CHILDREN AND CHOICE:

Expanding music repertoire choices through consultation and participation beyond the school gates.

Susan West, Australian National University

susan.west@anu.edu.au

Abstract:

This paper reports on the research of the Music Education Program at Australian National University School of Music, an program exploring new approaches to music in education for all ages, and therefore relates to the conference theme 'The Cutting Edge'. The program has developed a different model for music education based on participatory music making in the community. A central part of the Music Education Program model is the consulting with students of all ages about repertoire choices. Criteria for selection in this model include the ages and preferences of the target community groups with which children engage in participatory music making; the mass 'singability' of the numbers; and the likes and dislikes of the students individually and en masse. Students from Kindergarten to Year 10 are helping to build repertoire for different age levels to form the core of a system-wide set of popular music that is teachable by classroom teachers. At the same time, the consultation process is revealing patterns in student choices and ways in which students, in particular adolescents, can engage with a wider range of popular vocal music, from the 1900s to today's hits, regardless of peer pressures and current musical trends.

1. The Music Education Program

The Music Education Program (Music Education Program) at the Australian National University has developed a new approach to music making focusing on the social benefits of shared musical engagement. The social, altruistic intent of the music making is based on aspects of the work of Dr. John Diamond (West, 2007) from outside the field of music education. Teachers and other adults are trained in the approach, which involves learning to make music in order to encourage music making in others. The basic philosophical position, or 'outreach principle' of the program is summarized as follows: I make music in order to encourage music making in others for the mutual benefit of all.

The aim of the music making is directed, in the first instance, outwards from the individual towards others. In so doing, the focus is not on *how* individuals sing but *why* they sing: the emphasis is on the intent behind the singing, rather than on improving or judging the singing itself. Such a position is advantageous in particular for those who lack confidence in their musical identity and who therefore avoid music making with others. Lack of confidence and, indeed, decreasing confidence with training, are problems that beset classroom teachers, leading to lack of engagement or stressed engagement by teachers (Gifford, 1993; Richards, 1999).

The Music Education Program outreach principle can apply in the classroom situation, from teacher to child and from child to teacher but it can also apply beyond the school gate in the community at large, especially with senior citizens and the disabled. The shared singing does not look like or function like the typical 'sing-a-long' that occurs in retirement or care facilities; neither does it look like a traditional concert situation. Each visitor engages with residents and seniors in a close and personal way, both physically and emotionally, and encourages others to do the same. The music acts as a 'bridge' between participants, utilizing song material that the visited group will know, each song repeated several times in order to prompt memory and encourage participation. Everyone becomes both a participant and a facilitator encouraging the participation of others.

While particularly successful with adults and teachers who have become disengaged from musical participation, the Program provides a different dimension in music making for the musically trained as well. At the same time, placing participation, engagement, and emotional support before skill development or exhibition, as in the more traditional music paradigm, can be a challenge for those who have spent many years perfecting their musical skills. The Music Education Program outreach principle is extremely simple to state but not necessarily easy to apply without training of a different sort to that normally engaged in within 'traditional' music education. However a lack of focus on skill development does not imply that skill development is eschewed, and often the musically trained find that the Program enhances their ability to pass on the very skills they have spent years acquiring.

The Music Education Program has been funded for over twenty years by the local Australian Capital Territory Government through the Australian National University School of Music. While the Program now extends beyond the school system, its principal brief is to provide practical support for teachers in the system in order to encourage, expand and improve music education in schools. Through teacher training and support in over 35 schools in the Australian Capital Territory, the Program functions as a real-world laboratory, exploring and developing the parameters of its outreach philosophy. Data collection is longitudinal and on-going and fed directly back to teachers in the system. As such, the Program fits the model of action research outlined by Elliot (1991:69):

> Action-research might be defined as *'the study of a social situation with a view to improving the quality of action within it.'* It aims to feed practical judgement in concrete situations, and the validity of the 'theories' or hypotheses it generates depends not so much on 'scientific' tests of truth, as on their usefulness in helping people to act more intelligently and skillfully. In action-research 'theories' are not validated independently and then applied to practice. They are validated through practice.

2. The role of repertoire choice in the Music Education Program

An important feature of the Program is its focus on choice, since the outreach principle is predicated on the idea that mutual, social engagement cannot function in an environment of enforced

participation. Repertoire is one area where student choice is exercised and students over the last ten years have been instrumental in helping to develop a set of 'standard repertoire' that is offered to teachers training in the Program who, in turn, offer it to students. The standard repertoire is not compulsory but acts as a guide for teachers and students. Three principles are used in the selection of material in the program: songs that are likely to be known by the target audience; songs that are 'singable' *en masse;* and the opinions of the singers who are taking the songs to the community.

Target audiences can be anyone from birth to 100 years but often the focus is on those elderly who are in care and are therefore seen as in particular need of the life enhancement potential that underlies the Music Education Program outreach principle. The range of material, therefore, includes songs from the early half of the twentieth century, the so-called Tin Pan Alley Era. Songs from this period, before the advent of mass recordings as the principle means of commercial distribution of music, were designed to be sung at home by 'everyman' and woman, rather than by individual recording artists. This repertoire often has the features identified in the Program under the general heading of 'singability.' They are easily learned by amateurs and professional alike; they can be sung equally successfully by individuals, small groups or very large groups without loss of their essential qualities; they are not identified with one singer or one particular style of singing, allowing for the development of individual musical identity in the singers; and they have enough of the style of modern popular music to make them acceptable to students of a variety of ages. Indeed, in some cases the songs are 'recycled' in modern film, and even advertisements, so that students hear them as present-day popular songs, rather than 'old.' Songs from the latter part of the twentieth century are also included, particularly, but not only if, they can be sung by groups.

The idea of allowing children to exercise choice in their music making, including selecting the songs they want to sing, cannot be said to be enshrined in most approaches to music education (West, 2007), or, perhaps, in education in general. The researcher, Jean Rudduck (2002), is one writer who champions the rights of students to direct their own education, whatever the content. She claims that

the visions of anarchy that might often concern teachers and adults are not borne out by experience. Certainly, this view holds good in the application of the Music Education Program. Various writers in the last 30 years have suggested the music education has outdated principles (Covell, 1977; Ross, 1995 and1998) and, at the same time, that pandering to the informal, extra-curricular musical likes of students can be regarded as intrusive by the students (Covell, 1977). The choice model adopted by the Music Education Program represents a way of avoiding both these pitfalls while giving a sense of agency and ownership to the students.

2.1 Collecting data on song preferences

There are three general ways in students are consulted on song preferences. First, students are regularly surveyed for their opinions; second, class discussions are held that canvass opinions publicly; and, third, teachers practice an 'open-door' policy that demonstrates responsiveness to student opinions, voiced publicly or privately, on choices. There are also a range of informal ways in which opinions are collected.

2.1.1   Student surveys

Students are surveyed in age-appropriate ways that give them the opportunity to voice individual opinions privately for group discussion. At the junior level this may include such activities as drawing a picture of a favourite song, writing the names of three favourite songs, or picking the most-liked songs from a complete list. Teachers may also, for example, generate lists of known songs suggested by the students, from which favourites are chosen. Students may also be asked to list or name the songs they least like. In older grades students may be asked to rate full or partial song lists, such lists being quite extensive in upper grades.

New songs may also be chosen through survey techniques. A selection of songs is introduced, either through listening to the teacher or a recording or both, or students may be briefly introduced to the

song through singing it. They are then asked to rank the songs or simply indicate whether or not they would be willing to sing it by a simple 'Y' (yes) or 'N' (no) response on the form.

Appendix 1 shows a two-page survey for a self-selected choral group called 'Voices' at one participating primary school. This group engaged in outreach activities at community venues and also gave 'outreach' performances. Sheet 1 shows repertoire that was known by most but not all group members. Students were asked to indicate whether they knew the song and, if so, to give a number to indicate preference. Sheet 2 includes a list of suggested songs that were thought to be unknown by most of the group. In this case, songs were played and sung for the group and students were asked to indicate their preferences.

Appendix 2 gives examples of simple survey forms for Years K-1 and Years 3-4 respectively. Sheet 3 was given to students to complete after a brainstorming session where the teacher wrote a simple one-word title for each song suggested by the students. Sheet 4 was simply given out without discussion to ascertain what songs were uppermost in the mind of each student.

2.1.2   Class discussions

The outreach principle of the Music Education Program supports and encourages empathetic, social interactions between all participants. Class discussions regarding likes and dislikes, as well as discussion about survey results, are ways in which students are encouraged to respect and value the opinions of others, as well as represent their own. Class discussions can be useful in indicating to students that their own opinions may not be shared by everyone. Bringing out individual opinions for discussion in this context is also important. The idea of allowing both group and individual choice means that simple, majority democratic processes are not the only way that repertoire is chosen. Students may agree, or indeed volunteer, to sing repertoire that another member of class particularly likes or wants to learn.

2.1.3 Responsiveness to student suggestions

Students are encouraged to make suggestions about all matters to do with music sessions including repertoire, either privately to the teacher or publicly in class. Private comments are shared with the class in consultation with the involved student who may or may not wish to be identified. Individual opinions can then be catered for, as well as group ideas. Repertoire suggestions are welcomed but students are also asked to be proactive in providing actual examples of the material they suggest either in written or aural form.

2.1.4 Other informal methods

Teachers are encouraged to constantly consider student attitudes as part of the teaching process. For example, teachers may note what songs are regularly chosen by the group and develop ways in which each child may regularly have the chance to choose and express preferences. For example, Appendix 3 is an example of a summary sheet (Sheet 5) for teachers noting which songs are regularly chosen for outreach visits from the general set of available songs. Since, particularly with older grades, there are more songs to choose from than can be sung in any outreach session, the songs that students choose most readily give pointers to what is particularly liked by the group as a whole. In order to ensure that all opinions are canvassed equally, students may be asked to write down one or two suggestions for outreach, which are then collated privately by the teacher.

Teachers may also 'tune in' to the general character of the singing of any particular class to ascertain how the group and individuals are responding to any particular song. If the teacher senses a lack of enthusiasm for a song or, indeed, any activity, this perception can be checked with students. The outreach principle of empathy and support for others, whatever their age, background, or degree of infirmity, helps to encourage an atmosphere that is honest but respectful of others, both students and teachers. In such an environment a teacher need not fear anarchy: the teacher has one voice amongst many but a lack of enforcement of the adult view does not mean that that view is disregarded by

students. Indeed, experience in the program suggests that students will often request that the teacher adjudicate or offer an informed opinion when disagreements occur.

2.1.5   Sharing findings with students

Aside from open class discussion, where the students are actively engaged in sharing their opinions and listening to the opinions of others, student opinions are shared with classes. Anonymous results may even be shared with other groups and other schools for their interest and to encourage discussion about similarities and differences. Appendix 4 shows results as shared with involved students for the surveys illustrated in Appendix 1. Sheet 6 in Appendix 4 shows results for the group of songs known by many of the Voices group (Sheet 1, Appendix 1) and Sheet 7 shows results for suggested new songs (Sheet 2, Appendix 1). In order to show the students' differences and similarities between cohorts, the results are broken down according to age groups and then the top songs across the cohorts are indicated. Of the 25-26 songs listed on Sheets 1 and 2, only the top ten are given. This summary does not necessarily mean that known songs from Sheet 1 that are lower down the list would be immediately discarded. Depending on results, they may be kept in the repertoire as well.

3.   Findings at the secondary level applied *in situ*

In Australia, Barrett supports a view similar to Rudduck (2002) on the importance of students' voice when she discusses an Australian report on the arts that omitted the opinions of children under 15. She writes that:

> the omission of children's voices discourages them from taking authority in the ways in which they engage with the arts and use the arts in meaningful ways in their lives. We are reminded that 'A society that avoids knowing about its children has already made an ominous decision about is priorities' (Graue & Walsh, 1998, xviii) (Barrett, 2003:3).

The suggestion that students do not 'seek to overthrow the system' (Rudduck, 2002) is borne out by the experiences in the Music Education Program. In the Music Education Program, the experience is

that students whose needs are considered are willing, indeed eager, to consider the needs of others. For example, one oft-reported result of classroom discussions about outreach and repertoire is that students may choose not to sing certain songs at school but elect to retain those songs for outreach visits because they are popular with the groups being visited (West, 2007). By regularly canvassing student opinion general findings, as well as findings specific to each group, can be immediately applied *in situ.*

Attitudes towards songs and choices is of particular interest at the secondary level where interest in music is often shown to diminish (Mizener, 1993; Turton and Durrant, 2002; North *et al*, 2000; Harrison, 2001, Sloboda, 2001; DeMorest, 2000a) and some writers discuss the concerns of high school teachers when approaching the whole idea of singing (Durrant, 2001). There is discussion in the literature about the centrality of music in the establishment of identity through the adolescent years and the importance adolescents place on their peer networks in relation to musical preferences (Tarrant *et al* 2002). Finnas's (1989) work suggests that adolescents also make different decisions about music preferences depending on whether those decisions are made privately or publicly.

With reference to all of the above, there are several findings notable in the Music Education Program in relation to adolescents and musical choices that warrant further study, particularly with regard to increasing music participation through singing.

3.1 Outreach as a reason to engage

The outreach principle provides a non-musical incentive for engagement in musical activity, particularly through singing, that might otherwise not occur for adolescents. This opportunity seems to have particular value for students who are in some way 'at-risk' in the education system (Garber, 2004). Students are not being asked to sing for the sake of singing itself but, rather, as a means of communicating with and assisting others. 'At-risk students who may be particular unwilling to sing have shown little or no problem with singing in this context, even though the activity is voluntary.

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3.2 Different context within which to explore musical choices.

Tarrant et al (2003:124-5) make the point that "empirical research has shown that the preferences expressed by young people change according to the particular social context they are in at any time". Outreach musical engagement provides a different context for students to explore their musical choices. Various surveys tested at the high school level show that students are particularly inclined to make distinctions between events that include their peers and those that do not. Based on consultation with students, surveys have sought to make these distinctions more apparent in order to pick appropriate repertoire and also clarify student views for the students themselves. Developing a deeper ability to define when and where songs can be sung or performed is a hallmark of the developing high school program and provides one possible way to expand students' choices.

Appendix 5 shows two examples of the types of surveys used at the high school level. Sheet 8 is an example of a 'transfer' survey used with students exiting primary school. Some of these students come from participating Music Education Program primary schools and already have a repertoire of outreach songs. Others are new volunteers at the secondary level. The survey asks for some basic data on gender and whether the student is new or ongoing. Songs are sung by the group and identified as known or unknown by each individual. Students then were asked to indicate numerically how happy they were to sing the song in outreach situations or in front of peers that were not in the outreach group.

Sheets 9 and 10 show a survey regarding choosing songs specifically for an in-school presentation, with results as given to students. Some of the songs listed in Sheet 9 were chosen by teachers and some by students. Students were also able to nominate other songs that were not listed but that the class would know. The survey summary (Sheet 10) shows, first, the degree of popularity of the given songs compared to attitude towards singing the song at school; and, secondly, the favourites from the given list plus other choices. From this summary, it was agreed that *Only You* and *California*

Dreamin' would be sung at the event. Even though not all students agreed that they were happy to sing the songs at school they all agreed to do so. It should be noted a) that the option to not sing at all at the event was also available if not enough students were prepared to sing; b) that students were clear that more song choices could be found and/or nominated if a higher approval and agreement rate was required; and c) that although only 25 of the students were present on the day of the survey out of a 'moving' total of approximately 40, all agreed to the decision that was reached.

3.3 Effect of peer group and cross-year groupings

In relation to the choices of the group, there is evidence that how a song is presented, and by whom, may affect students' judgments. For example, one of the most popular songs in the summary on Sheet 10 is a Lloyd-Webber number, *Only You*. This song was suggested by a teacher and initially sung by the teacher to introduce it to students. Several of the students know the song and suggested politely that they should sing it for the class, accompanied by the teacher. This song is one of the few that had a 100% agreement in terms of liking the piece, although not all students felt completely comfortable singing it at school, as opposed to at extra-curricular events where it remained a strong favourite. Sharing results with students also allows them to compare their own likes and dislikes with others and to note that there are a range of individual preferences with some songs receiving only one or two votes.

4. Conclusion

Building student choice into the Music Education Program has not resulted in feelings of lack of control by the participating teachers, contrary to some fears that the literature notes. On the contrary, students who believe that their wishes are considered appear to feel free to express these wishes in respectful ways and often to encourage and welcome input from the experienced adults with whom they work. The Music Education Program philosophy is based on the idea that the choices offered to students must be valid from their perspective and that the students need to feel that they are truly

influencing matters that are important to them. The literature suggests that musical choices are of great importance, particularly to adolescents. By seriously engaging with students' choices, the Music Education Program is offering a model to expand those choices, as well as expanding the opportunities for students to engage with music, particularly through singing.

Appendix 1

Sheet 1

1 = LIKE TO SING; 2 = OK; 3 = RATHER NOT SING

SONG	Known	Unknown
Ain't Gonna Grieve		
Any Dream Will Do		
Bill Bailey		
Blowin' in the Wind		
By the Waters of Babylon		
California Dreamin		
Close Every Door		
Hand in Hand		
I am a Small Part of the World		
I Still Call Australia Home		
Island in the Sun/Jamaica Farewell		
Lazy		
Lazy Coconut Tree		
Moon River		
One Day		
One Song		
Shake the Papaya Down		
Simple Gifts		
Simple Gifts		
Simple Melody		
Ten Thousand Miles Away		
This Little Light of Mine		
Walking in the Air		
Where Have all the Flowers Gone?		
Who Will Buy?		

Sheet 2

1 = LIKE TO SING; 2 = OK; 3 = RATHER NOT SING

SONG	No.
All My Trials	
Always Look on the Bright Side of Life	
Big Yellow Taxi	
Daddy Sang Bass	
Day Is Done	
Do Lord	
Don't Fence Me In	
Get All Excited	
Get Happy	
Give Up	
Guantanamera	
Hallelujah	
Happy Together	
He's Got the Whole World in His Hands	
I Feel the Spirit	
If I Had a Hammer	
If I Had Words	
The Impossible Dream	
Lean on Me	
Memory	
Monday Monday	
Put Your Hand in the Hand	
Soon and Very Soon	
The Unicorn	
Will the Circle Be Unbroken	
You've Got a Friend	

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Sheet 3

MY FAVOURITE SONGS!

MY NAME IS _____

I AM IN CLASS_____

MY VERY FAVOURITE SONG IS

_____

THE SONG I LIKE NEXT BEST IS

_____

THE SONG I LIKE NEXT IS

_____

THE SONG I LIKE THE LEAST IS

_____

DRAW A PICTURE OF YOUR FAVOURITE SONG ON THE BACK!!

FAVOURITE SONGS – WHAT COMES TO MIND?

NAME_____

CLASS_____

Write the names of your three favourite songs
(or the first line if you're not sure of the actual name.)

1._____

2._____

3._____

Give a short reason for why you like No. 1 best.

_____

_____

_____

What is your least favourite song?_____

Give a short reason for why you DON'T like this song
(be honest but polite please!!)

_____

_____

_____

Appendix 3

Sheet 5

2006 Songs chosen for Outreach Visits	6	5	4	3	2	1	K
59th Bridge St Song							
Accentuate the Positive							
Bare Necessities							
Be kind to your Parents							
Bye Bye Blackbird							
California Dreaming							
Camptown Races							
Clap Hands							
Coconut							
Daisy							
Doh a deer							
Don't Worry Be Happy							
Down by the Sea							
Favourite things							
Grandfather's clock							
Gundagai							
Happy Talk							
Here Comes the Sun							
Highland Goat							
Hit the Road Jack							
I am Australian							
Jamaica Farewell							
Let It Be							
Lonely Petunia							
Morningtown Ride							
Mrs O'Leary							
My Grandfather's Clock							
Never Walk Alone							
No Business							
One Tin Soldier							
Pack up /Tipperary							
Papaya							
Red Robin							
Rockin Robin							
Rubber Duckie							
Swinging on a Star							
That's Amore							
This Train							
Tomorrow							
Walking in the Air							
Who will Buy							
Winter Windows							
Wonderful World							
Yessir							
Yesterday							
You are my Sunshine							
Zipadee do da							

Sheet 6

Top Ten: KNOWN

Year 4	Year 5	Year 6
1. One Song 2. Who Will Buy 3. California Dreamin' 4. One Day* 5. Simple Melody/Ten Thousand/This Little Light/ Any Dream Will Do/I Still Call Australia Home 6. Walking in the Air 7. Blowin in the Wind 8. Moon River* 9. Close Every Door 10. Lazy	1. Ain't Gonna Grieve 2. Who Will Buy/California Dreamin' 3. Hand In Hand 4. And Dream Will Do 5. One Day* 6. This Little Light/Small Part of the World/One Day 7. I Still Call Australia Home 8. One Song 9. Ten Thousand Miles Away/Close Every Door/Lazy 10. Simple Melody	1. Who Will Buy/This Little Light of Mine 2. California Dreamin' 3. Hand in Hand 4. One Day 5. Small Part of the World 6. One Song 7. Walking in the Air 8. I Still Call Australia Home 9. Island in the Sun/Jamaica Farewell 10. Lazy

Combined:
1. One Day*
2. Hand in Hand*
3. Who Will Buy*
4. California Dreamin'
5. This Little Light Of Mine
6. Ain't Gonna Grieve
7. One Song
8. Close Every Door
9. Small Part of the World
10. I Still Call Australia Home

Top Ten: UNKNOWN

Year 4	Year 5	Year 6
Big Yellow Taxi Happy Together/You've Got a Friend Always Look on the Bright Side of Life Lean on Me If I Had Words/Put Your Hand in the Hand Day is Done Guantanamera Will the Circle be Unbroken/If I Had a Hammer Get All Excited/Get Happy Do Lord	Big Yellow Taxi You've Got a Friend/Happy Together Lean on Me Always Look on the Bright Side of Life Guantanamera If I Had Words Day Is Done Memory Put Your Hand in the Hand Get Happy	You've Got a Friend/Happy Together Big Yellow Taxi Always Look on the Bright Side of Life If I Had Words Lean on Me Day Is Done Memory Get Happy Guantanamera Monday Monday

Combined:
1. Big Yellow Taxi
2. You've Got a Friend
3. Happy Together
4. Always Look on the Bright Side of Life
5. Lean on Me
6. If I Had Words
7. Day is Done/Guantanamera
8. Put Your Hand in the Hand/Day is Done
9. Memory
10. If I Had a Hammer

Appendix 5

Sheet 8

CAMPBELL HIGH YEARS 7: OUTREACH SONGS WITH YOUNG KIDS

What sort of class member are you?? (circle one on each line)

NEW   ONGOING

MALE   FEMALE

Scale = 0 1 2 3 4 5 where 0 = least happy and 5 = most happy

ONGOING: EITHER – put a cross in the 'don't know' box or put a number expressing how you feel in the other two boxes.
NEW: you will only know a couple of these. You can: put a cross in the 'don't know' box for the ones you don't know but then mark the other boxes from just hearing the song.

Song	Don't know it	Happy to sing at OR	Happy to sing when peers (non-classmates) present
Red Red Robin			
Gundagai			
Yessir			
Simple Melody			
You're the Only Star			
Lonely Petunia			
Clap Hands			
Aeroplane Jelly			
Shine			
Watermelon			
Rubber Ducky			
Daisy			
Jamaica/Island			
Tipperary/Pack Up			
Wish Me Luck			
Empty Pockets			
California Dreamin'			
I'm a Believer			

Sheet 9

SINGING FOR YEAR 10 GRADUATION

SONG	LIKE (yes or no ONLY)	PERFORM AT SCHOOL (yes or no ONLY)
Only You		
Put Your Hand in the Hand		
Swing Down Chariot		
White Christmas		
Virgin Mary		
Calypso Carol		

Favourites out of these?

1._____

2._____

Other suggestions from songs TAUGHT IN CLASS THIS YEAR (so that everyone knows them!!!)??

1._____

2._____

If you have other suggestions, they should be emailed to me by Monday of next week.

Susan.West@anu.edu.au

SUMMARY OF SURVEY
CHS NOV 18, 2005

Total completions = 25

LIKE /PERFORM (Summary of 'YES' responses)

Song	LIKE	PERFORM AT SCHOOL
Only You	25	15
Put Your Hand in the Hand	16	6
Swing Down Chariot	14	1
White Christmas	8	4
Virgin Mary	1	
Calypso Carol	4	2

FAVOURITES FOR PERFORMANCE

CHOICE OF GIVEN SONGS			
1st choice	No.	2nd choice	No.
Only You	**12**	**NONE**	**8**
Put Your Hand in the Hand	5	Only You	6
White Christmas	4	Put Your Hand in the Hand	6
NONE	4	Put Your Hand in the Hand	5
		Swing Down Chariot	3
		Calypso	2

OTHER SUGGESTIONS FROM YOU							
1st choice	No.	2nd choice	No.	3rd choice	No.	4th choice	No.
California Dreamin'	**16**	**This Little Light Of Mine**	**13**	**Oh Happy Day**	**8**	**Ain't no Mountain**	**3**
This Little Light Of Mine	5	California Dreamin'	6	Farewell songs	1	Oh Happy Day	2
Any Dream	1	Any Dream	1	California Dreamin'	1		
Oh Happy Day	1			This Little Light Of Mine	1		
				Drops of Jupiter	1		
				Bohemian Rhapsody	1		

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