graphically notated, they used traditionally notated pitch and rhythm, along with vocal effects such as long glissando's and staccato (Fig 5.3, Group 4; Appendix 2, pp. 121-22). The success of the performance was also due to the leadership of B15. "That group in particular are about success." (Appendix 2, p. 122). In regard to enjoyment of the task however, while B15 enjoyed composing, she did not enjoy the performance aspect and would not like to do more of it (Fig 5.6).

#### School B Group 5 (Fig 5.6: B16, B17, B18, B19, B20)

This was the only group from School B not to hand in a written score. The group consisted entirely of students who did not learn an instrument or sing in a choir. B19 and B20 did not enjoy music at all. Of this group, B17 was the only one to enjoy the performance, and none of these students enjoyed composing (Fig 5.6). Despite their negativity and trouble getting started, Teacher B, through her coaxing and suggestion of ideas, was able to get them working to produce a composition (Appendix 2, pp. 122-23).

Fig 5.4 Chart of researcher's notes from case study lesson.

	SCHOOL A student groups					SCHOOL B student groups				
	1	2	3	4	5	1	2	3	4	5
<b>GROUP WORK</b>										
a) Understanding of teacher instructions:	*	*	*	*	*	*	*	*	*	*
i) Understood and followed										
ii) Misunderstood and ignored										
b) Relationship between group members:	*	*	*	*	*	*	*	*	*	*
i) agreeable at most times										
ii) generally did not agree										
c) Time usage:	*	*	*	*	*	*	*	*	*	*
i) completed something in allocated time										
ii) not completed in allocated time		*	*	*	*	*				
iii) evidence of wasting time		*	*	*	*	*				*
d) Origin of musical ideas:	*	*	*	*	*	*	*	*	*	*
i) whole group contributing										
ii) only 1-2 people contributing		*	*	*	*	*				
<b>COMPOSITIONS</b>										
a) Use of vocal techniques	*	*	*	*	*	*	*	*	*	*
i) inventive										
ii) not taken seriously										
b) Using words as stimulus:	*	*	*	*	*	*	*	*	*	*
i) effective word and mood painting										
ii) used as formal structure		*	*	*	*					
iii) used as random structure		*	*	*	*					
iv) ineffective use of words					*				*	*

	SCHOOL A student groups					SCHOOL B student groups				
	1	2	3	4	5	1	2	3	4	5
c) Other musical elements employed:										
i) use of dynamics:				*	*			*	*	*
A) no changes apparent	*		*							*
B) some changes apparent		*					*			*
C) large contrasts										
ii) timbre:										
A) variety of sound	*	*	*							
B) little variety of sound										
C) no variety of sound										
iii) melody:										
A) use of traditional melody	*	*	*	*	*					
B) no use of traditional melody										
iv) rhythm:										
A) regular rhythm dominating	*	*	*							
B) random rhythm dominating										
v) texture:										
A) variety of textures	*	*	*							
B) no variety of textures										
vi) pulse										
A) regular	*	*	*							
B) random										
d) Source of ideas from										
i) words	*	*	*	*	*					
ii) mood	*	*	*							
iii) teacher										
iv) <i>Great Southern Spirits</i>	*	*	*	*	*					

	SCHOOL A student groups					SCHOOL B student groups				
	1	2	3	4	5	1	2	3	4	5
<b>PERFORMANCES</b>										
a) taken seriously	*	*	*			*	*	*	*	*
b) not taken seriously				*	*					
a) confident performance	*	*	*			*	*	*	*	*
b) evidence of self-consciousness	*		*	*	*			*laughs	*laughs	*laughs
a) copied the style of Leek	*	*	*	*	*				*	*
b) original ideas stimulated by Leek	*	*	*			*	*	*	*	*

Fig. 5.5

**Results of listening task one and two: SCHOOL A**  
 (refer to Figs 4.4 and 4.5)

		Listening Task One							Listening Task Two				
Student/ Group number	Male, Female	Choir	Inst.	Grade/ years	Enjoys music	Heard this style before	Sung this style before	First Impressions	Would like to perform this	Enjoyed compos- ing	Enjoyed perform- ing	Would like to do more	Second impressions
A1/1	F		violin	3/3	y			Strange		y	y	y	Exciting
A2/1	F		cello	/1 yr	y		y	Interesting		y	y		Interesting
A3/1	M		violin	/1 yr	y	y		Interesting	y	y	y	y	Strange
A4/1	M							Strange					Strange
A5/2	F	y	violin	3/5	y			Strange		y	y	y	Exciting
A6/2	M		bass	/4 yrs	y			Strange					Strange
A7/2	M	y	piano	5/6	y	y		Strange	y		y		Uninteresting
A8/3	F		violin	2/4	y			Strange		y	y	y	Strange
A9/3	F	yes	piano violin	4/4 1/1	y			Strange Exciting	y	y	y	y	Strange
A10/3	M		piano violin	6/6 3/4	y			Strange Awful					Awful
A11/3	F	yes	violin		y			Strange Interesting	y		y	y	Strange
A12/4	F		violin	/1 yr	y			Strange		y			Strange
A13/4	F		violin piano	/1 yr /2 yrs	y			Strange Interesting		y	y	y	Strange Interesting
A14/4	M		viola	/half yr	y	y	y	Strange		y	y		
A15/4	F		violin	/1 yr	y			Strange					Awful

		Listening Task One							Listening Task Two				
Student/ Group number	Male, Female	Choir	Inst.	Grade/ years	Enjoys music	Heard this style before	Sung this style before	First Impressions	Would like to perform this	Enjoyed compos- ing	Enjoyed perform- ing	Would like to do more	Second impressions
A16/5	M		violin	/8 mths	yes- playing			Strange Exciting		y			Strange
A17/5	M		violin	/2 yrs	y	y		Interesting					Strange
A18/G	F		violin	4/4	y	y	y	Strange		y	y		Strange
A19/5	F		violin	3/3	y	y		Interesting		y	y	y-in class	Exciting
A20	M	y	violin voice	2/2 /1 yr	y	y		Strange					Awful
A21/4	M		piano violin	5/7 /1 yr	y	y		Interesting	Absent for Listening task two				
A22/3	M		cello	/1 yr	y			Strange					
A23/2	F		violin	3/6		y		Awful					
A24/5	F		violin	/1 yr				Awful					

Fig 5.6

**Results of listening task one and 2: SCHOOL B**  
 (refer to Figs 4.4 and 4.5)

		Listening Task One							Listening Task Two				
Student/ Group number	Male, Female	Choir	Inst.	Grade/ years	Enjoys music	Heard this style before	Sung this style before	First Impressions	Would like to perfor m this	Enjoyed compos- ing	Enjoyed perform- ing	Would like to do more	Second impressions
B1/1	M					y		Awful					Awful
B2/1	F				y			Strange Interesting					Strange
B3/1	F		guitar	/half yr	y	y	y	Beautiful	y	y	y	y	Beautiful
B4/1	M				y			Interesting		y	y		Strange
B5/2	M							Strange		y			Uninteresting
B6/2	M				y	y		Interesting		y	y	y	Interesting
B7/2	M				y			Awful					Strange
B8/3	M		guitar	/half yr				Awful					Awful
B9/3	F				y	y		Strange					Strange
B10/3	M				y	y		Interesting					Strange
B11/3	M				y	y		Strange					Strange
B12/3	F	yes	Saxo- phone	/2 weeks	y	y	y	Interesting	y	y		y	Interesting
B13/4	F				y			Strange Interesting	y				Uninteresting Strange
B14/4	M		guitar	/2 yrs	y	y		Interesting				y	Strange
B15/4	F		piano	1/2	y	y		Interesting		y/n			Strange
B16/5	M				y	y		Interesting				y	Strange
B17/5	F				y			Interesting			y		Strange

		<b>Listening Task One</b>								<b>Listening Task Two</b>				
<b>Student/ Group number</b>	<b>Male, Female</b>	<i>Sings in a choir</i>	<i>Learns inst.</i>	<i>Grade no. of years</i>	<i>Enjoys music</i>	<i>Has heard choirs sing this style of music</i>	<i>Has sung music like this before</i>	<i>First Impressions</i>	<i>Would like to perform this music in a choir</i>	<i>Enjoyed compos- ing in this style</i>	<i>Enjoyed perform- ing this style</i>	<i>Would like to do more of this type of music making</i>	<i>Impression after case study lesson</i>	
B18/5	F				y			Strange Interesting						Strange Interesting
B19/5	M							Awful						Uninteresti ng
B20/5	F							Strange						Strange
B21	M		saxoph one	1/1	y– playing			Strange	Absent for listening task two					
B22	M				y			Strange						
B23	M				y	y		Strange						
B24	M				y			Strange						

### **Comparison of results from students of differing musical backgrounds**

*Voiceworks*, with its focus on graphic notation, aims to be accessible to all students regardless of musical background. It was therefore pertinent to investigate and compare the responses of students who learnt an instrument or sang in a choir, with those who had no musical background. According to both teachers, the musically literate and non-musically literate students worked equally well during the case study lesson. The students in the School A class were all musically literate, but there was a broad range of abilities from beginner to advanced instrumentalists. Teacher A stated that successful participation in such a class depends on many variables, such as the personality of the student, prior experiences, influence of family and openness to new ideas. She quoted one advanced violinist who “doesn’t cope very well with this sort of idea”. Then there are others who enjoy it, perhaps after previous choral experience (Appendix 1, p. 111).

The results of the listening tasks did reveal a correlation between previous exposure to singing in a choir, and enjoyment of either or both the composing and the performing, and the preparedness to do more of the activity. From School A six students had sung in a choir and A20 was the only one of those not to enjoy any part of the task (Fig. 5.5). The other five students (A5, A7, A9, A11 & A18) were positive in their responses (Fig. 5.5). B12 was the only student from School B to have sung in a choir, and she enjoyed composing, and would like to do more of it in class, and perform the music in a choir (Fig 5.6). However, there were many students with no previous choral experience, who were also positive about the task. Students A3 and B3 for example, gave the same response as B12 (Fig 5.5 & 5.6).

In comparison to School A, only 6 of the 24 students from School B learnt an instrument. By assessing group participation, it became evident that the musically literate students from School B often took leadership roles in providing inspiration and notation of the compositions. Group 4 for example, contained two of the six students (B14 & B15) who learnt instruments. These students wrote and notated a successful composition in a similar style to Leek. Teacher B, however, believed that while the task gave the more apt students scope, a couple were “limited because they believe that all music should be traditionally notated”. She also noted that the compositions written by musically literate students, such as those in Group 4, were easy to recognise because they incorporated traditional notation into their graphic scores (Appendix 2, p. 124; Fig. 5.3).

In regard to the success of the composition task, it was investigated whether the musically literate students produced better results. Group 2 was the best group from School A, and included students with comparably high grades on their instrument (A8: violin grade 2, A9: piano grade 4 & violin grade 1, A10: piano grade 6 & violin grade 3). In comparison Group 4 was the weakest group from School A and included students with lower grades on their instruments (A12: violin 1 year, A13: violin 1 year & piano 2 years, A14: viola half a year, A15: violin 1 year) (Fig. 5.5). However, this comparison was not emulated in School B, where one of the best groups, Group 2, included students who had never learnt an instrument or sung in a choir.

In regard to the student opinions of the listening task, students with the highest grades on their instruments from School A (A7 and A10) thought the music was strange, uninteresting and awful. These were very negative responses in comparison with many other students (Fig 5.5). Of the musically literate students in School B, B15 and B21 had achieved the highest grades on their instruments. They felt the music was interesting and strange (Fig 5.6). In comparing the schools, however, while B15 and B21 had learnt instruments for the longest time at School B, they equated with the students who had the lowest grades on their instruments at School A. Taking the results from School A, it can therefore be concluded that the students with advanced musical literacy were more likely to rebel against such an activity, as opposed to students with little or no musical literacy. These attitudes may be a reflection of musical training. Methods of instrumental teaching, where creative activities such as composition do not play a large part, may influence the students' understanding of what music is. This style of teaching, in Australian music education, is identified and discussed in Chapter Two.

### **The importance of the teacher**

The importance of the teacher cannot be understated in the success of any activity in the classroom. Leek stresses the crucial role of the teacher in the delivery of *Voiceworks*, stating "it really comes down to the enthusiasm of the teacher at all levels" (Leek, 2004). In his opinion, the teacher should stimulate, motivate, encourage, question, explore alternatives and give focus and direction (Leek 1989, *Voiceworks*). These goals relate to Webster's model of creative thinking, discussed in Chapter Two, p. 22. Hence, the skills of the teacher in terms of presenting enabling conditions (motivation and environment) and enabling skills (knowledge of facts, aesthetic sensitivity, musical aptitudes and craftsmanship) were assessed.

In this case study, the teachers' age, background in regard to teacher training, experience, personality and preferred style of teaching contributed to the way in which the case study lesson was approached and delivered. Overall Teacher B was much more confident in her ability. Despite being younger and less experienced, she was more open minded towards, confident and comfortable with the case study lesson. This may be credited to her teacher training including creative-based music making approaches. Her preparation with the students was well organised and thorough, presenting enabling conditions and skills to her students. During the lesson prior to the case study, for instance, text was studied with each group. "Every group heard me read each line...they were all given their words last lesson so they could go home and think about them" (Appendix 2, p. 120). Teacher B created a stimulating and supportive environment in class by facilitating discussion, and prompting ideas from the students for their compositions in small groups. Her support and encouragement was evident in discussion with Group 3, explaining "that anyone can do this, you don't have to know anything about music to do this". Her preparation with the students also included such discussion and visual prompts. "We spent a lot of time talking about that the other day...I drew up a few different shapes and said 'well what would you do if you saw this on a piece of paper?' They said 'you would do this' and instinctively they were correct". In her opinion there are more visual learners than aural (Appendix 2, p. 121). Her classroom management skills were excellent, and came to the fore with Group 5 who had trouble getting started. "When I went and put the wind up them and said 'I don't care, you have got two minutes', all of a sudden things happened...I had to give them a lot of ideas to get started" (Appendix 2, p. 122). In stimulating the students' creativity, Teacher B directed them to "find the important words" in their texts and decipher "what do you want the audience to know about?" (Appendix 2, p. 119). As a result each group used Teacher B as a source of ideas, and the effectiveness of her teaching was reflected in the quality of the student performances, which were taken seriously by all groups. The conducting of the performances was managed very well and although there was some evidence of self-consciousness, with some laughing from Groups 3, 4 and 5, each group was given the support required for a confident performance (Fig 5.4).

Teacher A, in comparison, was much more confident with a transformist approach to teaching. She seemed to lack confidence in facilitating creative-based activities and lacked a genuine interest in the material during the lesson, which contradicted her approach to *Voiceworks* in the initial interview. For instance, in comparison with School B where all students used the teacher as a source of ideas, no students took ideas from Teacher A. The

evidence of self-consciousness in the student performances was also partially due to the fact that Teacher A did not foster a supportive environment for each performance (Fig 5.4). In a discussion about the reaction of the students to the class, Teacher A felt that the teacher's personality plays an important role. She believed the lesson works particularly well for Leek because of his charisma and reputation. This is substantiated by his success, in limited time frames, with the classes from School A (Appendix 1, p. 111).

### **Summary of results**

The limitations of using only one lesson to present the *Voiceworks* case study was an issue raised by both the teachers. It was felt that the time constraints made it difficult to present the material in a thorough way. The scope of the results was also limited by the time frame of one lesson and by the fact that only two coeducational government schools were included in the case study.

However, the results of the case studies did clearly indicate that the success of *Voiceworks* was dependent on the enthusiasm and skill of the teacher. Teacher B demonstrated that it was possible to facilitate student creativity, motivation and enjoyment of the *Voiceworks* inspired activities, irrespective of musical background. In fact, students whose ideas about music were not shaped by individual instrumental tuition tended to be the most open-minded about the musical activity. It was also found that most of the students enjoyed the active participation, more than the passive listening tasks and a number of students, especially those who had previous choral experience, were motivated in the activity and receptive to contemporary vocal music. These results justify Leek's "hands-on" approach in *Voiceworks*.

## **CONCLUSION**

The search for an Australian style of music through the medium of choral music is a relatively new endeavour in the history of Australian choral music. Historically a large proportion of the repertoire was based on British and European models, and it was not until the 1970s and beyond that a number of choral composers began a new and concerted effort to express ‘Australianess’ in their music. The diversity of their musical styles typifies this era. Choral music inspired by Australian themes such as the Aboriginal culture, multiculturalism, the environment and current issues have been popular. Leek for example, often uses vocal sound explorations in the setting of texts which reflect Australian themes. While not a new concept overseas, such exploration is still fairly innovative in Australian choral music. However, identifying a common and unique Australian sound has proved difficult. Multiculturalism and its changing effects may play a part in the answer to this dilemma. The great cultural mix in Australia means that “we are continually absorbing and incorporating...different cultural aspects which change and enrich our nation’s identity” (Stefanakis 1996, p. 17).

In light of these findings, there is an existing choral tradition in Australia. However, when compared to many other countries, this tradition is not as established. In comparison to Canada, a similar sized country, there are fewer choirs, none of which are professional, less media coverage, less programming of Australian composers’ works and a lack of choral singing in the education system. In short the general Australian public have not been exposed to the choral tradition in Australia. Morton believes there “is no such thing as a national propensity for choral excellence. If Australia does lag behind other countries, then there is no reason for such a lag other than lack of opportunity. We in Australia have not created opportunities for the development of a choral tradition, as have other countries” (Morton 2004, p. 7).

Morton’s statements regarding the state of Australian choral music support Leek’s belief of the need to create and build a choral tradition in Australia. In his quest Leek is passionate about creating new and innovative Australian choral music that will achieve international recognition. As the first Australian composer to receive the Robert Edler Award, he has gone a long way to achieving this goal for Australian choral music on the world stage.

Leek's vision of an Australian choral tradition requires education from a very early age. In light of the changes occurring in contemporary Australian choral music and the state of choral music in Australia, an education to expose youth to new developments is appropriate. Leek's 'hands-on' approach to all aspects of his work is demonstrated in the community focus of his compositions. Workshops and composer residencies provide a direct link to audiences and participants alike, and allow Leek to challenge, and gain inspiration from, the participants. It is this participation aspect, involving people through listening and/or active participation and subsequent enjoyment, which forms the basis of his educational philosophies. Influences from his own musical training and experiences are clearly evident in these ideas. The enjoyment and inspiration gained from Bonham's creative high school music classes and Clingan's choral direction, his enthusiasm from experiences in orchestras, theatre, dance companies, workshops and composer residencies, all point to a very positive, creative and enjoyable musical background.

In relation to the state of Australian music education, the evidence suggests that Leek's concerns regarding lack of creativity, singing, exploration of contemporary choral ideas and techniques are broadly justified. While there are excellent music teachers in Australia, with Leek's own education providing testimony, the general picture is not so positive. Music has generally not enjoyed a high profile in many schools, and in recent years the subject seems to be receiving less and less attention. This scenario is exacerbated where music has lost its separate identity under the performing arts umbrella. In the past inadequate teacher training and inservice, together with teachers' resistance to change, has meant that new creative-based programs have not always succeeded. The widespread emphasis on the study and performance of European works has also had the effect of stifling creativity. While the study of Australian music, composition, improvisation and performance have recently been included in curriculum documents these programs do not necessarily generate or create a choral tradition in terms of Leek's vision through the use of *Voiceworks*. Success in this context is dependent on the works chosen for study, which may or may not be choral and the skill of the teacher in promoting acceptance of new choral music.

The active involvement and creative participation of students, using *Voiceworks*, has a sound educational basis incorporating experimentation, discovery, structuring and formulating, rehearsal, performance and discussion in facilitating the discovery of new artistic concepts. Using the voice alone for composition and performance is a new and exciting direction for music in the Australian classroom. In the case study lessons *Voiceworks* proved accessible to

all students, regardless of musical background and/or ability, although the musically literate students included traditional notation as well as graphic notation in their pieces, and were also more likely to take leadership roles in the groups. Supported by many educationalists, the methods used in *Voiceworks* represent a current trend towards creative-based learning in music education. A major finding of McMillan's Masters thesis was that children were capable of composition without any previous formal music training. She found that "children are capable of 'speaking the language' first, acquiring musical skills and learning concepts (the "grammar") in conjunction with the process of composing" (McMillan, Masters Thesis, pp. 148, 355). This was reinforced strongly by the School B experience, in the case study devised to evaluate *Voiceworks*.

Acceptance and enjoyment is crucial to the success of *Voiceworks*, as the students need to be motivated to learn through exploration and discovery. The effectiveness of the creative-based teaching method used in *Voiceworks* was demonstrated in the results of the student listening surveys. While the students did not generally like listening to Leek's music, over half enjoyed the active participation in composition and performance, and were happy to undertake such tasks again. The effective application of Leek's vocal techniques in a number of the student compositions revealed a degree of understanding in a short time frame, as well as motivation to be creative and receptive to contemporary vocal techniques. Substantiating Leek's claims, the students discovered much more about the music for themselves through the enjoyment of active participation. The surveys also indicated that the students who had previous experience singing in choirs were more likely to enjoy the task, while those with the highest grades on their instruments were more negative. This reluctance by the proficient musicians, predominantly from School A, to embrace creative learning and accept new and unfamiliar musical sounds and activities, indicates that these students were probably taught using very traditional methods and repertoire. While traditional teaching methods can be successful, the bias towards traditional methods of teaching alone is criticised by Leek in his evaluation of Australian music education.

The case study results indicate that *Voiceworks* can facilitate the learning of music fundamentals and contemporary vocal techniques through active participation. For the regular classroom music student, the involvement in composing or performing Australian choral music is a vital link in the process of achieving Leek's choral tradition. However, it was found that success of the program is dependent on the ability and skill of the teacher in the delivery, and not the musical background of the students or the school. The case studies

clearly demonstrated the impact of the teachers on the lessons. Teacher B was well organised and able to create a supportive and encouraging environment for her students to succeed. The students were given ample time to complete tasks. The listening excerpts, for instance, were played three times. She was enthusiastic in her presentation of the *Voiceworks* lesson, and this was reflected in her students' completion of the compositions, which were considerably longer and of greater complexity than those from School A. Although teaching at a designated music school, Teacher A did not support or encourage her students to the same degree as Teacher B. She was not enthusiastic about presenting *Voiceworks* and her disorganisation was a disadvantage to her students. Listening excerpts were heard only once, and the short time frame allowed for only extremely short compositions. In comparing the teachers, the effect on the lessons was so marked that it can be concluded that a dynamic and enthusiastic teacher is required to present *Voiceworks* effectively.

The choice of the regular music class for the case studies proved significant. Including the whole spectrum of students, from highly musically literate to not at all, and from highly enthusiastic to uninterested, class music is a very different scenario to the extracurricular choir. In the latter forum, the possibilities for creating an Australian choral tradition seem far greater. Where students are inherently interested, teaching the ideas presented in *Voiceworks* may be easier for the teacher. Issues of self-consciousness, revealed in the case studies, might not surface in a voluntary performance group, such as a choir. Further research is required to establish whether in this is in fact the case. Leek, however, claims that his methods can work with any group of students and, as Teacher B demonstrated success with *Voiceworks* is possible in a regular music class at a school where music is not high profile. Her skills as a teacher were demonstrated by her ability to motivate and inspire her students in their *Voiceworks*-inspired creative pursuits.

Leek's goal to create an Australian choral tradition is admirable, and while *Voiceworks* does provide a model and a means to go towards achieving Leek's aim, due to the limitations of this study, there is no evidence that the program alone would deliver the outcome. Further research using a far greater sample of schools and teachers over a longer period of time would be necessary to answer this question. The limitations of only one lesson from *Voiceworks* was a point also raised by both teachers. If the program was ongoing and students became very familiar with Leek's music through composition and performance activities, appreciation of the style, and even participation may follow. This outcome would depend on the attitude

and skill of the teacher and the ensuing receptiveness of the students. It could, however, foster interest in and acceptance of a wider variety of musical, and especially choral, styles.

The results of this study did indicate that excitement, enthusiasm and enjoyment are the key to the success of *Voiceworks*, and this is also vital in the presentation, where the skill and attitude of the teacher can make or break the outcome. In requiring excellent teaching to inspire students to learn, *Voiceworks* may not be one of the easiest music programs for all teachers to deliver. In light of this, success also depends on the willingness of teachers to use *Voiceworks* as a resource in the classroom. However, the rewards of *Voiceworks* can be high, and accessible to all students, providing a canvas for endless creativity, learning and generating interest and acceptance of Australian choral music. Such an education of young students could be the key to understanding, appreciation of and involvement in new Australian choral music, and this education has the potential to help create the foundations of an exciting, uniquely Australian choral tradition for generations to come.

**APPENDIX 1****TRANSCRIPT OF TEACHER INTERVIEW**  
**SCHOOL A**

The bracketed letters and numbers refer to individual students. See Fig. 5.1, chapter 5 for more information about the students.

**7. *Do you incorporate creative-based teaching such as composition and performance in small groups, in your curriculum at year 7?***

Not lately, but when I first started teaching I did a great deal of it, and I've gotten more conservative as I've got older, strangely enough. *Why do you think that is? Do you think it's because it doesn't work as well as you thought it might?* It takes a heck of a lot out of you to be creative all the time, to teach like that, and sometimes you wonder after you have had a class for several sessions – you wonder just what they have gained out of it. Sometimes you'd think: I think we will do some research or some reading and writing activities to prevent any out of hand behaviour. *Do you think it's easier for class control to have them in a more traditional type class?* Yes, it's much easier to have them sitting down in chairs for class control. If they're all running around banging instruments, you're really wacked at the end of the day. It's really really testing on the teacher. *Have you ever, when you have done creative work, put them in different rooms around the school?* Yes, you have to, and I do this now. Right now I have got a group doing a TV ad, and they are going to perform it on Wednesday morning, and I've got to book the video to do it. *So that's creative.* Yes that's creative. But they're rehearsing outside the room. We try and find a studio for them. Any spare space – out in the foyer. If I think they're trustworthy I can put them out the window, and see them through the window. *But you find that more demanding as a teacher.* Well yes because as soon as you turn your back and you're engrossed in one, not everybody is a perfect child and you don't expect them to be, and many groups will work well together but often there is somebody who needs to be monitored. And you have got to do this. This is part of the deal. *Do you find that when you have done these activities that sometimes they are enthusiastic enough to come and practice on their own at lunchtime?* Yes they do. And if it's going to be performed and marked by next Thursday, and that's all the time we have in class. Any other time you want to do it, it has to be in your own time – lunchtime, recess, after school – and they do.

*In regard to the case study:*

**8. How do you think the students will respond to the composition in small groups and performance?**

To start with they will be slightly embarrassed about doing it. It's new and a bit different. We haven't done anything like that for a while. For want of a better description, they are probably going to be a bit silly. We have to ride that out and I have to approach it in such a way so that they are intrigued more than able to exploit their own silliness. Which probably comes from being a bit embarrassed. *Do you think that is because it is a purely vocal medium?* Possibly, yes, because it is at their fingertips, it's at their tongue. If you invite them to make some unusual sounds, they're going to demonstrate that they can immediately. So you have to work on the fact that they are going to be intrigued about what they are doing.

**9. Do you think the students with musical backgrounds will be at an advantage or disadvantage during this lesson, or will all students be able to work equally well?**

Frequently, the musical ones, the ones who have had quite some considerable background will approach this better than the others who haven't had. That's my experience. It may not be for everybody else, but those who are more advanced with their music skills will be more intrigued by this than the others. The others I think will be drawn into it, I think, by the ones with more musical skills. That's why I have chosen the strings class because they have frequently got more musical skills and they are likely to be more intrigued by this activity and it's likely to stimulate them more than another group. It won't take as long to do it with them.

**10. Do you feel the students will be self-conscious about using the voice only?**

Yes, I think they will be a little self-conscious to start with. Yes.

**11. How well do you think Voiceworks will stimulate the students' creative thinking?**

It's really hard to say before you have done it, right now. Yes, some of them will be quite intrigued by it. It's hard to know because they may find they are intrigued by it three lessons later when they ask if they can do it again. Or after the lesson, they may come in next week and say "are we doing that again" with a bright cheery expression – "we would really like to do that again". Often you don't find out until after you have finished (the activity). During the rehearsals for the concert where we had to do the singing for *Aladdin*, we had to draw it out of them to make sure they were singing, as they didn't want to sing. But then they did and when the concert was over, they walked in and said "can we sing?" and of course we were off to the next activity. *They love performing don't they!* They do like performing and it takes them a while to decide if something is new – it takes them a bit longer than we think – they don't think aha, yes magic, I think that's really good. You have usually got to give them a bit of time to come to terms and absorb.

**12. What do you feel are the positive and negative aspects of Voiceworks?**

The positive effects are that it really stimulates them to see sound in many different ways – every sort of sound – to be stimulated by the sound. I can't see any really negative effects other than it will not be immediately accessibly interesting to some people. That's the same if you listen to Bach or Wagner. So I can't see anything terribly wrong with it at all.

**13. Would you consider incorporating Voiceworks into your curriculum?**

Oh yes, yes. (*emphatically stated*).

**14. Do you think the lesson will motivate students to learn any new artistic concepts such as the contemporary vocal techniques used by Leek?**

I think they will be motivated if we were consistent doing that sort of thing more often than we do now. There is such a range of activities that we can do, and we try to fit them all in. The setup of the room, the setup of class lessons in the day doesn't always lend itself to the same activity. We try to give them a great variety of activities, so this is one of a great variety of activities unfortunately. *Leek does say that it is preferable to use the kit in conjunction with the regular curriculum, although it can also stand alone.* It's part of a rainbow.

**15. Do you think that Voiceworks can motivate students to want to learn music fundamentals (such as rhythm, form, melody, harmony, dynamics, and articulation), and skills (such as ensemble performance, improvisation, and listening/appreciation)?**

Yes it could, but it has to be introduced in such a way that they see the significance of it. If someone says “but all you want me to do is just stand here and go ‘click’, ‘click’, ‘click’, and that’s all I have to do in music – that’s not very interesting and I’m not really learning much. You have to really take it to the next step. *Motivate?* Yes motivate them and make them see that these things are just music sounds in a different way, but the same principles apply to all types of music. So you have to transfer it to another musical meaning if you like. And so while this is happening here and what’s happening there – the two sounds are different, but the concepts are the same.

***Interview questions for teacher after lesson***

Discussion about what teacher did last lesson with students.

I decided that the vocalisations were going to be a bit of a shock to their system. Some of the people in the group were in the choir when Stephen Leek visited earlier this year, but we have a couple of kids in the room that are basically, loose canons. So if you are doing something like this there are a lot of variables, which you have got to take into account. *There was a girl at the back here (A9) who I thought was very good.* Yes, yes, but there were others that I had to word up. So I thought we will get them into the idea. So we discussed Harry Potter and

we talked about how he went into the library and opened up various books while he was wearing his invisible cloak. And they all said “oh yes” they remembered all that and loved it. So we had a book of spoils. Each group had a book. One group chose flying, so when the book was opened the spoilers had to start their spirits. The spoilers had to start whispering or what ever they did. When you opened some books, a face shot out and there was a loud agonised scream, and others there was whispering, and so I used that idea. *And you felt this prepared them?* Yes, prepared them for this sort of thing and they knew what it was about and they liked the idea. *However, it was also mentioned that the students did not take this too seriously.*

### ***1. How did you feel the students reacted to the composition in small groups and performance?***

*Discussion following each groups' performance on tape:*

**Group 1:** *They took that quite seriously.* Yes, they did. The two girls (A1 & A2) in the group didn't like the suggestion of A3 (boy), who was the one of came up with the falling glissandi idea, which was the most effective idea. But I think that's got more to do with personality, because those two are quite creative as well, and so as creative individuals they have got very firm ideas. So they had two people in the group who never get on with anybody else. So I thought they did pretty well under the circumstances, and I thought the effects, the musical sounds they created were quite effective in the limited amount of time they had to come up with it, because it was very very rushed. *Do you think given longer time, they would come up with something more?* They would come up with more and they would be able to expand their ideas, because A2, she had a few ideas, but she wanted seven in the group for obvious reasons and that wasn't possible. So that was going on with them. They would come up with more things to make it more interesting aurally, but it was quite rushed. *Yes because they were heading that way.* Yes. And their rehearsal, they had hardly any time to rehearse it, and I didn't think they did too badly at all.

**Group 2:** *They were taking the ideas from Leek, taking one sound “bore” and making it a very hard, short and loud sound effect. (Laughter)* Yes, they changed the dynamics and the articulation. I'm not sure that the boy (A6) who came out with “bore” actually understood the nature of what he was trying to do, but he definitely came up with something interesting that was in contrast with the rest of the group. *So do you think that group worked well as a group?* I think they were happy to work together, and one group got the idea of the heavily laden boats with the cargo and they were trying to portray that, but I think A6 missed out!! *(laughter)* My opinion is that A6 missed out on what they were trying to portray but then they got the actual change in articulation, which made it interesting.

**Group 3:** OK, I thought A9 did very well. She got the idea of changing and bending words. And obviously she has got a lot of ideas, and she is a bit theatrical too. *Were they all participating or do you think it was mainly led by her?* It was my impression that they were participating, but she was the one who had the ideas. But she was quite nice about how she introduced them, she didn't take over, and say "we are going to do it like this and noone else is allowed to say anything". She was very good at allowing the others their space to sort of come to terms with what they had to do. She used the sliding techniques with the words and things like this. She was the one with more ideas. *Was this the best one so far?* Well I actually liked the ideas in the first group so far. The second group I thought they had that listlessness and the heavy burden – that was good. Each one is different it is like a prism of the entire thing. And I particularly like the way A9 changed the words around. She started to lead them by taking the plunge, thinking "they are not doing anything, so I will have to take over and do something", which is fair enough. The others were making the SHHH noises, but they were a bit tentative about it, and she didn't mind acting things out.

**Group 4:** Now they actually had some ideas there but it got too much for them and they were very self-conscious. And A? was the one who was doing the spooky sort of sounds, then she thought "Oh I feel embarrassed doing this", so she stopped and sort of moved around etc. (*laughter*). Well it was very short, what can I say. They had some ideas but they didn't perform them. *Do you think they worked well as a group apart from the performance?* That group I didn't get a chance to see very much, because I saw who was over there, and they weren't jumping up and down and having a fight with each other, like group one were at one stage of the game. Some of them asked "what will we do, we don't know what to do", and I said "basically you can do whatever you like", and I gave them some ideas or whatever you like. That group I didn't actually get to. *They were sitting quite quietly and some of them were writing things down.* They seemed to be doing what they were supposed to be doing, but obviously they needed a bit more influence from the teacher, and they might have been at sea a bit. So that's something that we need to think about. My teaching style is that I must get around to every group. *It was a short time frame though.* Yes

**Group 5:** Well they started off OK. They started off OK, but it got too much for them and it was probably my fault because I kept them in (*after the bell*) too long. I had really lost them when I kept them back after the bell to finish it off. I'll give them a treat next week, get some chockies in or something like that. Basically they had lost the plot and lost their concentration. *When you were working with that group were they good?* Yes, but they just got self-conscious. And that's a problem with this sort of music that when it's unusual they become very self-conscious about it. *It's funny how they have got their ideas, but when it*

*comes to performing they start off OK, but then suddenly feel threatened.* Yes, I'm expressing myself far too much. I must hold back. *It's a real threat.* Yes it is, yes.

**2. Was this reaction different to regular music classes? Explain.**

It is different to the regular music class, because once a week I have them in a string ensemble. Other things, lately we have been working on an internet search with the computers, and that's certainly different to this. Some of them at the beginning of the year experienced doing this with Stephen Leek. *Was their reaction different here?* No, I think Stephen Leek has his own charisma and his own personal things, and he is a guest into the school, and he is obviously well regarded by everybody on the staff here, and there was no messing about. They stood around in a circle and he made them have a conversation using only vocalisations. *They weren't self-conscious?* Well they might have felt it a bit, but they didn't dare show it. *Do you think that's because he works with the choir as opposed to a class with just everybody in?* Yes, I think so. With the choir – some of them knew him from choir because he took choral workshops as well as composition. The composition workshops were open to people who wanted to go. So I don't think A26 and A4 (two boys) would have necessarily gone to those workshops. So they (those who attended) were willing to go with it, they were interested in the new and different and novel, and I think they got a great deal out of it. And of course, he had his own personal charisma as well, as we know. So it works for him.

**3. Do you think the musical students were at an advantage/disadvantage during this lesson, or did all students work equally well? This was a strings class, so the majority were musically literate.**

They worked equally well. It depends on their personality. We've got one student here who is quite advanced on violin, who is taught by a strict disciplinarian Russian teacher, and he doesn't cope well with this sort of idea. But there are others who have sung in choirs, and they cope very well with this because they have used their voice probably, and there are others who have done nothing and they come to this. If they're open to new ideas – and it depends so much on the family if they're open to new ideas, and they're stimulated. *Is that what happened here today then?* I think so, yes. There are some, that never in a million years would you see. Now A3 who came up with the ideas for group 1, he's a beginner violin, and A? who got the giggles in the middle of hers in group 5, the last group who broke down in laughter, she's quite an advanced violin student. It's a matter of their personality. There are so many variables that you can't really turn around and say has it got anything to do with their training or lack of it. It could yes, that's one thing, but it's also their personality and what they have experienced in the past.

**4. Did you feel the students were self-conscious about using the voice only?**

Now we have talked about the fact that some of them were self-conscious. Yes, and I told you they would be. (*laughter*)

**5. How well do you think Voiceworks stimulated the students' creative thinking?**

I think it did because the work that they did today was better than the work they did last Friday. (*lesson before case-study, devised by the teacher, using Harry Potter vocal sound effects*) Do you think that was because this was a 'special' lesson, or do you think that would have been the case anyway? I think that you should always try and have a 'special' lesson, although after a while it's going to lose its impact. But I think if you say "this is a special lesson" - *Like a performance lesson?* Yes, it has an impact. I remember when I had a vile class and I was teaching drama, I used to say "your improvisation is going to be marked", and the quality of their improvisations went up a thousand. *It would if they have a goal.* Yes they have a goal and to have a special lesson doesn't do any harm for anyone to say "it is going to be marked". All of a sudden they start using their brain and that's what they are here for. *It's going to matter.* Yes, it matters.

**6. What do you feel are the positive and negative aspects of Voiceworks – have your opinions changed after taking this class?**

Not really, I mean I would like to do more of this. But I also think you have got to be careful introducing this because you have got to take it one step further and have a greater complexity, and I'm not sure that everybody would understand that this has got to go somewhere. It's got to be more complex and it's got to lead to something. You can't have some creative kid standing in the corner and saying "Oh, you mean all you are asking me to do is this period is go *rising gliss!!*, like that". Because it could turn into something like that, so it's probably part of a range of things for them to do in my opinion. *Something that's artistic.* Yes, this is an artistic, creative task. You have to train your ear as well as recognising a pitch and singing in tune and things like this, listening to music. It's got to be all combined and this is just one area.

**7. Would you consider incorporating Voiceworks into your curriculum?**

*So you would still consider using Voiceworks?* Yes

**8. Did you think the lesson motivated students to learn any new artistic concepts such as the contemporary vocal techniques used by Leek?**

I would hope that it would open them up to listening to different kinds of music, and acknowledging that the sounds are unusual, and that the topic or subject of the music is an unusual subject. And it opens up their minds to accept new concepts. Do you think it did, with the way you introduced it with a discussion about central Australia? Yes I think so.

Because they reacted quite well to that didn't they, and they had a good discussion about it. Yes, it's important to have some visual connection, because so many people are visual in their learning style. They have got to have some sort of picture there, particularly when they encounter something that is aural and new.

**9. *Do you think students were motivated to learn any music fundamentals (such as rhythm, form, melody, harmony, dynamics, articulation), even though they were so short, and skills (such as ensemble performance, improvisation, listening/appreciation)?***

Not consciously, but they would have been aware, given more time, that if they changed the pitch range and dynamics. *One group did that.* Yes but so they actually have an innate understanding of it. But I don't think they had enough time, it's probably my fault as well, to actually bring it all out. *But you think it was heading that way though?* Yes, I think it was, yes.

*What about ensemble performance?* Yes, each group had a member who was supposed to be the conductor, and some groups obviously made use of the conductor, and some groups didn't. *Perhaps given more time?* Yes, I think there was time constraints there. *They did do improvisation and listening also?* Yes, they improvised and they listened to each other and the other groups were interested to hear what the others were doing.

**APPENDIX 2****TRANSCRIPT OF TEACHER INTERVIEW**  
**SCHOOL B**

**Please note** The bracketed letters and numbers refer to individual students. See Fig. 5.2, chapter 5 for more information about the students.

**7. *Do you incorporate creative-based teaching such as composition and performance in small groups, in your curriculum at year 7?***

Just a little bit. We just do a small unit. Sometimes I'll do it through Aboriginal music. *So you would probably have a lot of resources for this case study lesson.* Not a great deal, but I've got a few. I quite often do a unit with them on how to play the didgeridoo, because they love having a go at that, and I can't play it. But I have great admiration for any child that gets the circular breathing right. We've simplified things so they can do it, then I quite often get them to write a dreamtime story and then they have got to make their own corroboree with it. *An extension of this case study lesson could be movement.* Yes that's exactly what I'm thinking, that after we've done this I could go on to Aboriginal music. I've got rhythm sticks, about seven didgeridoos. *The harmonic singing is interesting.* Yes, I haven't done a great deal of it, but that could be another thing I could do with them. If they can master it, they get a good sense of achievement at being able to do. *That is part of Leek's philosophy, that everyone can do this and you don't have to be musical.* Yes I agree.

***In regard to the case study:***

**8. *How do you think the students will respond to the composition in small groups and performance?***

Some of them will be exceedingly nervous, because they will never have touched on anything like this before. *Have you ever taped them performing before?* No because it's very solo performance based at year 7, very much so. They hear each other do performance in some areas but not always. I don't make them stand in front of the class for every performance work, but some pieces we do. Drumming performance they do individual and in front of the class. Keyboard they basically do individual, guitar they do a bit of both. *So you think they will be pretty nervous?* I think they will be nervous. There will be some kids in there that will be quite confident and will be very competent in what they do as well. I have got one girl (B18) in the class who actually composes anyway. I gave the kids a free choice in what they

wanted to do and they did some display work, and she wrote her own composition. So a kid like that will react really well to something like this. She already has piano.

**9. *Do you think the students with musical backgrounds will be at an advantage or disadvantage during this lesson, or will all students be able to work equally well?***

I think B18 will probably have more confidence to do it than the others. *Do you think the musical ones will do better?* No, not necessarily the musical ones though. There's some very confident kids in this class. There's one boy in particular that is very confident. *So you think it more depends on how confident they are as a person?* Yes I think so, and how much they are prepared to try things without fear of failure. *This isn't set up to fail though?* No, but kids don't see it like that. It's either I can do or I can't do, or I may struggle doing, and if I'm going to struggle doing I don't know if I want to do it. I think I will actually tape them the lesson before, just so that they can hear what they are creating, because it's difficult for them to perceive what they sound like unless you tape them. Particularly vocally, because what we hear through here is different to what we hear on a tape deck. And if you ask people what they think of themselves on tape, they hate the sound of their own voice.

**10. *Do you feel the students will be self-conscious about using the voice only?***

There will be some that take to this like fish to water, because I've got some very vocal kids in this class. So they should be quite good with it because they are quite confident in using their voices in talking, and I think they will take it easier than the ones who are quieter by nature. I suspect there will be two or three kids who will have real issues trying to do it. *Is that because they're embarrassed?* Yes because of embarrassment and not wanting to be seen to be up in front of the others, even though they are part of a group.

**11. *How well do you think Voiceworks will stimulate the students' creative thinking?***

I think it will be good. I do. When I do do a small unit, I usually do a bit of graphic notation with them, and it's great because they can access it. They don't have to read music to access it. The other thing I must say would concern some of them, if they saw this script (*Great Southern Spirits*) I think they would probably be more freaked out. If I took away the staff lines, they would probably say, yes that's fine. *You don't have to show it to them. You can write it up on the board, its up to you.* No, I'll show them, but then I'll put it up on the board in its simplistic form for them. They'll probably come in and see it on the board in its simplistic form. Then I'll give them a copy of the score.

**12. *What do you feel are the positive and negative aspects of Voiceworks?***

The fact that all kids can access it. They don't have to have musical background to access it. There are certain levels of musicality they need to know, but they don't need to know a great deal about it. But they have got to have some simple understanding about it. And the fact

that you can actually teach some of the things to them through this is probably the greatest thing it's got going for it. *Do you mean things about music?* Things like dynamics, rhythm. My kids know what a crotchet is, they know what a semibreve is, so they should be able to work out that if they see a semibreve to hold it for longer. Now whether that will happen here. *Even with the graphic notation, they can see to continue for a long time as there are three semibreves and four crotchets above it.* Yes that's right, but whether they will take to that and remember and actually put it with it I don't know. *And what about the negative aspects then?* I think the kids that have a lack of understanding of music will find it a bit scary – this is real music, we are getting into the hard stuff. *But what if you didn't show it to them?* If I didn't show it to them, if they didn't see it on the score, they'd probably accept it fine but I think that also then comes back to the relationship with their teacher. And how well they take instructions from their teacher. I think it boils down to that. It depends what as a teacher you can do with it. Being good as a teacher, you can deal with it. *So your skill as a teacher?* Yes, absolutely. And that's then your relationship with the class. I had a Year 7 class last year that I would never have tried this with. But the other Year 7 class I had last year would have taken to this with two hands and said “oh yes, lets run with it let's see how far can we go”. *So it just depends on the dynamic of the class and the relationship with the teacher?* Yes, very much so.

**13. Would you consider incorporating Voiceworks into your curriculum?**

Yes, absolutely. I'll see how it goes next week, because it could be a very good lead into graphic notation and Aboriginal music. It could be that we start with graphic notation, go into something like this, then leading into the Aboriginal unit. *You can also mention to them that this guy is an Australian composer, living in Brisbane.* Yes that's right. That will appeal to our kids, I think.

**14. Do you think the lesson will motivate students to learn any new artistic concepts such as the contemporary vocal techniques used by Leek?**

I think they will be more accepting of it having heard it. *What about doing it though?* Yes and having done it, I think they will be more accepting of it. Whether they would then take that and use that skill again I don't know. I doubt it with our kids. But that's knowing the kids and what they listen to. We haven't taught classical music at our school now for four years. Purely and utterly because we want to keep the kids doing music and enjoying it. *Keep them interested?* Yes. For year 7, yes, but by year 9 kids don't want to hear it and don't want to know about it.

**15. Do you think that Voiceworks can motivate students to want to learn music fundamentals (such as rhythm, form, melody, harmony, dynamics, articulation), and skills (such as ensemble performance, improvisation, listening/appreciation)?**

Yes, I think it can. I think it reinforces the work I have done with my kids. Certainly the fact that there is some notation on a stave should reinforce rhythm work they have already done. *Is that be through your ‘teacher driven’ teaching them, or is that through their experience in composition?* Not in composition, but in performance and theory. Because they are the two areas we target at year 7, because we only teach them for such a limited amount of time. At year 7 we really concentrate on theory. Recently they have performed/clapped rhythms in class groups and then smaller groups, and I didn’t make them easy. So reinforcing what they have done, but also as a potential introduction for some kids, because there will be some kids in the class will not remember that a semibreve is worth four beats or is a long note. It won’t have dawned to them, and it’s funny actually trying to put the theory into performance work. Written music, even very simple written music, sometimes they make no connection between the two. *No, the sound and the paper.* Yes, so it will be interesting to see what they do. *Leek always likes to compose pieces after meeting the people he is writing for and he gets all his ideas in workshops. The notes on the page aren’t that important to him, it’s the sound, and that’s where it starts from.*

**Interview questions for teacher after lesson**

**Discussion about what teacher did last lesson with students.**

We had a listen to the first excerpt. They weren’t given the music because I didn’t want to pre-empt what they would see on the music. We talked about some of the sounds they had heard. We had already had a look at some pictures at the very beginning of the lesson. I started off by handing around some books of pictures of the Northern Territory. The kids then came up with, and wrote down, a list of words that would describe the centre of Australia – the aridness the dryness – and they came up with words like hot, red, dry, arid, deserty, rocky, sandy, soft, gritty (they really like that word), annoying, ugly, thirsty, orange, yellow, red, hot days, quiet, cold nights. They are some of the words that they wrote down, that we brainstormed in class. *Was that before they heard excerpt one?* Yes, that was before they heard it, and then we went back over it again after they had heard it once. I ended up playing it to them three times, because the first time through they were too busy giggling to take it in. The second time through they started listening a bit more, and we started talking about the glissandi down coming through. Then the third time, I then read them the information and said that this (*the glissandi*) were shafts of light coming through. *Did you read them the text?*

No I didn't read them the text. I never really worked on the text with them, except that we talked about specific words and how they had been used. One of the words I noticed was "billowing" (*this is from the Voiceworks text*), and we talked about what billowing might be. When we discussed what they would be doing this week, we talked about how they could use language to show different things – using the word to create the sound that one wants, to actually exemplify the word. *So did they actually try out the sounds last lesson?* No, they ran out of time, completely and utterly – period 7 on a Friday!! – not a chance. So we ended up listening to it three times, we talked about different things in it. I put examples from it on the white board stave, and we talked about how the semibreve doesn't always represent the semibreve, what it actually can represent is just a long note. And what do these notes that are all over the place mean? Are they very specifically pitched? Because our students are very much working on pitched notes at the moment. They have been working on keyboards and guitars, so they are very aware that that note there means "A". So almost to break down that barrier with them of 'what does that note mean'? It can mean an A, but it doesn't have to be. They thought that the high note very much represented the dry hot sound, and I actually remembered another piece that I probably should have brought in that have at home by another Australian composer, Larry Sitsky. *He was Leek's teacher.* That doesn't surprise me one little bit. I have got a piano book of 16 bagatelles by Sitsky, and there is one in there called *Heatwave* which is similar in style to Leek. It would be good for teaching kids this sort of stuff, so I'll actually bring it in and play it to them on Friday (*following lesson*). *Did you actually get them to experiment with contemporary vocal sounds?* Not a great deal. We did try some whispering, we talked a bit about melodic puns, and we did spend quite a bit of time on glissandi because that was something they had never come across before. They have never heard it on pianos, they have heard it, but they didn't know what it was called. Now I will guarantee if you asked anyone in my class what it is called, they would tell you it was glissando, and more than one it is glissandi. We also did some of the percussive use of syllables, but only a little bit. *They were using these techniques in their compositions.* Yes, well that was one of the things they were told they had to use. If I had spent two lessons on the introduction, I certainly would have done more on that. *You did say it was hard in just two 40 minute lessons.* Oh, two 40 minute lessons – today is the greatest time I have actually had with them over a 40 minute period – in a last period. Because they were actually in here for the 40 minutes and ready to work because I had worded them up previously. But let's face it that's not the reality of a normal class. *It was a special lesson.* And they knew it was. *So how long would you spend on this if you were doing it as an introduction to your Aboriginal unit?* I would spend probably two or three lessons on it, and I would get them to do more

experimentation with sound, and quite often I would use percussion instruments as well to exemplify that. Not only the vocal stuff, but so they do it across two or three instruments in the end.

*Discussion following each groups' performance on tape:*

**Group 1:** That group in preparation were one of the better groups. One of their members wasn't here for the introduction, another one of their group members was away today and I was relying on him to be there because I knew he would be the leader for the group. And one of the other boys in the group did nothing (in the performance). Yet I had been in there during rehearsal and he had actually worked quite well. *He was the one that didn't perform at all?* Yes, he was the one that had his head down the whole time trying not to laugh. *Self-conscious.* Totally and utterly self-conscious, yet he is usually one of the loudest students in the class. *Why do you think this was – just a threatening thing for him personally?* Not being able to do the work, not having the confidence to give something a go. Fear of failure. In this kid's case, he uses his volume to make up for his lack of ability, and that is right across the board. It's not just in here. His literacy is very weak. In actual fact, when you speak to this child, he has the ideas, but get him to write it down and he can't do it. So three out of the four were contributing. I would say one of the two girls looked for the easy option, but the other one (B3) (*who remained after class and asked about opportunities to join a choir who sing this music*) will have been pushing B2 to join her and sing. So although it would have been a group decision, one of the kids would have done very little, two of them would have done the work, and the other one would have gone along with them and probably contributed ideas as well. If B2 had been listening in class on Friday, she would have known what to have done, and wouldn't have had that fear factor. It doesn't surprise me that B1 did not do the performance - it does not surprise me on little bit. *But it was quite good what they did, it was quite long.* It was quite good, it was a shame that his bit (*glissandi*) wasn't in there because it set off the others. They actually met almost every element I had asked them to meet. They had thought about the fact that not everything has to happen one thing after another, but things can happen at the same time, so you can combine sounds. So they had an ostinato running underneath, but they also had glissandi on the 'boats' as well, which they didn't end up using because B1 didn't join in. They had melodic structure to it, and that group I think the words they were given in some respects lent less to actually doing a massive deal with. So for them to identify which were the important words in "1,2,3,4,5,6,7 boats" is really difficult. All the other groups have important words within their phrase that they could work with, and that is what I tried to say to them – find the important words – what do you want the audience to know about? And gave them that as their clue. What words do you want the

audience to hear and what words don't matter? Do the words "in the", "as they" matter – no they don't matter. *Like singing anyway?* That's exactly right. So but these kids have never done any singing. They probably didn't do a great deal at primary school. We don't get many from community primary having done a great deal of music.

**Group 2:** (*3 boys – choreographed performance*) That group, very typically, went at everything like a bat out of hell, and they do everything you set them. They are very enthusiastic kids, very enthusiastic learners. I noticed the 'silent' was getting more and more silent towards the end. "Their weary cargoes bore" – strangely enough I spoke to the kid that had that section (*Is that what he said when he turned around? He was also the conductor*) Yes, 'weary cargoes bore' and I said to him "you can't understand it....I'm not asking you to slow it down but you have got to make the pronunciation better", and he actually speaks English beautifully that kid. *He was the leader of the group?* Yes, but with help from one of the other two. Unfortunately two of that groups' members were missing. And the two kids that were missing from that group were great kids and would have put in and worked really well. That was the only real boys group, and I had actually left that as an all boys group because we have got a disparate number of boys and girls at the school. I had to have one group with just boys. The two leaders go at everything like a bull at a gate and sometimes you have got to say to them "hey, back off guys", and take your time doing it. Particularly the one who stands out as being the leader, the conductor, and he will always nominate himself for those sorts of roles. He is one of the most enthusiastic learners across the board that I have ever met, and a bright kid. *They seemed to really enjoy it that group.* Yes, if there were five people here in their group, I think the performance result for their group would have been better, and I think they would have turned around – I mean the kids are hanging to listen to this and have a really good listen now. *That is such a good sign.* They are a top group of kids, and I must say I love teaching this group. This group, with the full number of people, could have doubled up on parts and not made it so sparse. But I liked the pitch aspects that they used. They had obviously identified that everything was about boats from every group. Every group heard me read each line last lesson, they were all given their words last lesson so they could go home and think about them. This group as opposed to any other group had obviously picked up that there are boats right through it, and hence why they probably doubled the "boats" bit. Which would be very typical for that group of kids. They are not particularly good friends. *They seemed to be.* They are actually in three different social groups. This is interesting because I would say that that group in many respects probably worked the best. *There wasn't much time wasting there when I walked around.* No they wasted about 5 minutes at the start, then as soon as I had been down to them, they went "right,

now lets go, heads down, butts up". And they jump around the room and have a ball. *Yes, it was good.*

**Group 3:** They spent a lot of time during the preparation fluffing around. It was fairly obvious when I walked in there that two people were not really participating actively in the group. *Was that one of the girls?* Yes, it was both of the girls (B9 & B12) to a greater and lesser extent, and one of the boys (B8). One of the boys was just totally bamboozled by the whole concept, and that would be every piece of work that I have ever presented him with for the whole year. One of the girls would be lacking in ideas, and wouldn't want to put herself out to perhaps allow the others to see she might be lacking. The other girl is quite bright, but because she doesn't have her social group in there with her, won't do it. *I noticed she wasn't doing anything.* She would have the brain to do it. The other girl is a struggler, but I tried to explain to her that anyone can do this, you don't have to know anything about music to do this. And we spent a lot of time talking about that the other day. *How did they take that?* Yes, not bad. I drew up a few different shapes and said "well what would you do if you saw this on a piece of paper"? They said "you would do this" and instinctively they were correct. *People are very visual often.* More people are visual learners than they are aural learners. The disappointing thing about that group is that realistically they probably could have been the best performance group. They really understood what they were asked to do. They came to me at the start and said "we don't get it". One of the brighter kids stood by me while I was going through it with another group, and said "oh, got it now". He went back to the group, I went back to check on them a couple of minutes later, and they were doing really well. There were a couple of kids arguing but mainly because they wanted their input as well. I think you have to strike that balance where you have to say "everyone has to come up with five ideas". Just to get the balance right, otherwise you will find there are kids like the girls who sit around and do nothing, or there are kids who say "this is what we are doing". That was a bit of a concern with group five.

**Group 4:** That was the group that tried to approach this academically because of the kids that were in the group. B? has missed a lot of classes. The one good thing about him was that he was fairly well behaved and that made my life a bit easier today with that group. I think B15 was very much the leader of the group and that will be who wrote it, I can guarantee it. The other girl (B13) in the group will have put in a great deal, although musically she wont' have understood as much as B15 and that is why she will have done the writing. Despite me saying you don't have to be a musician to do this, if I pull out a piece of their music, there is no doubt a music student has done it, in the respect of what she has used. She is one of about four kids in here that would be capable of doing that. One of the other boys who would be

capable was unfortunately away today. I would like to have seen what he came up with, because, I think musically it would have been quite traditional in some respects. The other boy in the group is musical and quite bright. He will have given them a lot of the ideas. The other boy will have written it down and B15 will have been the problem solver. She was the one that was saying “B?, you are just going to do this” – because we are not going to fail on your behalf!! That group in particular are about success, and “we are not going to let you stuff up our work”. *B? got drawn in though, didn't he?* He got sucked in totally, and he wanted to do the performance. *There was a boy who said “can we hear it, can we hear it” at the end of the lesson, was that him?* No that was B8, from group 3 and he was the one that I said did very little. *Yet he was really enthusiastic to hear it, so that points to the fact that they did take it seriously and were pleased with what they did.* What I will do now is some further work with them. I will bring in the Larry Sitzky and play a couple of pieces using my honky tonk down the back!

**Group 5:** I think that group got the best result on tape and it would have been even better had they not giggled. This was the group down the front that were having so much trouble getting started. When I went and put the wind up them and said “I don't care you have got two minutes”, all of a sudden things happened. That group had two or three really strong leaders in it, and I did that as a bit of a risk actually. But I did it purposefully because I wanted to see if they would work together. One loud boy, obviously a leader, who you hear first on the tape, won't have been the ideas man. B18 is a leader and a very bright child. She and B20 (girl) baited each other a little bit and I really wanted to see how the two of them would go working together. B17 will have tried hard, got up and done the performance because she has to, she may have learnt a little smidgeon about life, but that will be about it. And B16 is in his own little world, but he is very enthusiastic and he is another one who if somebody gives him an idea he will take it and work with it. *As the teacher, you really had to work with them to get it going?* Yes, I had to give them a lot of ideas to get started. I found with that group I was giving them a lot of information and I was demonstrating things that we had discussed on Friday – which tells me how little they were listening on Friday. Secondly they hadn't read the instruction sheet very carefully. Certainly in a 50 minute class I would have taken 5 minutes to go through the instructions with them again, but I didn't here. But I had been down to their previous class to see that they did have them, and just check on their behaviour. *So you did go through the instructions in the previous class?* Just saying “you must include in your composition...., and it must be on manuscript”. That was the extent, I didn't give them any other direction. That was one of the reasons I didn't want to give them a copy of the music until today. I didn't want them to be looking at the music while they were listening to

it for that first introductory lesson. I wanted them to see the music afterwards. I did hold it up in class and said “would this scare you guys?” and they all went “oh my God”, and that was the opening of the lesson. *They reacted quite differently then in this lesson when they saw it.* Yes, they knew you were coming in and they were very excited about that. *They were very interested in the tape recorder.* Oh absolutely, very important stuff to them. If I was doing this sort of work with them permanently, I would make it into a unit of work and I would expect something fairly substantial at the end. You could do it this way to start with then you might overlay the groups. *Make it a complete piece?* Yes there are lots of different things that I can potentially see happening with it. I agree though it is a really good way to introducing some of these ideas. The kids picked up on glissandi really really quickly the other day, it was really good. They are still a bit miffed I think that music can be something other than instruments and can be only vocal. *That was foreign to them?* Yes, that's very foreign to kids, that music can be only vocal. *One of the boys asked me “what's vocal – is that music?” I said, yes singing is vocal.*

**1. *How did you feel the students reacted to the composition in small groups and performance?***

Really, really well. I am surprised how much some of them reacted really really well to it. A beautiful piece of work for some of the kids in the class who you know are too bright to be doing what you are doing. It gave them a chance to run with it. *Did it extend those kids?* Absolutely, because it allowed them to utilise skills they have known from traditional music notation, and I put that in inverted commas very loosely. To move from what they know in traditional notation to experiment with the traditional notation in a less traditional ways. Particularly for the high flying kids. One or two of these kids I felt were perhaps limited because they believe that all music should be traditionally notated. And that's their own belief system, and what they have been led to believe at home and things. But as an overall, really really good. I think some kids had no idea how to take it, but then they are the children I would expect have had less exposure to things outside the realms of normality. That they very much live in the square they live in.

**2. *Was this reaction different to regular music classes? Explain.***

No, they are a fairly excitable group, and they do do beautiful performance work (on drums, keyboard and guitar), and that's something we have worked on since day one this year. They are not really good still at getting up in little groups, as you can see. They tend to get the giggle factor happening a fair bit. I think some of them were very excited. More so than normal, partly because they knew you were coming in, and partly because it was something different. They hadn't done it before. Yet there were other kids who were just excited

because it was something different. There wasn't anyone who really turned their nose up at it. No, Friday I had a few more issues with that. I sat all the class clowns in the second row for this period. We had a few problems with them the other day, not wanting to accept that this was music. *How did you resolve that?* Really with a class discussion from some of the other kids, and we discussed that it was all voice and "isn't it amazing to be able to do all that with your voice". You don't need any other instruments, you don't need drums, you don't need keyboards, but wow, you are still making music. So we talked about it like that. *Got them to discuss it.*

**3. *Do you think the musical students were at an advantage/disadvantages during this lesson, or did all students work equally well?***

Given the kids, I think they worked equally well. But I think it did give an opportunity for some of the more apt students to take those semibreves and run with them and go "OO", we can make semibreves that go on forever and ever, and not be limited by that. The barline mentality.

**4. *Did you feel the students were self-conscious about using the voice only?***

Some of them, yes. Absolutely and I think in the first group, the kid not performing exemplified that. I think if they had done a bit more of it, they would be happier to get up and use it. And I think that is probably the telling factor. They were happy to get up and do it, because they are a bit of a show off group, so they love getting up, they love being the centre of attention. But I think the quality of their work would have been better if they had done things with just vocal before. Certainly if I did it again with them, the quality would improve because they would feel more comfortable just getting up. When you are doing a singing performance you are more exposed than any other instrument, because there is nothing between you and the audience. You don't have an instrument to hide behind. Even a microphone, you tend not to hide behind it, you tend to be holding it here (*slightly to the side*). So singers feel very exposed, more so than other musicians. I didn't discuss this with this group because I feel they don't have the preconceptions that older students have. They are still year 7. Let them be year 7s as long as they need to be them, without the preconceived ideas.

**5. *How well do you think Voiceworks stimulated the students' creative thinking?***

Really, really well. I think there are some of them who will never go and find that sort of music in their lives, in fact the majority. But I suspect there are one or two kids here, one who was away today. I'm really disappointed about that because of all the students in the class I think he would have got the most out of it. He is the sort of kid who will go home and discuss it with his parents and say to his parents "could we go to a concert like that?" *The girl (B3)*

*who stayed after class was interested in it too.* Yes and no. She want's to have a go at everything and doesn't seem to see anything right through. With her, next week it will be something different she wants to try. *Well she must have enjoyed it while she was here.* Certainly, and she has the type of parents that would take her to something like that to open her mind, whereas a lot of these kids will not be from families like that. In their families "rock 'n' roll" will be the only sort of music there is. We have heard of Country and Western. But we don't like it!! One or two of the other girls will have got a lot out of it, because it will have opened up their minds to the fact the there are more styles of music than one would actually know about. I say "I don't care how good you are on your instrument, I don't care whether you think you are a good musician or not. What will make you a good musician is accepting all sorts of people's music, and knowing there are appropriate times and places for absolutely every different style of music known to man. That is something I do with them at the start of year 8. Once I sat down and read about *Voiceworks*, I thought I might extend this a little bit (see question 7).

**6. *What do you feel are the positive and negative aspects of Voiceworks?***

I think my biggest problem is the time. I just think two 40 minute periods is too small a time frame to get through it all. *Yes, that's right, but when you take it on yourself...* Oh if I take it on myself, yes, totally different matter. The kids will get a lot out of it. I have done stuff with them like this before but not necessarily using stimulus. *Whereas this is more of a structure, using a composition by an Australian composer.* Yes that's right and there are so many ways that you can go from it, which I love, because I love giving the kids new things to work with.

**7. *Would you consider incorporating Voiceworks into your curriculum?***

Yes, absolutely, absolutely, probably as an introduction to Aboriginal music. *So it has been successful?* Yes I think so.

**8. *Did you think the lesson motivated students to learn any new artistic concepts such as the contemporary vocal techniques used by Leek?***

I think that's hard to say, I think for most of them it was an experimentation process. They became aware that you can experiment. *Although you did mention that they learned about glissandi.* Yes a few little things like that but certainly I don't know that they.....kids are funny, if you can really stimulate them they will go home and try anything. Anything and everything. Whereas these kids won't go home and try out different vocal techniques. The one who stayed at the end of the lesson, she might, but she is the kind of kid who would want to know how her voice works anyway. And a couple of the other kids who are interested in sound generally will go home and look. So I think some of them will have got more than

others out of it. It would have been interesting to have a kid in here who learned singing, to see whether they would then go home and work with it. I find that there is no point teaching our kids technical terms, they are not going to understand them. They don't want to work with them, so what is the point of me pushing it uphill and them giving it to me back uphill. And I am a realist like that. These are high school kids and most of them are not going to do music after half way through next year (*year 8*). I want them to go away appreciating music, enjoying listening to the music they like, with a few skills. Most importantly if they see a guitar or a keyboard I want them to be able to go and play it, and to have some success at playing it. The only reason we teach notation is because unfortunately to play those instruments, there has to be some notation. The CSF 95I says you must do some with them also.

**9. *Do you think students were motivated to learn any music fundamentals (such as rhythm, form, melody, harmony, dynamics, articulation), and skills (such as ensemble performance, improvisation, listening/appreciation)?***

I think some of them were motivated to learn music fundamentals. Group 1 very much were. The fact that they automatically went into a 2 part harmony, in fact it had been 3 parts, to do theirs. They had “boats, boats, boats”, and then glissandi “boats” over the top while the other girls were singing their little bit. I think that in many respects that group got the best result. *Any other groups that did that?* I think group 2 thought about line element. They had limited resources, being the smallest group. And because we had said they were supposed to have a conductor, did you notice only this group did? All groups had that instruction. Group 2 worked out that if one conducts then the other two can do this bit, and the conductor turns around to do his bit. So they thought about the limitations of their group as well as mixing with the musical elements. They thought about having high and low sounds. Their problem was in notation they had no idea, although they knew what they wanted to achieve. As soon as I said “is it the same note, or is it a low and high?”, they went “OK, got it” and went to work and wrote it. The glissandi in group 4 are really clear. She has written them exactly like I wrote them on the board the other day. So she had really taken that on board. The other thing they took on board was the fact that length of semibreves doesn't have to be 4 beats. It can just mean a long note. They used crotchets, semibreves, staccato and a range of things. They thought about dynamics. We did talk briefly about dynamics the other day. We talked about if you had a sign like this (*line up*) it could mean getting louder, or it could mean going up in pitch. They are the only group that actually notated dynamics in their written score. Other groups did in their performance. Group 5 stands out as having done that, because the word “sleep” got softer and softer.

*They all got something out of the ensemble performance and listening and appreciating each other? They really did listen to each performance.* They know that I won't let them not listen. I would make them get up and do it again next week if they are not listening. The biggest problem is they get so excited about their own performance they forget that there are 4 other groups to perform. *Being an audience is a skill.* Yes, and in the real world we don't tend to mix the two. If we are a performer we are a performer, and if we are an audience we are an audience. So in some respects what we are asking them to do is unrealistic. How do you hype yourself up for your own performance, to then be absolutely silent during everyone else's? Performing and taping the kids work one after the other almost discredits their performances – with no time in between. (*she insisted on applause after each one*). *Do you think the evaluation process is very important then?* Yes, absolutely, and I will do this next lesson.

**APPENDIX 3****Chronological list of choral works by Stephen Leek**

**Abbreviations:** *The Australian Voices (TAV), conducted by Graeme Morton; St Peter's Chorale (SPC), conducted by Graeme Morton; Australian National Choral Association (ANCA). Arrangements by Leek are not included in this list*

Choral Titles	Publication Details	Commission, dedication & recording details
<i>The Axeman</i> : four equal parts, unbroken voices, 1985		"to Judy Clingan"
<i>A Running Game</i> : Larry Sitsky and Stephen Leek, Children's voices, piano, percussion		
<i>Sometimes</i> : four songs for three or more part unbroken voices, 1987		
<i>Stars</i> : two part unbroken voices and piano, 1987		
<i>Travels</i> : two part unbroken voices and piano, 1987		
<i>Drought</i> : SSAA, flute and piano, 1988		Composed for "Cantique vocal ensemble during residency at St Peter's Lutheran College, Brisbane.
<i>The Old Lie</i> : SATB a cappella, 1988		Dedicated to St Peter's Madrigal Choir. Composed during residency.
<i>Once on a Mountain</i> : SATB, 1988, pub 2004	Stephen Leek Music	Dedicated to St Peter's Chorale. Composed during residency.
<i>Songs of the City</i> : young singers, piano, strings & percussion, 1988		
<i>Voiceworks</i> : education kit, a cappella voices, 1988		Composed during St Peter's residency.
<i>Wombat</i> : unison children's voices, flute, clarinet, cello & piano, 1988		
<i>Five Songs</i> : SSA a cappella, 1989		Composed during St. Peters' residency.
<i>Songs of Space, Sea and Sky</i> : SATB a cappella, 1989	Morton Music 1995	Composed during St. Peters' residency.
<i>That Place</i> : SATB a cappella, 1989	St Peters Press, Brisbane	Composed during St. Peters' residency.
<i>Breakers</i> : SATB a cappella choir, 1990	Morton Music 1990	Recorded by The SPC, conductor Graeme Morton, for <i>Our time and place</i> CD
<i>Christmas Day</i> : SATB a cappella choir	Morton Music	

<i>Currawongs</i> : SAB a cappella, c1990		
<i>Fireflies (from Voiceworks)</i> : SAB a cappella, c1990		
<i>The Last Journey</i> : SAB a cappella, 1990		
<i>Old Man's Song (from Voiceworks)</i> : SAB a cappella, c1990	Toowong, Qld	
<i>Psalm, in Memory of Kate</i> : SATB a cappella, c1990	Toowong, Qld	
<i>Telling Tails</i> : children's choir, 1990		
<i>Voyage</i> : four songs, SATB a cappella, 1990	Morton Music 1990	Performed by St Peter's Chorale, 1993 USA tour.
<i>Black Children</i> : flexible voicing for children, a cappella, c1991	Morton Music	
<i>Leave her, Johnny</i> : children's voices, flute, piano arr., c1991	Morton Music 1991	
<i>Songs of the Earth</i> : SA children's choir, SA youth choir, and string orchestra, 1991		Commissioned by the Sydney Children's Choir.
<i>Voices of a Land</i> : three Australian folk songs: <i>Cutty Sark</i> , <i>Midsummer noon</i> , <i>Drovers</i> : for unison young voices & piano or orchestra 1991; SAB choir & piano 1993; SATB choir, soloists & piano or orchestra, 1994	Morton Music	<i>Cutty Sark</i> commissioned by Sydney Children's Choir, 1991. Set completed for St Peter's Chorale, Japan tour, 1991.
<i>Wind Songs I-IV</i> : SSAA/SATB a cappella, 1991		
<i>A Gibber Plains Noel</i> : SA choir and piano, 1992	Stephen Leek Music, 1999	
<i>Birdsongs</i> : three Australian songs: <i>Wild Black Crows</i> , <i>Night Birds</i> , <i>The Seagull</i> : for unison young voices, piano, c1992; SATB a cappella c2000.	Morton Music 1992	
<i>Daintree</i> : SATB choir, 1992		Commissioned by Adelaide Chorus, G. Abbott (conductor).
<i>Into the Darkness</i> : choral suite: <i>Cicadas</i> , <i>Rookery</i> , <i>Night Singing</i> , <i>Night Fishing</i> , <i>Sleep</i> : for various SATB combinations & piano or small instrumental ensemble, 1992	Morton Music	Commissioned by Australian National Choral Assoc. for High School Choral Festival, Brisbane.
<i>Kumbargung</i> : treble voices a cappella, c1992	Morton Music	One of the easiest from Leek's <i>In construction</i> series
<i>Xerxes</i> : soloists, chorus, instrumental ensemble, 1992		
<i>Rock Carver</i> : SATB, 1993		Commissioned by Sydney Grammar, composer resid.

<i>Peace</i> : a Christmas song, SATB, SSAA a cappella; SA & piano, 1993	Stephen Leek Music 2000?	
<i>Sweet Silence</i> : SATB, a cappella, 1993	Stephen Leek Music 2000?	Commissioned by Sydney Grammar, while composer in residence. "For Helen Chant"
<i>Island Songs: Monkey and Turtle, Trade Winds, Morning Tide</i> : SA & piano; SATB a cappella, c1994.	Morton Music 1994	Three Torres Strait Island folk songs. "For my friends of the Hunter Singers. Recorded by TAV for <i>Great Southern Spirits</i> CD; and the Australian Boys Vocal Consort, conductor Noel Ancell, for <i>Sons of the South</i> CD
<i>Ngana</i> : SSAA; SATB a cappella, 1994	Morton Music	
<i>Riawanna Circles</i> : a cappella children's choir, c1994	Morton Music	
<i>Rookery</i> : unison choir & piano, 1994	Stephen Leek Music 2000?	
<i>Seasong</i> : SSAA, claves, 1994		
<i>Tabulam=My home</i> : SATB a cappella, 1994	Morton Music	
<i>Great Southern Spirits</i> : Wirinji, Mulga, Kondalilla, Uluru: <i>SATB choir, c1995</i>	Morton Music	Recorded by TAV for <i>Great Southern Spirits</i> CD, and <i>Uluru</i> for ANCA's <i>Australia sings a new song</i> CD
<i>Ancient Cries: Rainbird</i> (SA), <i>Myoon Myoon</i> (SA), <i>Goolay-yali</i> (SSAA): three songs for treble voices & piano, 1996	Morton Music	Commissioned by Peter Casey, conductor of The National Boys Choir of Australia, during residency in 1995.
<i>An Australian Christmas Day</i> : five songs including arr., 1996		
<i>Black swan song</i> : unison treble voices & piano, 1996	Stephen Leek Music	
<i>Birdsville Track</i> : unison treble voices & piano 1996	Stephen Leek Music	
<i>Clancy</i> : unison treble voices & piano, 1996	Stephen Leek Music	
<i>Clancy, Blue and Snow</i> : two part treble voices & piano, 1996	Stephen Leek Music	
<i>Dreams of the Never Never</i> : unison treble voices & piano, 1996	Stephen Leek Music	
<i>It's Raining</i> : unison treble voices & piano, 1996	Stephen Leek Music	
<i>Songs of Passage</i> : <i>Ngana, Ngayulyul, Coraparena, Ceduna, Tabulam</i> : SATB a cappella, 1996	Morton Music	Commissioned by Graeme Morton, Recorded by TAV for <i>The Listening Land</i> CD

<i>Which Way?</i> : unison treble voices & piano, 1996	Stephen Leek Music, 2000	
<i>Red Earth</i> : SATB a cappella, 1997	Stephen Leek Music	
<i>Tunggare Two</i> : from Man to tree: SATB a cappella, 1997	Stephen Leek Music, 2000?	Recorded by Aust. Boys Choir vocal consort, conducted by Noel Ancell, on <i>Songs of the South</i> CD
<i>Bowerbird</i> : SSAA a cappella, 1998	Stephen Leek Music, 2000	Text by Anne Williams.
<i>Christmas joy</i> : SATB a cappella, 1998	Stephen Leek Music	
<i>Kungala : a place to shout and sing</i> : SSAA choir, 1998; SATB a cappella 2000	Stephen Leek Music	
<i>The Voices of Gondwana</i> : SSAA a cappella, 1998	Stephen Leek Music	Text by Anne Williams
<i>Cormorant</i> : SA treble voices & piano, 1999	Stephen Leek Music	Text by Anne Williams
<i>Eagle</i> : unison treble voices & piano, 1999	Stephen Leek Music	Text by Anne Williams
<i>High places</i> : SATB chorale, 1999	Stephen Leek Music	Text by Dorothea Mackellar
<i>Our New Dream Time</i> : SSAA children's choir, piano & clap. sts. 1999	Stephen Leek Music	
<i>Verticle* Blue</i> : SATB a cappella, SATB & orchestra, 1999	Stephen Leek Music	
<i>Bell-birds</i> : SA & piano, 2000	Stephen Leek Music	
<i>Birdsongs</i> : SATB & piano, 2000		Commissioned by the Monash University Choral Society
<i>Boogoodoogada</i> : SSAA a cappella, 2000	Stephen Leek Music	Text by Anne Williams
<i>Canberra anthem</i> : SSAA choir & piano, 2000	Stephen Leek Music	Text by Anne Williams
<i>Dreamtime land</i> : SSAA choir & piano, 2000	Stephen Leek Music	Commissioned by the Leeds School, UK
<i>Glasshouses</i> : Shrouds, Coonawrin, Beerburum: SATB choir & orchestra, 2000	Stephen Leek Music	Commissioned by The Hunter Singers and Newcastle conservatorium
<i>Harvest moon</i> : 3 part treble a cappella, 2000	Stephen Leek Music	
<i>Lake Burley Griffin</i> : SSAA choir & piano, 2000	Stephen Leek Music	Text by Anne Williams
<i>From the Mountains to the Sea</i> : Bundageree, <i>Timber, Forest, Gold, Our Town, Finale Mountains</i> : SATB choir, children's SA chorus & piano or orchestra, 2000	Stephen Leek Music	Text by Anne Williams. Commissioned by Coffs Harbour regional conservatorium
<i>One land</i> : SSAA, speakers, piano &	Stephen Leek	Text by Anne Williams &

harmonica, 2000	Music	the Australian Citizen Pledge. Commissioned by the Dandenong Music Council
<b><i>One United Land</i></b> : SSAA choir & piano, 2000	Stephen Leek Music	Text by Anne Williams
<b><i>Spring</i></b> : SATB a cappella, 2000	Stephen Leek Music	Text by Dorothea Mackeller
<b><i>Star Tribes</i></b> : SSAA, Strg orch & piano, 2000	Stephen Leek Music	
<b><i>Symbols of Our Nation</i></b> : SSAA choir & piano, 2000	Stephen Leek Music	Text by Anne Williams
<b><i>Treeless Plain</i></b> : SSAA choir & piano, 2000	Stephen Leek Music	Text by Anne Williams
<b><i>Where to build a city?</i></b> : SA children's choir & piano, 2000	Stephen Leek Music	Text by Anne Williams
<b><i>A New Gondwana</i></b> : SSAA a cappella; SSAA choir & orchestra, 2001?	Stephen Leek Music	Text by Anne Williams An extended version of <i>Voices of Gondwana</i> written for Aust. National Centenary of Federation
<b><i>Winter Journey: Anglesea : sea cliffs</i></b> : unison treble choir & piano, <i>Point Lonsdale : the rip</i> : SSAA & piano, <i>Barwon Heads: rock pools</i> : SA & piano, <i>Buckley's chance</i> : SA & piano, <i>Split Point : lighthouse</i> : SA & piano, <i>Queenscliff : ferry from Sorrento</i> : SA & piano, 2002	Stephen Leek Music	Words by Eltham East PS choir
<b><i>Sing Together</i></b> : a celebration song, SAB/SATB choir, 2002	Stephen Leek Music	
<b><i>Bendigo Ballads</i></b> : <i>Bendigo Days, Chinese Pavilions, Victoria Hill, Autumn</i> : SSA & piano, pub 2004	Stephen Leek Music	
<b><i>Bellbird</i></b> : SSAA a cappella, pub 2004	Stephen Leek Music	
<b><i>Beyond the Black Stump</i></b> : treble voices & piano, pub 2004	Stephen Leek Music	
<b><i>Black Swan (The)</i></b> : SATB a cappella, pub 2004	Stephen Leek Music	
<b><i>A Brisbane Christmas</i></b> : SA & piano, pub 2004	Stephen Leek Music	
<b><i>Brush Away</i></b> : SA & piano, pub 2004	Stephen Leek Music	
<b><i>Canberra (set)</i></b> : pub 2004	Stephen Leek Music	Commissioned by the Woden Valley Youth Choir
<b><i>Anthem 1: Ancient people, Where?, Treeless Plain, Lake, One Land – Many Nations</i></b> : SSAA & piano, pub 2004	Stephen Leek Music	
<b><i>Anthem 11</i></b> : SSAA & piano, pub 2004	Stephen Leek Music	

<i>Canecutters</i> : SSAA & bamboo pipes, pub 2004	Stephen Leek Music	
<i>Canecutters Lament</i> : any voicing, pub 2004	Stephen Leek Music	
<i>Cat</i> : 3 spoken voices, pub 2004	Stephen Leek Music	
<i>Cathedrals</i> : SATB & orchestra, pub 2004	Stephen Leek Music	
<i>Christmas Cootamundra</i> : SSAA & piano, pub 2004	Stephen Leek Music	
<i>Christmas Joy</i> : SATB a cappella, pub 2004	Stephen Leek Music	
<i>Currawong Dreaming</i> : SSAA a cappella, pub 2004	Stephen Leek Music	
<i>Devil Himself (The)</i> : treble voices, piano & small orchestra, pub 2004	Stephen Leek Music	
<i>Dream Elegant</i> : SSAA a cappella, pub 2004	Stephen Leek Music	
<i>Dreams of Never Never</i> : treble voices & piano, pub 2004	Stephen Leek Music	
<i>Dreamtime Land</i> : SSAA & piano, pub 2004	Stephen Leek Music	
<i>Endurance</i> : SSAA, piano & percussion, pub 2004	Stephen Leek Music	
<i>Evening Song</i> : SA & piano, pub 2004	Stephen Leek Music	
<i>Eurunderee Creek</i> : TTBB a cappella, pub 2004	Stephen Leek Music	
<i>Fishermans Evening Song</i> : SSA a cappella, pub 2004	Stephen Leek Music	
<i>Flowers in Winter (set)</i> : <i>Violet, Orchid, Daffodil</i> : SA & piano, pub 2004	Stephen Leek Music	
<i>Gabagong</i> : any voices, pub 2004	Stephen Leek Music	
<i>Hey Rain</i> : SATB a cappella, pub 2004	Stephen Leek Music	
<i>Into the Darkness</i> : SATB, piano & small ensemble, pub 2004	Stephen Leek Music	
<i>Island Home</i> : SATB a cappella, pub 2004	Stephen Leek Music	
<i>Kooraegulla</i> : SATB a cappella, pub 2004	Stephen Leek Music	
<i>Kiitekudasii</i> : SAB a cappella, pub 2004	Stephen Leek Music	
<i>Kore!</i> : SATB a cappella, pub 2004	Stephen Leek Music	
<i>Look, There are Dark Hands (from Once on a Mountain)</i> : SATB a cappella, pub 2004	Stephen Leek Music	
<i>Muttaburra</i> : <i>Muttaburra, Memorial Hall</i> : SATB & TTBB, Prehistoric	Stephen Leek Music	

<i>Rustler</i> : SATB a cappella, pub 2004		
<i>Old Mans Song</i> : SAB a cappella, pub 2004	Stephen Leek Music	
<i>Picture</i> : any voices, pub 2004	Stephen Leek Music	Workshop piece
<i>Sea Shapes</i> : any voices, pub 2004	Stephen Leek Music	
<i>South Australia</i> : SATB a cappella, pub 2004	Stephen Leek Music	
<i>Southern Garden</i> : SATB a cappella, pub 2004	Stephen Leek Music	
<i>Until I Saw</i> : SSAA/SATB a cappella, pub 2004	Stephen Leek Music	Recorded by TAV on <i>Great Southern Spirits</i> CD
<i>Visions of Perfection</i> : SATB, small ens/dancers, pub 2004	Stephen Leek Music	
<i>Waltzing Matilda</i> : SA & piano, SATB a cappella, pub 2004	Stephen Leek Music	
<i>A Young Man Dreams</i> : TTBB, pub 2004	Stephen Leek Music	

**APPENDIX 4****Ethics Approval for the Human Research Ethics Committee and**  
**The Department of Education and Training,**  
**Letters to the Participants and Consent forms**

**SOS 002154**

28 June 2002

Ms Annette Stephens  
17 Cloyne Street  
HIGHETT 3190

Dear Ms Stephens

Thank you for your application of 6 May 2002 in which you request permission to conduct a research study in government schools titled: *Education for an Australian Choral Tradition: Evaluation of the Philosophies of Stephen Leek.*

I am pleased to advise that on the basis of the information you have provided your research proposal is approved in principle subject to the conditions detailed below.

1. Should your institution's ethics committee require changes or you decide to make changes, these changes must be submitted to the Department of Education, Employment and Training for its consideration before you proceed.
2. You obtain approval for the research to be conducted in each school directly from the principal. Details of your research, copies of this letter of approval and the letter of approval from the relevant ethics committee are to be provided to the principal. The final decision as to whether or not your research can proceed in a school rests with the principal.

3. No student is to participate in this research study unless they are willing to do so and parental permission is received. Sufficient information must be provided to enable parents to make an informed decision and their consent must be obtained in writing.
4. As a matter of courtesy, you should advise the relevant Regional Director of the schools you intend to approach. An outline of your research and a copy of this letter should be provided to the Regional Director.
5. Any extensions or variations to the research proposal, additional research involving use of the data collected, or publication of the data beyond that normally associated with academic studies will require a further research approval submission.
6. At the conclusion of your study, a copy or summary of the research findings should be forwarded to me at the above address.

I wish you well with your research study. Should you have further enquiries on this matter, please contact Louise Dressing, Senior Policy Officer, School and Community Development Division, on 9637 2349.

Yours sincerely



**Norm Dean**  
Manager  
School Community Links & Networks

encl.



**Department of  
Education, Employment and Training**

**SOUTHERN METROPOLITAN REGION**

Ref: SMR 004468

VACC Building, Level 1,  
33 Princes Highway,  
Dandenong, Victoria. 3175  
P.O. Box 5, Dandenong. 3175

Telephone: (03) 9794 3555  
Facsimile: (03) 9794 3500

Ms A Stephens  
17 Cloyne Street  
HIGHETT VIC 3190

August 5, 2002

Dear Ms Stephens

Thank you for your letter, received on 2 August 2002, outlining the research titled *Education for an Australian Choral Tradition: Evaluation of the Philosophies of Stephen Leek* you propose to undertake in Secondary College and Secondary College within the Southern Metropolitan Region.

Approval for your research has been granted through the School Community Links and Networks section as is required. I draw your attention to the conditions outlined in this approval.

I wish you well with your study.

Yours sincerely

*Jan Lake*  
JAN LAKE  
REGIONAL DIRECTOR  
SOUTHERN METROPOLITAN REGION



## AUSTRALIAN CATHOLIC UNIVERSITY

### INFORMATION LETTER TO PARTICIPANTS

**TITLE OF PROJECT:** EDUCATION FOR AN AUSTRALIAN CHORAL TRADITION:  
EVALUATING THE PHILOSOPHIES OF STEPHEN LEEK

**NAME OF SUPERVISOR:** PATRICIA SHAW

**NAME OF STUDENT RESEARCHER :** ANNETTE STEPHENS

**NAME OF PROGRAMME IN WHICH ENROLLED:** MASTER OF MUSIC

The purpose of this study is to evaluate the educational value of Stephen Leek's *Voiceworks* in fostering an Australian choral tradition. Success of *Voiceworks* will be measured by investigating the students' response to a sample section of the work, and studying degrees of acceptance, interest, and desire to perform the contemporary vocal techniques introduced. The responses of one coeducational Year 7 music class, at two different schools, will be surveyed for the purposes of this study. Each class will be taught an identical lesson from *Voiceworks* by their class music teacher, which will include listening and questioning, experimentation, discovery, structuring and formulating musical ideas, rehearsal, performance and discussion. The lessons will be audio taped by the researcher.

The possible risks, inconvenience and/or discomforts to the participant are only those which may be experienced by a student in any regular music class. The methods used for this survey are unobtrusive and require no input to the lesson from the researcher, who will merely observe, take notes and audio tape the whole lesson. The teacher will be asked questions before the class relating to their qualifications, teaching experience, professional development, and their first impressions of *Voiceworks*. Following the class, the teacher will be asked their opinions on the success of *Voiceworks*. These questions will be in written form and the researcher will discuss responses with the teacher.

The demands made on participants will also be those experienced in regular music classes. The time required will be one lesson for each Year 7 class. The teacher will be required to familiarise themselves with the proposed lesson plan, and handout and collect relevant consent forms from the students prior to the lesson.

Potential benefits of the research to the participants will include exposure to Stephen Leeks' contemporary vocal music, and the acquisition of musical skills and enjoyment that comes with performance, listening and evaluating, and creative composition. Knowledge, understanding and appreciation of Leek's *Voiceworks*, and the role of creative vocal music making in the secondary school curriculum will be of value to society in general.

Participants are advised that they are free to refuse consent to the survey altogether without having to justify that decision, or to withdraw consent and discontinue participation in the study at any time prior to the day of the case study without giving a reason. Any withdrawal from the research will not prejudice the participant's future care or academic progress.

Confidentiality will be ensured during the conduct of the research and in any report or publication arising from it. There are no limits to confidentiality in this particular project. Any questions regarding this project should be directed to the Supervisor and the Student Researcher.

Patricia Shaw (Supervisor),  
Annette Stephens (Student Researcher)  
on telephone number 9953 3211  
in the School of Arts and Sciences  
Australian Catholic University,  
Locked Bag 4115,  
Fitzroy Business Centre,  
FITZROY 3065

At the completion of the study, the researcher will provide appropriate feedback to the participants on the results of the project.

The participants are also advised that this study has been approved by the Human Research Ethics Committee at the Australian Catholic University.

In the event that you have any complaint or concern about the way you have been treated during the study, or if you have any query that the Supervisor and Student Researcher have not been able to satisfy, you may write to the Chair of the Human

Research Ethics Committee care of the Research Services Unit.

Chair, HREC  
C/o Research Services  
Australian Catholic University  
Locked Bag 4115  
FITZROY VIC 3065  
Tel: 03 9953 3157  
Fax: 03 9953 3315

Any complaint or concern will be treated in confidence and fully investigated. The participants will be informed of the outcome.

If you agree to participate in this project, you should sign both copies of the Consent Form, retain one copy for your records and return the other copy to the Investigator or Student Researcher.

Yours sincerely,

SIGNATURE OF SUPERVISOR.....

SIGNATURE OF STUDENT RESEARCHER.....



**AUSTRALIAN CATHOLIC UNIVERSITY**  
**INFORMATION LETTER TO TEACHERS**

**TITLE OF PROJECT:** EDUCATION FOR AN AUSTRALIAN CHORAL TRADITION:  
 EVALUATING THE PHILOSOPHIES OF STEPHEN LEEK

**NAME OF SUPERVISOR:** PATRICIA SHAW

**NAME OF STUDENT RESEARCHER :** ANNETTE STEPHENS

**NAME OF PROGRAMME IN WHICH ENROLLED:** MASTER OF MUSIC

The purpose of this study is to evaluate the educational value of Stephen Leek's *Voiceworks* in fostering an Australian choral tradition. Success of *Voiceworks* will be measured by investigating the students' response to a sample section of the work, and studying degrees of acceptance, interest, and desire to perform the contemporary vocal techniques introduced. The responses of one coeducational Year 7 music class, at two different schools, will be surveyed for the purposes of this study. Each class will be taught an identical lesson from *Voiceworks* by their class music teacher, which will include listening and questioning, experimentation, discovery, structuring and formulating musical ideas, rehearsal, performance and discussion. The lessons will be audio taped by the researcher.

The possible risks, inconvenience and/or discomforts to the participant are only those which may be experienced by a student in any regular music class. The methods used for this survey are unobtrusive and require no input to the lesson from the researcher, who will merely observe, take notes and audio-tape the whole lesson. The teacher will be asked questions before the class relating to their qualifications, teaching experience, professional development, and their first impressions of *Voiceworks*. Following the class, the teacher will pass on his/her observations about the class to the researcher, and the teacher will be asked their opinions on the success of *Voiceworks*. The researcher will discuss all these responses with the teacher in a taped interview.

The demands made on participants will also be those experienced in regular music classes.

The unusual demand on students will be the survey asking them about their musical background, and musical taste. The time required will be one fifty-minute lesson for each Year 7 class. The teacher will be required to be familiar with the proposed lesson plan, and hand out and collect relevant consent forms from the students prior to the lesson.

Potential benefits of the research to the participants will include exposure to Stephen Leeks' contemporary vocal music, and the acquisition of musical skills and enjoyment that comes with performance, listening and evaluating, and creative composition. Knowledge, understanding and appreciation of Leek's *Voiceworks*, and the role of creative vocal music making in the secondary school curriculum will be of value to society in general.

Participants are advised that they are free to refuse consent to the survey altogether without having to justify that decision, or to withdraw consent and discontinue participation in the study at any time prior to the day of the case study without giving a reason. Any withdrawal from the research will not prejudice the participant's future care or academic progress.

Confidentiality will be ensured during the conduct of the research and in any report or publication arising from it. There are no limits to confidentiality in this particular project. Any questions regarding this project should be directed to the Supervisor and the Student Researcher.

Patricia Shaw (Supervisor),  
Annette Stephens (Student Researcher)  
on telephone number 9953 3211  
in the School of Arts and Sciences  
Australian Catholic University,  
Locked Bag 4115,  
Fitzroy Business Centre,  
FITZROY 3065

At the completion of the study, the researcher will provide appropriate feedback to the participants on the results of the project. The participants are also advised that this study has been approved by the Australian Catholic University Human Research Ethics Committee.

In the event that you have any complaint or concern about the way you have been treated during the study, or if you have any query that the Supervisor and Student Researcher have not been able to satisfy, you may write to the Chair of the Human

Research Ethics Committee care of the Research Services Unit.

Chair, HREC  
C/o Research Services  
Australian Catholic University  
Locked Bag 4115  
FITZROY VIC 3065  
Tel: 03 9953 3157  
Fax: 03 9953 3315

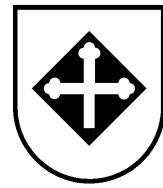
Any complaint or concern will be treated in confidence and fully investigated. The participants will be informed of the outcome.

If you agree to participate in this project, you should sign both copies of the Consent Form, retain one copy for your records and return the other copy to the Investigator or Student Researcher.

Yours sincerely,

SIGNATURE OF SUPERVISOR.....

SIGNATURE OF STUDENT RESEARCHER.....



**AUSTRALIAN CATHOLIC UNIVERSITY**

**TEACHER CONSENT FORM**

**TITLE OF PROJECT:** EDUCATION FOR AN AUSTRALIAN CHORAL TRADITION:  
EVALUATING THE PHILOSOPHIES OF STEPHEN LEEK

**NAME OF STAFF SUPERVISOR:** PATRICIA SHAW

**NAME OF STUDENT RESEARCHER:** ANNETTE STEPHENS

I ..... (*the participant*) have read (*or, where appropriate*, have had read to me) and understood the information provided in the Letter to Teachers. Any questions I have asked have been answered to my satisfaction. I agree to participate in this activity, realising that I can withdraw at any time prior to the day of the case study. I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify me in any way.

**NAME OF  
PARTICIPANT**.....  
(block letters)

**SIGNATURE**.....**DATE**.....

**SIGNATURE OF  
SUPERVISOR**.....**DATE**.....

**SIGNATURE OF  
STUDENT RESEARCHER**.....**DATE**.....



**AUSTRALIAN CATHOLIC UNIVERSITY**

**PARENT/GUARDIAN CONSENT FORM**

**TITLE OF PROJECT:** EDUCATION FOR AN AUSTRALIAN CHORAL TRADITION:  
EVALUATING THE PHILOSOPHIES OF STEPHEN LEEK

**NAME OF STAFF SUPERVISOR:** PATRICIA SHAW

**NAME OF STUDENT RESEARCHER:** ANNETTE STEPHENS

I ..... (*the parent/guardian*) have read (*or, where appropriate,* have had read to me) and understood the information provided in the Letter to the Participants. Any questions I have asked have been answered to my satisfaction. I agree that my child, nominated below, may participate in this activity, realising that I can withdraw my consent at any time prior to the day of the case study. I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify my child in any way.

**NAME OF PARENT/GUARDIAN**.....  
(block letters)

**SIGNATURE**.....**DATE**.....

**NAME OF CHILD**.....  
(block letters)

**SIGNATURE OF  
SUPERVISOR**.....**DATE**.....

**SIGNATURE OF  
STUDENT RESEARCHER**.....**DATE**.....

**AUSTRALIAN CATHOLIC UNIVERSITY****ASSENT OF PARTICIPANTS AGED UNDER 18 YEARS**

I ..... (*the participant aged under 18 years*) understand what this research project is designed to explore. What I will be asked to do has been explained to me. I agree to take part in the project, realising that I can withdraw at any time prior to the day of the case study without having to give a reason for my decision.

**NAME OF PARTICIPANT AGED UNDER 18:** .....  
(block letters)

**SIGNATURE**..... **DATE**.....

**SIGNATURE OF  
SUPERVISOR**..... **DATE**.....

**SIGNATURE OF  
STUDENT RESEARCHER**..... **DATE**.....



**AUSTRALIAN CATHOLIC UNIVERSITY**

**INFORMATION LETTER TO THE PRINCIPAL**

**TITLE OF PROJECT:** EDUCATION FOR AN AUSTRALIAN CHORAL TRADITION:  
EVALUATING THE PHILOSOPHIES OF STEPHEN LEEK

**NAME OF SUPERVISOR:** PATRICIA SHAW

**NAME OF STUDENT RESEARCHER :** ANNETTE STEPHENS

**NAME OF PROGRAMME IN WHICH ENROLLED:** MASTER OF MUSIC

The purpose of this study is to evaluate the educational value of Stephen Leek's *Voiceworks* in fostering an Australian choral tradition. Success of *Voiceworks* will be measured by investigating the students' response to a sample section of the work, and studying degrees of acceptance, interest, and desire to perform the contemporary vocal techniques introduced. The responses of one coeducational Year 7 music class, at two different schools, will be surveyed for the purposes of this study. Each class will be taught an identical lesson from *Voiceworks* by their class music teacher, which will include listening and questioning, experimentation, discovery, structuring and formulating musical ideas, rehearsal, performance and discussion. The lessons will be audio taped by the researcher.

The possible risks, inconvenience and/or discomforts to the participant are those which may be experienced by a student in any regular music class. The only unusual demand on students will be the survey, which asks them about their musical background and musical taste. The methods used for this survey are unobtrusive and require no input to the lesson from the researcher, who will merely observe, take notes and audio tape the whole lesson. The teacher will be asked questions before the class relating to their qualifications, teaching experience, professional development, and their first impressions of *Voiceworks*. Following the class, the teacher will be asked their opinions on the success of *Voiceworks*. These questions will be in written form and the researcher will discuss responses with the teacher.

The demands made on participants will also be those experienced in regular music classes. The time required will be one lesson for each Year 7 class. The teacher will be required to familiarise themselves with the proposed lesson plan, and handout and collect relevant consent forms from the students prior to the lesson.

Potential benefits of the research to the participants will include exposure to Stephen Leeks' contemporary vocal music, and the acquisition of musical skills and enjoyment that comes with performance, listening and evaluating, and creative composition. Knowledge, understanding and appreciation of Leek's *Voiceworks*, and the role of creative vocal music making in the secondary school curriculum will be of value to society in general.

Participants are advised that they are free to refuse consent to the survey altogether without having to justify that decision, or to withdraw consent and discontinue participation in the study at any time prior to the day of the case study without giving a reason. Any withdrawal from the research will not prejudice the participant's future care or academic progress.

Confidentiality will be ensured during the conduct of the research and in any report or publication arising from it. There are no limits to confidentiality in this particular project.

Any questions regarding this project should be directed to the Supervisor and the Student Researcher.

Patricia Shaw (Supervisor),  
Annette Stephens (Student Researcher),  
on telephone number 9953 3211  
in the School of Arts and Sciences  
Australian Catholic University,  
Locked Bag 4115,  
Fitzroy Business Centre,  
FITZROY 3065

At the completion of the study, the researcher will provide appropriate feedback to the participants on the results of the project.

The participants are also advised that this study has been approved by the Human Research Ethics Committee at the Australian Catholic University.

In the event that participants have any complaint or concern about the way they have

been treated during the study, or if there is any query that the Supervisor and Student Researcher have not been able to satisfy, they may write to the Chair of the Human Research Ethics Committee care of the Research Services Unit.

Chair, HREC  
C/o Research Services  
Australian Catholic University  
Locked Bag 4115  
FITZROY VIC 3065  
Tel: 03 9953 3157  
Fax: 03 9953 3315

Yours sincerely,

SIGNATURE OF SUPERVISOR.....

SIGNATURE OF STUDENT RESEARCHER.....

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