

NAAE Music Audit and Statement

All students have musical abilities and therefore should have the opportunity to develop their musical potential. As an artform, music pervades society and occupies a significant place in world cultures and in the oral and recorded history of all civilisations. It uses a unique symbol system that uses sound to imply meaning and convey information, and has the capacity to cross cultural and societal boundaries. Music plays important roles in the social, cultural, aesthetic and spiritual lives of people. At an individual level, music is a medium of personal expression. It enables the sharing of ideas, feelings and experiences.

The study of music combines the development of affective, cognitive and psychomotor domains in the process of making music and responding to music. It allows for the expression of emotion and imagination, the intellect and the exploration of values. Music fosters an understanding of continuity and change, and of the connections between different times and cultures. The nature of musical study also allows students to develop their capacity to manage their own learning, engage in problem-solving, work collaboratively and engage in activity that reflects the real world practice of performers, composers and audiences. The study of music fosters knowledge, understanding and skills that contribute to lifelong processes of learning and to the appreciation and enjoyment of music.

With few exceptions across Australian curriculum documents, the general approach to music curriculum K/P/R/T – 10 could be described as:

The study of:

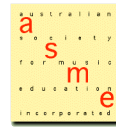
- musical concepts¹
- through the learning experiences of performing, composing and listening²
- within the context of a range of styles, periods and genres³.

Beyond K/P/R/T – 10, requirements can vary significantly across the country depending on each jurisdiction's approach to assessment and/or examination in the post-compulsory years of schooling. In addition to this, many states have government funded instrumental programs available to schools, while other, but not all, states have

¹ Sometimes referred to as "elements" including concepts such as Duration (rhythm, tempo, metre, beat, pulse), Pitch (melody, harmony, definite and indefinite pitch, pitch movement), Dynamics/Expressive Techniques (volume, contrasts, articulations, techniques that articulate a musical style), Tone Colour/Timbre (sounds sources, sound production methods, groupings of sound sources), Texture (the layers of sound and their functions), Structure (phrases, motifs, riffs, formal musical structures, multi-movement structures).

² These three experiences underpin experiences in curriculum design but may be titled differently – eg composing may be represented as creating and making. Often these are representative of "the arts" generic terminology rather than artform specific terminology.

³ There is a great deal of variation as to the specificity of these but generally there is reference to Western Art Music, the popular traditions, folk and cultural music traditions as well as reference to other aspects such as music technology.



specialist music teachers available in primary schools.

The Australian Society for Music Education advocates that all Australian students particularly in early and middle childhood (K/P/R/T - 8) must have access to a high quality, sequential and developmental music education program that is delivered to them by appropriately trained teachers – both specialist and generalist teachers. We advocate that this should involve access to repertoire that acknowledges the rich musical traditions of Western Art music as well as folk and cultural music – including where appropriate, Indigenous music, the popular traditions and importantly, the music of Australian composers and performers.

The Australian Society for Music Education believes that a curriculum developed for Australian students should be flexible to allow jurisdictions, teachers and students to continue to engage in quality music education programs that have a rich history from state to state and that this curriculum should not compromise existing provisions, but rather enhance the experience available to all students across the country.

The Australian Society for Music Education also believes that the development of this curriculum must promote better developed teacher education programs, particularly in primary school teacher education and must be developed realistically with the understanding of the current workforce, yet with a futures focus.