



## **FRANK CALLAWAY 1919–2003**

Honorary President of ISME 1988–2003

by

JOHN MEYER  
University of Western Australia



**Frank Callaway as director of music at King  
Edward Technical College, Dunedin, New  
Zealand.** Reproduced by permission of  
Lady Callaway.

*Abstract*

Frank Callaway, the fourth Honorary President of ISME, was a New Zealander who contributed greatly to raising the profile of music education in both that country and Australia. His essentially democratic view of music education was moulded by his teaching experience at King Edward Technical College in Dunedin. At the University of Western Australia he created a school of music which placed the discipline within the orbit of both education and the humanities, as well as later developing professional musical training. The performance of music was an essential component of all of his educational projects. Strongly influenced by Grainger's advocacy of world music education, he used his international positions as well as the creation of major musical events in his home country to promote the value of cross-cultural interchange.

*Key words*

community music, music education, musicians-in-residence programmes, school music, university music, world music

The first person to stand atop Mount Everest – Edmund Hillary – came from a small, sparsely populated country, little known to much of the world's population, and which in most areas of human endeavour has produced few internationally recognized figures. It was another New Zealander, however, who climbed to the highest peaks in the world of music education and forged an international reputation both for himself and for his birth and adoptive countries, first as President of the International Society for Music Education (ISME) from 1968 to 1972, then as President of ISME's parent body – the International Music Council – from 1979 to 1981, and finally from 1988 until his death in February 2003 as ISME's fourth Honorary President.

Although born in New Zealand,<sup>1</sup> Frank Callaway's international career in music education really blossomed after he moved to Australia in 1953. He could claim to be a fourth-generation Australian through his father Archie, who was born in Sydney but moved to New Zealand with his widowed mother after she remarried a Scottish ship's engineer. What is more, he exercised his influence from Perth, the capital city of the state of Western Australia and the most isolated city of its size in the world. Like most Antipodeans, he was aware that travel is an essential part of finding out what is happening elsewhere in the world, and from his base in Perth he became probably one of the most travelled of all in the field of music education.

In 1997 Frank Callaway was awarded the International Music Council's UNESCO Music Prize, only the second music educator to receive this award. In its citation, the Council said that he had 'established himself as one of the great pioneers and ambassadors of music education in our time ...[he] has dedicated his life to the development and enrichment of musical culture in his adopted country, Australia, and beyond.' His achievements in music education were many and varied, though he will not be remembered primarily as a composer, performer or musicologist, nor as the creator of an innovative system of music education. But he was perhaps unmatched as a visionary administrator, as an enthusiast for music and for the teaching of music, and as a great encourager with an inclusive view of the positive value of music for people of all cultures and classes.

## **The purpose of music education**

Soon after Frank Callaway handed over the reins as the founding editor of the *International Journal of Music Education*, an appreciation of him by his colleague Rupert Thackray was

printed in the journal (Thackray, 1985). Following the article, there appeared three quotations which were not actually part of the article, but were particularly apposite because they accorded so well with Frank Callaway's general philosophy of music education. The first quotation was from a former Honorary President of ISME:

No man is complete without a feeling for music and an understanding of what it can do for him. (Zoltán Kodály)

At the centre of Frank Callaway's philosophy was his belief that music is a vital part of every person's existence, and from that it followed for him that the aim of music education should be to do all that is possible to extend and enhance that experience, without which there must be something lacking in life. It also was central to his teaching at the King Edward Technical College in Dunedin, New Zealand, where he was the Director of Music between 1942 and 1952. In a radio interview shortly before his 80th birthday, he affirmed that the success of the music scheme in that school was due to

... refusing to believe that there was any such thing as an unmusical child ... I abhor the situation where people say 'Oh well, of course we have the musical ones and we pick them out and we make a choir of them, but these are the unmusical ones' ... I think that fundamentally is educationally unsound. Just pause for a moment and say 'But why do they appear to be unmusical?' They appear to be unmusical because they probably never had music introduced into their lives in any acceptable way. So that if you can create an environment where these children are involved, you can do marvellous things. (Callaway, 1999)

The second quotation was from another towering figure, with whom Frank Callaway had a long and enjoyable association, especially through the International Music Council:

There is no such thing as music divorced from the listener. Music as such is unfulfilled until it has penetrated our ears. (Yehudi Menuhin)

Again, Frank Callaway was driven by his belief that music does not really exist until it is played or sung, heard alike by the performer and the listener. Although a violinist like Menuhin, he recognized he was not in the same league as a performer; nevertheless, his early experience of playing in orchestras, military bands and chamber groups, as well as his extensive record as a conductor, meant that performing music was always a significant part of his activities.

To illustrate that this was so, irrespective of whether he was in a classroom or an international conference, mention can be made of an anecdote told by Tibor Sárai, who was elected as Secretary-General of the International Music Council at its general assembly held in Melbourne in 1979. It was at the same time that Frank Callaway was elected as President.

This year was the 30th anniversary of the founding of the IMC and for this occasion Mr. Wolfgang Lesser, the Secretary General of the GDR Music Council, composed a Canon and presented the manuscript for the General Assembly. In Sir Frank's mind a manuscript is not yet music. Music has to sound! He suddenly divided the General Assembly into four parts, taught us the work and the whole General Assembly was singing the Canon under the conducting of Sir Frank. This was the only occasion during the history of the International Music Council when the General Assembly was singing! However Sir Frank is first of all a musician and an educator! (Sárai, 1987, p. 1)

The final quotation came from a composer who may not have been one of Frank Callaway's personal favourites, but he would nevertheless have agreed completely with this statement:

The trouble with music appreciation in general is that people are taught to have too much respect for music; they should be taught to love it instead. (Igor Stravinsky)

Frank Callaway certainly had a great love of music, and his personality was such that he always conveyed his enthusiasm to others, hoping that they too would gain from music some of the enjoyment that he derived from it. Many of those who came under his influence would echo the words of June O'Donnell, one of his students at King Edward Technical College who was also a member of a quartet invited to play at the wedding of Frank and Kathleen Callaway in 1942:

Meticulous in his teaching and playing, Frank Callaway was never anything but encouraging, kindly and constructive in criticism. I am grateful for his support during my growing years, when he helped me not only to love music but to strive to play better, and to play together with friends. This 'world-class man of music' will sit beside you if he meets you or visits you, and talk as a friend, and does not seem to realise the honour he does you. (O'Donnell, 1986, p. 2)

Frank Callaway was in his late 20s before he left his home country for the first time, and his musical attitudes and philosophy of musical education were naturally influenced by his experience of growing up in New Zealand, followed by the period of two years that he spent in England and the United States between 1947 and 1949. As a child, and even in his teenage years, he did not have his heart set on becoming a professional musician, although from his earliest years he enjoyed music and certainly displayed no little talent, initially as a violinist. In fact, he was only 15 when he left school and joined a stationery firm, first as an office boy and then as a travelling salesman. He excelled in this role, and enrolled in evening classes in commercial subjects at Dunedin's King Edward Technical College, from which he gained his university matriculation. He also kept up his involvement with music, participating in the College's evening orchestra, and eventually he was encouraged by his mentor Vernon Griffiths (at that time the head of music at the College) to enter the teaching profession in order to provide an outlet for his obvious musical abilities. As Comte (1994) observed, 'Frank was about to commence selling music instead of stationery. He has never ceased being a salesman for music and music education. And the field is so much better for it' (p. 8).

Callaway did not proceed immediately to teaching music, because of the intervention of war, which meant that he spent two years in the central band of the Royal New Zealand Air Force. This widened his performing experience as a bassoonist (which he had already played, along with the violin and viola, in orchestras in Dunedin) as well as an arranger. Then Vernon Griffiths was appointed to the chair of music at the University of Canterbury, and Frank Callaway was released from the Air Force to become his successor at King Edward Technical College.

### **The school music educator**

Frank Callaway's view of school music is cogently expressed at the beginning of an article he wrote in 1951 (see Appendix A), which described the musical activity at the college at that time:

School music should mean a full range of school activity based on instrumental and choral-class instruction, officially recognised, properly organised, applying to every member of the school community, and taking its place among the basic subjects of the curriculum. (p. 12)

In other words, he regarded music not as an optional extra – the common view then and even now in most schools – but as an integral part of the school curriculum and activity.

The centre of musical activity at King Edward Technical College was a part-singing choir comprising the whole community of 1000 adolescent girls and boys, many of whom were at the school for only two or three years between the ages of 12 and 15. Callaway and his associate teachers took as many as 16 class groups for one hourly period of singing per week, coming together for daily assembly each Friday morning. Their basic material was a school song-book, initially compiled by Griffiths and then supplemented by Callaway with the songs arranged specifically for the purpose. This took into account the limitations of young voices, especially those of boys, which resulted in the innovative 'bass-tune' method that owed much to the medieval *faux-bourdon* style. The melody was placed in the bass part and was sung by boys whose voices had broken, with the other parts harmonizing above it.

Not only was every student in the school involved in this way in learning music, but musical performances were an integral part of their school life. As already mentioned, music was an important element in the weekly assembly, which included a hymn, a song, and one of four settings of the Lord's Prayer. In addition, the students marched into and out from the assembly to the accompaniment of one of the school's orchestras or the military band. The latter also played at the school's sports day, while the Dunedin community were also invited to observe the results of all this musical activity by attending two annual festivals.

While King Edward Technical College had already gained a national reputation for its musical life under Vernon Griffiths, it was Frank Callaway as his successor who enhanced the programme even further, and in particular expanded it to include further developments in instrumental music. Both men were fortunate in having the enthusiastic support of the college's principal, W. G. Aldridge, who summarized Callaway's contribution as follows:

When Dr. Griffiths moved into University work elsewhere, this great experiment had by no means exhausted its possibilities; but it was thought impossible that his successor, a man in his early twenties, should manage so great an undertaking, much less develop it further. Yet that is precisely what Mr. Callaway has done ... [his] initial success in our College was due in far greater measure to his own personal gifts – teaching power, innate command, organisational resource, and inspiring conductorship. (Aldridge, 1952, p. 2)

Aldridge continued by enumerating two significant results of the scheme, and of Frank Callaway's part in it. The first of these was an increase in interest from the community of Dunedin, shown by attendances at the public concerts mounted by the college, as well as such support as demonstrated by a public contribution in 1945 of over £3,000 (a large sum in those days) for orchestral and band instruments. The second result was the growth into work of senior standard, with not only church choirs and brass bands benefiting from having a ready-made recruiting ground, but also the college itself establishing additional orchestras, meeting as evening classes. This included a full symphony orchestra, founded by Frank Callaway in 1945, as well as a ladies choir formed in the evening school two years later.

Several years ago Paul Wheeler (1998) interviewed a number of former students from that period after hearing Dulcie Gunn say in her retirement speech following a period of 28 years' involvement in the Dunedin Secondary Schools' Music Festival, 'If it wasn't for Sir Frank Callaway, I would not have been here tonight' (p. 15). Many of those former students had gone on to outstanding careers in music and they talked about both Vernon Griffiths and Frank Callaway in a way that at times made it difficult to distinguish between the two. Nevertheless, they all agreed that both had a charisma and were 'jet-propelled', as one put it, though with quite different personalities. Griffiths was more like an absent-minded professor, totally absorbed in his music, while Callaway was right on the ball, superbly organized and disciplined:

Frank was perceived as very active, young, ambitious and sensitive to people, with a care and concern for young people in particular. 'He was very brisk in his manner and he got on with things because he was just out of the air force and very precise. Everything had to be absolutely right. (Wheeler, 1998, p. 19)

In considering the King Edward Technical College music programme, Frank Callaway (1951, p. 17) listed four main features – and interestingly, they were to prove the foundation for much of his subsequent career as a music educator. The first aim was the creation of enthusiasm for music rather than the development of a specialized knowledge of technique; the latter was still important, especially for the most gifted students, but it was a secondary objective. Second, the scheme demonstrated that instrumental class teaching in schools can be effective and show progressively good results; classroom teaching is a corporate activity which formed the basis of so much of Frank Callaway's endeavours, with his strong preference for communal involvement in music. Third, when woven into the fabric of school life, music can be a unifying agency of immense power. Finally, the 'team spirit' engendered by the community effort was an essential feature of the whole organization, and without such teamwork the scheme would have had nothing like the success that it did have.

After returning from two years in England and the United States (August 1947 to July 1949) and resuming his post at King Edward Technical College, Frank Callaway prepared a report (1950) for the New Zealand Education Department, in which he also made some recommendations on the future of teacher training for the type of school music then in existence at his school. Drawing on his own experience in Dunedin, as well as his overseas observations, he stressed the importance of music teachers having the ability to teach instrumental skills, as well as developing a philosophy for what music meant in the community. In addition, he was concerned that such training should closely link the theoretical with the practical:

I ... proposed that the King Edward Technical College should become a part of this training scheme. While the students might be studying at the university or the teachers college, they should do their observation work and some of their apprenticeship training actually in the technical college, which was a ready made laboratory, if you like, for what we were wanting to do. (Callaway, 1984, p. 101)

In summarizing Frank Callaway's report, Comte (1994) observes that a similar teaching programme had been proposed by Vernon Griffiths some years earlier, but that it was his successor who developed it in greater detail, supported by his studies and experience abroad (p. 26). Although the report was endorsed by three of the four professors of music in the colleges of the University of New Zealand, the Education Department did not follow through with the adoption of the recommendations. Comte (1994) speculates that apart from the possibility that the department's officers may not have fully comprehended the scheme's inherent qualities, there may have been more pressing issues facing them in the immediate post-war environment than the implementation of a grand vision for the training of specialist school music teachers (p. 27). Ironically, Frank Callaway may have had further opportunity of pressing his case, as – according to the recollections of Walter Harris (1986), a senior officer of the Education Department who had oversight of music in the schools at that time – serious consideration was being given to appointing him as Supervisor of School Music for the whole of New Zealand. Before the position was offered to him, however, Frank Callaway had decided to move to Australia.

## University music – campus and community

Towards the end of 1952, when Frank Callaway's attention was drawn to an advertisement for a teaching position at the University of Western Australia, he immediately took steps to find out more about it and then decided to submit an application. He was particularly attracted by the fact that the advertised position of Reader in Music<sup>2</sup> was to be established in the Faculty of Education.<sup>3</sup> The plan was for student teachers to have the opportunity of taking music as a major subject area in each of the three years of their undergraduate degree. He said later (Callaway, 1984) that he believed at the time that 'a very enlightened way to introduce music into the university was through Education because that's where you develop your musicians with educational understandings and the whole teaching of music' (p.174). His initial courses were therefore developed to cover both general aspects of music and musicianship as well as pedagogy and teaching methods.

Soon after his arrival in Perth, Frank Callaway expressed his ideas about music education in the university in interviews in the local press and in an article in the University's *Gazette* (Callaway, 1953; see Appendix B). In many ways, this article provided a blueprint for his development of music at the University of Western Australia. Typically he took as his starting point a discussion of the British model, in which music degrees were traditionally concerned with the craft of composition and proficiency in general musicianship. From New Zealand he had inherited a very British approach to music (which, as Hawkey, 1991, shows, owed much to the influence of Vernon Griffiths), and that had been consolidated during his further studies in London. He added, however, that

.... there has gone with it to an increasing extent the science of music, the history of music, the relations between the musical expression of an epoch or race and its spirit as expressed by literature and other arts, and with the social or religious background in which to study the workings of a composer's mind. (Callaway, 1953, p. 57)

This anticipated music being considered as a part of the work for an arts degree, with a recent Australian precedent being the University of Sydney which had established its first music courses in the Faculty of Arts a few years earlier. Indeed, even though he began with only four students in his first year, such was the impact that he immediately made in the University of Western Australia that it was not long before students enrolled in the Faculty of Arts were clamouring to be allowed to join his classes. Soon Arts drew up a proposal to establish a chair of music in a new department<sup>4</sup> within that faculty and so, at the beginning of 1959, Frank Callaway became the Foundation Professor and Head of the Department of Music – a position he was to hold continuously until his retirement 25 years later (an occasion at which Dmitri Kabalevsky's *Fanfare for Brass Ensemble* was given its first performance, see Figure 1). He recognized the logic of the move to Arts:

I saw, of course, that despite all my enthusiasm for education that the real traditional home for music was the Faculty of Arts where it could sit beside the other humanities from which it would get sustenance and to which it would make a contribution. There's no question about that. It seemed to me completely logical that music should have its home in Arts and service Education, than the reverse. (Callaway, 1984, p. 176)

Whereas Frank Callaway's achievement in Dunedin had been in extending and expanding a school music scheme which had already been well established by his predecessor, in Perth he had the opportunity of inaugurating and developing the teaching of music in a university which had previously had none at all. It is not surprising that in the process he used as a model the system of university music education with which he was most familiar



# Fanfare for Brass Ensemble

(for Sir Frank Callaway)

DMITRI KABALEVSKY  
(1904 - 1987)

*Maestoso* (♩ = 112 - 120)

1  
Trumpets  
in Bb

2  
3  
4  
*ff*

Horns 1 & 3  
in F 2 & 4  
*ff*

1  
Trombones

2  
3  
4  
*ff*

5

N.B. Percussion (snare drum and cymbals) *tacet* until Figure 4

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**Figure 1** The first page of Dmitri Kabalevsky's *Fanfare for Brass Ensemble* (1984). Kabalevsky was at that time the Honorary President of ISME, and the work was dedicated to the friend and colleague who was to succeed him in that position four years later. This score is reproduced by permission of the Callaway Centre, School of Music, University of Western Australia.



from his own student and lecturing experience – that of the University of Otago, which as already suggested was itself closely modelled on the British pattern. This was consolidated further after his first period of study leave, in 1961, which he used principally to observe music in the universities and main schools of music in Britain.

In his report to the University of Western Australia following his return from study leave (Callaway, 1961), one of his major concerns was that appropriate provision should be made through staffing and monetary grants for the department to maintain its concert activities. 'In Britain it is generally recognised that a university music department, in addition to providing degree courses and pursuing research, should act as a centre for the musical life of the University', he reported (p. 1). While he recognized the unique situation for an Australian university of the close collaboration between the University Choral Society and the professional West Australian Symphony Orchestra in the performance of major choral works, he made a plea for greater financial support to allow the engagement of professional musicians to participate in the weekly lunchtime concerts in the university.

Another significant issue that was addressed in this report was the local demand for some form of conservatorium training, as by then Western Australia was the only mainland Australian state without such a facility. With music teaching in secondary schools still fairly limited, most of the responsibility for both instrumental and voice teaching lay with private teachers, and the most brilliant students were forced to leave the state to seek advanced tuition and then to launch their careers. After investigating the situation in Britain, he agreed that a conservatorium was indeed required to cater for outstanding students who were not necessarily qualified or suited to university studies, but he argued for it to be affiliated with the university rather than being established as a separate institution. In the event a conservatorium was set up (in 1985), but as part of an Academy of Performing Arts at the Western Australian College of Advanced Education (an institution which itself later gained university status, when it became Edith Cowan University in 1991).

Frank Callaway's belief that all studies in music should be centred around performance was clearly stated in his 1953 essay: 'Performance of some kind must, of course, form part of the experience of every musician. Without practical musical experience, knowledge of music is mere coxcombry' (p. 58). As the University of Western Australia did not initially offer performance courses (these in fact commenced in 1970, predating the conservatorium), a means had to be found whereby students were given performing opportunities. In line with his collective philosophy, such opportunities were most readily provided through the creation of choirs and orchestras. A university choral society was already in existence, consisting of amateur singers associated with the university (graduates and academic staff) as well as others from the community. As he started to have an influence on students, he encouraged them to join the choir. With his choral conducting experience from the years in Dunedin, together with his infectious enthusiasm, the Choral Society quickly increased in size to over 200 voices, and in collaboration with the West Australian Symphony Orchestra (the state orchestra administered by the Australian Broadcasting Commission) was responsible for establishing an annual series of concerts which, over a period of 26 years under Frank Callaway's direction, introduced most of the major choral works – many for the first time – to Perth audiences.

Within a few weeks of his arrival in Perth, Frank Callaway also investigated the possibility of forming a university orchestra, which was a completely new venture. He formed a string orchestra, consisting primarily of players from outside the university, together with a few members of the academic staff, its first appearance being with the Choral Society in a performance of Purcell's *King Arthur*. As with the choir, students were encouraged to join the orchestra, which eventually developed into a larger chamber orchestra.

Both the choir and orchestra were amateur 'town and gown' organizations, fitting well with Frank Callaway's desire to link the university and the community together in the making of music:

I had come from being in institutions and being in a community where music flowed into the community at large. I don't remember thinking of it actually in those terms but I'm sure I was very, sort of, anti-ivory tower. I believe in elitism where one is pursuing excellence but I don't believe in elitism when you are confining things to the few and particularly where music making is concerned. (Callaway, 1984, p. 113)

One of the advantages of the 'town and gown' combination was that the core of older singers from the community provided experience and continuity, while the ever-changing student membership gave to the choir its vocal freshness and sense of enthusiasm.

Another aspect of the institutional and community link which Frank Callaway worked hard to develop was the partnership between the largely amateur university Choral Society and the fully professional West Australian Symphony Orchestra. He saw such partnerships as crucial to the development of musical life in both the university and the community:

It was to my mind a very good example of the best sort of community music making, when the amateurs, the true amateurs, and the true professionals, need each other. You can't perform a large-scale choral work satisfactorily unless you have that connection between the amateur and the professional. I think that that was important to music in Perth and Western Australia at that time, that the ABC had been so accommodating, and that the university had the facilities and were able to provide the choral forces for us to develop these performances. (Callaway, 1984, p. 117)

Besides providing performance opportunities for music students, the repertoire of both the choir and orchestra was designed to connect as closely as possible with what they were encountering in their courses. With respect to the university Choral Society, he recalled:

I did the logical things, logical from an educational point of view, that wherever I could do it and it was appropriate to do it, the works we were performing were made significant works in our teaching in the university. They were what we called 'set works' for our music students, and the singing and performing of the works was an important part of understanding that music, compared with which solitary score reading with a gramophone was a very poor substitute. So, much of this music making became an important ingredient in the actual teaching content of the courses which developed over those years. (Callaway, 1984, p. 122)

As the Department of Music grew in size and in the breadth of its courses, so too did its concert activities – particularly following the inception of a musicians-in-residence programme from 1973 onwards. Frank Callaway did not claim originality for this idea, acknowledging that he had adapted it from the model that had long been established in some North American universities. He could see the value of outstanding musicians being brought to the relatively isolated University of Western Australia for extended periods, to perform and participate in the teaching programmes of his department. 'It seemed to me a logical way of enriching the teaching we could give in the department and the particular way we could enrich the general university community, and the university in turn servicing the wider community' (Callaway, 1984, p. 215).

Great care was given to the programmes that were presented by the musicians-in-residence, with particular emphasis being placed on their educational value. He believed that

a university has a special responsibility to provide music in performance in those areas which

are perhaps not covered by the music that is organised by the commercial entrepreneur ... but no more so in the field of contemporary music as in the field of early music ... or non-western music. (Callaway, 1984, p. 308)

The pattern was set from the start, with the Albern Quartet from England performing the complete cycle of Beethoven quartets during the first term of 1973, followed by Alfredo Campoli's survey of 200 years of the violin sonata in the second term. It may be invidious to single out any one of the internationally renowned musicians who were enticed to the university in the succeeding years, but Frank Callaway was particularly proud of having persuaded André Tchaikowsky to perform all the Mozart piano concertos, together with a largely student orchestra, during his third visit in 1976 – the first time the complete cycle had been presented anywhere in Australia:

... this was something, educationally, very, very important. After all Mozart was the great exponent of the form; he was one of the great pioneers of the concerto form. The piano concerto, in a sense, began with Mozart, and also he took it to a very high level of development. So to do that as part of the educational programme of the department was something very special, made possible because of a visiting artist/musician-in-residence. (Callaway, 1984, p. 217)

Apart from providing Perth audiences with such large 'chunks' of the European musical repertoire, some of the visiting musicians helped to cover the other areas identified in the previous quotation – for example, the vocal group The Scholars in early music, Jane Manning in contemporary song, and the Indonesian Bernard Suryabrata who was responsible for introducing the students to gamelan playing, and assisted the department in purchasing its collection of gamelan instruments.

The fact that Frank Callaway was able to attract so many outstanding musicians to come to Perth, either as musicians-in-residence or in other ways as visitors to the university, shows that he was, in the best sense of the word, an opportunist. In other words, he was always quick to take advantage of any chance to create a particular programme or invite a significant performer or teacher to support his educational objectives. In a recent (2003) conversation with the writer, David Tunley (his first appointee as a lecturer in 1958, and his successor as Head of the Department) remarked that Frank Callaway had many ideas that he knew he could not carry out himself, but was remarkably aware of the appropriate person or group to whom he could suggest such ideas. He was very much a catalyst, opening doors for others and in the process often assisting their careers to go in directions which they least expected.

## **The internationalist and world music**

One of the legacies of Frank Callaway's commercial experience as a young man was his ability to attract funding for the causes which he wished to promote. Another example of his opportunism was his proposal to the University of Western Australia that an untied bequest be used for a fellowship in the creative arts, as at that time (mid 1970s) the university's research committee seemed to hold the view that music was not an appropriate discipline for postdoctoral research funding. The consequence was the visit of a series of Misha Strassberg Senior Fellows in the Creative Arts, one of whom was John Blacking. As Professor of Social Anthropology at Queen's University, Belfast, John Blacking had become well known through his work on African music and his many writings on world music and music education.<sup>5</sup> Frank Callaway was particularly attracted to Blacking's thesis that all people are inherently musical, that musical ability is part of our shared humanity, and that

music is an important means of cross-cultural communication. Prior to Blacking's visit to the University of Western Australia in 1983, Frank Callaway suggested to him that he might deliver some lectures that could be reflections on the illustrated radio talks given by Percy Grainger during the latter's tour of Australia in 1934. The synopses of Grainger's talks had been published with the title *A commonsense view of all music*. Blacking was not acquainted with Grainger's lectures, so Frank Callaway sent a copy to him. The proposal was readily accepted, and Blacking's lectures were subsequently published with the same title, and a subtitle *Reflections on Percy Grainger's contribution to ethnomusicology and music education*.

Grainger's ideas had long been championed by Frank Callaway, who played an important part in the revival of interest in the composer's home country of Australia, and the subsequent development of Grainger scholarship. His first encounter with Grainger had been in 1935 when, as a violinist in the local orchestra in Christchurch, he had played in a concert of Grainger's music conducted by the composer. Then when he started studying at the University of Otago in Dunedin, he found a copy of Grainger's booklet, along with copies of much of the music used to illustrate his lectures, transcribed in Grainger's own hand. Towards the end of his life, Frank Callaway (1996) described Grainger's influence during his keynote address to the Music Education National Debate in Dublin, Ireland. 'I turned to the copy of these lectures many times. They meant more to me than some of the prescribed books we were required to study' (Callaway, 1996, p. 14).

In this Dublin address Frank Callaway displayed his particular gift for synthesis, drawing together the idealism of both Grainger and Blacking, together with that of Gerald Abraham as expressed in the latter's presidential address to the 1961 ISME Conference. While Callaway was enthusiastic about Grainger's concept of elastic scoring – music written to sound equally as well for whatever instrumental combination might be available – as well as his prolific output of band music, he was particularly influenced by Grainger's concept of musical democracy as against music for the elite performer, as well as his championing of world music. Grainger had begun his first talk in 1935 with the words: 'It seems to me that the commonsense view of music is to approach all the world's available music with an open mind, just as we approach the world's literature or painting or philosophy.' Abraham echoed this view in 1961 when he said that 'we Occidentals recognize now that it was a comically narrow and provincial view that our music was the only music that mattered.'

In his international roles, Frank Callaway increasingly promoted the Grainger view of world music and its role in music education:

In a sense, however, all of Grainger's activities in music could be grouped under the heading of *Music Education*. He was always concerned, throughout his career, with bringing to others the messages inherent in music. Whether in his own compositions, in the folk musics of the world, or art music from the 10th to the 20th centuries Grainger was convinced that *all* music had values which could and should be shared. So Grainger was clearly one of the earliest advocates of 'world music' education. (Callaway, 1996, p. 9)

As an advocate for sharing music of different cultures, and thereby enhancing human understanding and tolerance, Frank Callaway worked tirelessly in his attendance at conferences and establishing contacts with musical and cultural leaders in many countries. He also took the leading role in organizing major events where these ideals could be put into practice, notably the XIth International Conference of ISME in 1974 and the Indian Ocean Arts Festivals of 1979 and 1984. All these events were held in Frank Callaway's home city of Perth and were immensely successful, owing a great deal to his skilful and tireless work as chairman of their organizing committees. The ISME conference was the first to be held in the southern hemisphere, and in number of participants (including performers) it was the

largest such conference of that time. The first Indian Ocean Arts Festival was linked both to the celebration of 150 years since the first British settlement in Western Australia and to the first visit of the International Music Council to Australia (the executive committee met in Perth during the festival, prior to the meeting of the general assembly in Melbourne). Another example of Frank Callaway's opportunism! This festival was the first occasion on which many of the countries from the Indian Ocean rim, as well as island nations within it, had co-operated in such a major cultural enterprise. Besides the many performances of music and dance, there was an exhibition of visual arts and crafts from the region, while associated with the second festival was a major educational programme of social studies in the local school system to provide a further connection between music and education. Frank Callaway could see that Perth's location on the Indian Ocean made it an ideal venue for these festivals, although his vision for such events was that they should move around some of the other countries in the region so that the benefits of cultural interchange could be shared.

Frank Callaway was fascinated by the fact that it was an Australian (Percy Grainger) who had suggested as far back as 1915 that a world-wide international music society should be formed 'for the purpose of making all the world's music known to all the world', a plan which eventually came to fruition when UNESCO founded the International Music Council in 1949 (Callaway, 1996, p. 11). All the more appropriate, then, that as an adopted Australian he should take such a leading role in this organization, and in promoting 'world music' in education.

The year 2003 was one of golden jubilees. It marked 50 years since the conquest of Mount Everest. Fifty years had passed since the first music course at the University of Western Australia was started by Frank Callaway, the initial step in the development of a music school which stands as strong testimony to many of his dreams and visions. It was also 50 years since the commencement by the university of the annual Festival of Perth, an event which he strongly supported as a contribution to the cultural life of the community in which he lived. Finally, the international music education community celebrated the 50th anniversary of the founding of ISME, a body which he served with such distinction as Board member, President, Treasurer, journal editor, and Honorary President. Sadly the same year also marked the passing of Frank Callaway, on 22 February 2003, but his legacy lives on through his notable contribution to the cause of music and music education.

### **Acknowledgement**

The writer wishes to thank Lady Callaway for permitting access to Sir Frank Callaway's private collection of papers and other documents.

### **Notes**

1. The principal published biographical sources of information about Frank Callaway include Martin Comte, *The making of a music educator*, in Comte (1994, pp. 1–40); Thackray (1985); John Meyer, *The Callaway legacy*, in Meyer (1999, pp. 71–76). A significant unpublished source is the transcript of interviews with Frank Callaway in 1984 and 1998, held in the J. S. Batty Library of West Australian History's oral history collection (Callaway, 1984).
2. The British heritage is apparent in the nomenclature, the position being equivalent to an associate professorship.
3. For an explanation of how this position came to be established in Education rather than Arts, see Meyer (1999, pp.11–12).
4. The University followed the British model of departments organized as part of faculties. In 1991, the department became the School of Music, as one of three schools within the Faculty of Arts granting professional degrees in their disciplines. At the beginning of 2002, all the departments in the university were consolidated into schools. Music remains as a separate school in the Faculty of Arts, Humanities and Social Sciences.

5. After his death, Blacking's papers and research materials were donated to the Callaway Centre at the University of Western Australia. An international symposium devoted to the ideas of Blacking was held by the Callaway Centre in July 2003.

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- Challenges in music education: Proceedings of the XIth International Conference of the International Society for Music Education, Perth, Western Australia, 5–12 August 1974*. (Gen. Ed.) Perth: Department of Music, University of Western Australia, 1976.
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- A New Zealand post-primary music scheme. *Education News* (Commonwealth Office of Education, Australia), 3(3), 1951, 12–17.
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- Hal Collins and the Warlock connection. In D. Cox and J. Bishop (Compilers), *Peter Warlock: A centenary celebration*, pp.242–247. London: Thames, 1994.
- A commonsense view of all music: Remembering Percy Grainger. In F. Heneghan (Ed.), *A review of music education in Ireland, incorporating the final report of the Music Education National Debate (MEND – Phase 111)* (Appendix, Document 300). Dublin: Dublin Institute of Technology, 2001.

### **Journals**

Frank Callaway was the founding editor of the following journals:

- Australian Journal of Music Education*, 1–31, 1967–1982.
- International Journal of Music Education*, 1–5, 1983–1985.
- Studies in Music*, 1–18, 1967–1984.

*John Meyer* has a PhD in musicology from the University of Western Australia and is a Board member, Callaway Centre, School of Music, University of Western Australia. His main research interests are in the early 19th-century concerto, Australian music, Wagner, and the piano music of Ignaz Moscheles.

Address: 75 Dalglish Street, Wembley, WA 6014, Australia [email: jameyer@iinet.net.au]

### **Abstracts**

#### **Frank Callaway**

Frank Callaway, le quatrième président d'honneur, étant Nouvelle-Zélandait, contribuait essentiellement à la reconnaissance de l'enseignement musical de son pays et en Australie. Ses expériences comme professeur au King Edward Technical College de Dunedin formaient son point de vue démocratique de l'éducation musicale. À l'université de Western Australie il fondait l'école de musique, plaçait cette discipline parmi les sciences humaines et de l'éducation et développait une formation musicale professionnelle. Pratiquer la musique était l'essentiel pour tous ses projets éducatifs. Influencé par le plaidoyer de Grainger pour une éducation musicale mondaine, il fait progresser la valeur d'échanges interculturels par sa position internationale et par la création d'événements musicaux majeurs dans son pays.

### **Frank Callaway**

Der vierte Ehrenpräsident, Frank Callaway, war Neuseeländer, der zur Profilierung des Musikunterrichts in seinem Land und in Australien wesentlich beigetragen hat. Seine grundlegend demokratische Sicht der Musikerziehung wurde durch seine Lehrerfahrung am King Edward Technical College in Dunedin geprägt. An der University of Western Australia gründete er die School of Music und ordnete sie in den Kreis von Erziehungs- und Geisteswissenschaften ein und entwickelte später darin eine professionelle Musikausbildung. Praktische Musik war ein wesentlicher Bestandteil in all seinen musikpädagogischen Tätigkeiten. Beeinflusst von Graingers Plädoyer für eine Welt-Musikerziehung, nutze er seine internationale Stellung wie auch die Einrichtung großer Musikveranstaltungen in seinem Heimatland dazu, den Wert interkulturellen Austauschs zu fördern.

### **Frank Callaway**

Frank Callaway, el cuarto Presidente Honorario de ISME era un Neocelandés que contribuyó ampliamente a elevar el perfil de la educación musical tanto en ese país como en Australia. Su punto de vista esencialmente democrático sobre la educación musical se fue moldeando como consecuencia de su experiencia en la docencia en el *King Edward Technical College* en Dunedin. En la Universidad de Western Australia creó una escuela de música, y allí se ubicó a la disciplina tanto entre la órbita de la educación como de las humanidades. Posteriormente, desarrolló, también, la capacitación musical profesional. La ejecución de música fue un componente esencial de todos sus proyectos educacionales. Fuertemente influenciado por el apoyo de Grainger a la educación musical en el mundo, utilizó sus cargos internacionales como así también la creación de importantes eventos musicales en su país para promover el valor del intercambio transcultural.

## **Appendix A**

### **A New Zealand post-primary school music scheme**

#### **Frank Callaway**

#### **King Edward Memorial Technical College, Dunedin, New Zealand**

School music should mean a full range of school activity based on instrumental and choral-class instruction, officially recognised, properly organised, applying to every member of the school community, and taking its place among the basic subjects of the curriculum.

Thus could be summarised the attitude to school music of those responsible for the organisation of the music scheme at the King Edward Technical College, Dunedin, New Zealand. The early history of this scheme (from its launching in 1933 up to 1940) has already been fully described<sup>1</sup> by its founder, Professor Vernon Griffiths. Growth has continued over the years and this short article will briefly describe the present organisation.

#### **Whole community a choir**

Since its inception the primary aim has always been to make the whole school community a part-singing choir, and to give opportunities to all students who so desire to play together in orchestras and bands. For, as Professor Griffiths himself has so well put it, – “We want the multitude of boys and girls to join in, not merely the few who have reached a standard suf-

ficiently high to satisfy the aloof aesthete. Out of the rough vitality of enthusiasm will grow the desire for increased knowledge and higher technical standards; but the enthusiasm must first be created by drawing the children together, through instrumental classes, orchestras, bands and choirs. Our boys and girls would then advance, not only along the path of artistic progress, but also towards the goal of a greater social unity and a more enduring form of unselfish happiness." For complete success, this concept of school music demands the whole-hearted co-operation of all concerned. Then, not only are the lives of the individuals and the life of the school community immeasurably enriched, but also the life of the community which the school serves. School music is far more than a weekly lesson. It is a means towards expressing the inward life of the school.

At the King Edward Technical College a factor which has had an important influence on the approach to music-making among its thousand adolescent girls and boys has been their comparatively short school life. For most, it has not extended beyond two years, and thus it has been of the utmost importance in organising the musical work that the methods adopted should achieve rapid results.

### **Organisation of singing classes**

As has already been said, the choral teaching is designed to develop the whole school as a part-singing choir, and as such it forms up for the daily assembly. In order to obtain the highest possible standards of performance by the massed choir, careful consideration is given at the beginning of each year to the organisation of the singing classes. These are identical with the whole, or a significant part, of a section of the massed choir. One of the principal considerations in this organisation of singing classes, is that, for efficiency on the boys' side, treble voices are separated from "broken" voices. The school is at present divided into sixteen singing class groups, and each of these has one period (of approximately one hour) of instruction each week.

The music studied is selected for its suitability in all respects. Every pupil possesses a copy of the School Song Book. This comprises a hundred hymns and songs which can be sung with real conviction by the average boy or girl attending the school. Following unison singing, descants are gradually introduced, then part-singing proper.

### **Limitations of voices**

Vocal music for boys and girls must have regard for the natural limitations of their voices, especially of the male adolescents. The bass and tenor parts of traditional mixed choral literature are unsuitable for performance by them, and there has been a great need for music for mixed voices of limited range, music sufficiently straight-forward for those who have had little or no previous detailed training, yet music which will quickly create an enthusiasm for part-singing. It was to supply this need that Professor Griffiths introduced his harmonised "bass-tune" (an adaption of an idea old in its essentials). In these "bass-tune" arrangements<sup>2</sup> three medium treble parts are added above a folk or national song or a hymn tune, the melody being sung in the bass by the adolescent boys with "broken" voices. Following on experience gained through singing in four parts by the "bass-tune" method comes the singing of such special original compositions<sup>3</sup> and six-part oratorio chorus arrangements<sup>4</sup> in which the difficulties of the limited voice range have been overcome. Groups come together for combined rehearsal only after individual parts of the music have been studied and learnt in the various group classes.

### ***Simple direct methods***

In all the vocal work the simplest and most direct methods of training are employed. Voice training, sight-reading and other technical instruction are based as much as possible on the music collected for study and performance. The minimum essentials for satisfactory performance are considered to be good tone, good intonation, rhythmic vitality, good blend and balance, and clear, well-formed words. Theory is always associated with practice, all singers using the printed staff notation.

As far as "non-singers" amongst the adolescent boys are concerned, experience has shown that all but approximately 5 per cent have useful voices, and can therefore enjoy part-singing by the "bass-tune" method. A slightly larger percentage has difficulty in sustaining the special harmony parts of the other choral works.

Opportunities exist for rehearsing the massed choir at the daily school assembly especially on Friday mornings when the assembly is lengthened by ten minutes for this purpose. Rehearsals are also held during wet sports periods, and special half-hour practices are held each morning of the days arranged for half-yearly examinations. While there is no place at present for a special, limited choir of "selected" voices, the senior sections of the massed choir do study additional and more advanced music from time to time.

### ***Class-tuition lessons and practices***

As has already been said, opportunities exist for anyone in the day school to study almost any instrument of the orchestra or band. This is achieved through an organised system of class-tuition lessons and regular supervised class practices. Instrumental groups, of course, have no connection with the "form" which meets for lessons in the ordinary curriculum. The instrumental class lessons are given principally in "Free-work" periods, and the regular half-hour practice periods before morning assembly or during lunch time.

("Free-work" is the name given to two weekly periods of one hour each during which all usual class divisions disappear. Fundamentally, it was inaugurated to encourage healthy forms of leisure activity. As many instrumental group lessons are arranged during these periods as it is possible to organise, and these hours are the fixed practice times of bands and orchestras.)

### ***Instrumental music-making***

Approximately one-third of the day students participate in instrumental music-making, either as members of the junior classes (providing instruction on the violin, viola, 'cello, string bass, and certain wood-wind and brass instruments), the Junior String Orchestra (fifty players), the Day School String Orchestra (fifty players), or the Junior Military Band (fifty players). In addition to these day school instrumental groups there are violin classes at the College on Saturday mornings for Primary School children. Ex-students of the above day school groups are encouraged to continue their orchestra and band playing in the evening classes. These include two string orchestras, meeting on different evenings, and a military band. The culmination of all the instrumental work at the College is found in the Symphony Orchestra, which is now almost entirely an adult organization, and is regarded as an important musical force in Dunedin. It illustrates how the music-making of the College has been directly carried over into the wider life of the community.

This year, 1951, the above scheme caters for over 400 instrumentalists. No student pays for any music tuition.

Two full-time music specialists take all the vocal work and control the principal instrumental

groups. Other instrumental tuition is given by visiting professional musicians and members of the general staff of the College who have had some musical training. Senior students gain valuable experience of practical leadership through assisting in the supervision and teaching of instrumental music.

Music-making becomes part of the daily life of the whole day school community at the morning assembly. At this a hymn and a song are sung, and as part of the religious exercises, a setting of the Lord's Prayer. Four different settings are known. The students march to and from the assembly hall to music of the orchestra or the band.

### **Public performances**

Public performances are usually confined to two large-scale festivals annually, in which all the College musical societies combine, a series of two or three subscribers' concerts by the Symphony Orchestra, and the annual public closing ceremony of the College. The music of the band has become a feature of Sports Day.

In the day school, musical appreciation and music theory are treated mainly as outcomes of practical music-making, but opportunities exist in specialised courses for students to take music in the School Certificate and University Entrance Examinations.

In a consideration of the whole scheme several main points present themselves. First, that in the massed musical expression, the specialised knowledge of technique is not considered as a first requirement, but the primary aim is rather the creation of enthusiasm. In the school community the boys and girls first gain experience of the sheer pleasure and satisfaction to be derived from making music together. It is in this connection that Mr. Percy Grainger writes: "... (The student musician) needs the inspiration of hearing a grand co-operation of myriad sounds surging around him to which he joins his own individualistic voice. This is the special experience of music, without which mere lonely practising to acquire soloistic skill must always remain aesthetically barren and unsatisfying." Secondly, that instrumental class teaching in schools can be effective and show progressively good results. Thirdly, that when woven into the fabric of school life, music can be a unifying agency of great power. Fourthly, that community effort, the "team spirit", is an essential feature of the whole organisation. Especially will the importance of this be realised when one considers how often, by misdirection, and through misunderstanding of the very nature of the subject, students become self-centred in their musical studies.

Finally, those who have been closely connected with the Dunedin experiment feel that the results fully justify the opinion of the Principal of a leading English school, Dr. M. D. Brock, who in writing-of school music, says, "Most of all I value it for the ideal combination it affords of the individual and the community, in choirs and orchestras of various kinds, and for the joy and vitality which it brings to the school. It has the seeds of life in it, and is constantly opening out into new and enriching activities; and for many it is the key which unlocks the door to beauty, a key easier to use than any other, in that it demands no maturity of understanding, no background of a cultured home."

### **Notes**

1. "An Experiment in School Music-making" (New Zealand Council for Educational Research).
2. See Dominion Song Books Nos. 8, 10 and 12 (Whitcombe & Tombs, Ltd.).
3. See Dominion Song Book No. 13 (Whitcombe & Tombs, Ltd.).
4. A series of these, arranged by Vernon Griffiths and Frank Callaway, is published by the King Edward Technical College.

*Education News* (Commonwealth Office of Education, Australia), (1951), 3(3), 12-17. Reproduced by permission of the Callaway estate.

## Appendix B

### Music in the university

#### *Frank Callaway, Reader in Music*

The recent introduction of a course in music at the University of Western Australia makes this an appropriate time to survey the development of music in university education.

The study of music at the universities is of ancient origin and in the Middle Ages it was one of the four mathematical sciences forming the quadrivium. British university degrees in music were granted as far back as five hundred years ago, though the first Chairs of Music (those of Oxford and Cambridge) were not established until the seventeenth century. These early degrees recognised only proficiency in musical composition which was proved by the public performance of original works. Organised music teaching in British universities and the conferring of degrees by examination have been developments since the middle of the last century. These courses, for the degrees of Mus.B. and Mus.D., were based mainly on studies preparatory to musical composition. After passing a series of technical examinations the candidate submitted an "exercise". For the baccalaureate this usually took the form of an original work for chorus and orchestra or a series of shorter works in vocal or instrumental forms. For the doctorate the "exercise" was in one of the larger forms of music such as a symphony or oratorio.

Whatever the local variations the chief tests for British degrees in music remain largely concerned with composition. There is a huge weight of tradition and experience behind this and it has yet to be proved that preparation for a different scheme will give a better foundation to a university musician's training. The surest way to value Bach's fugues is to write fugues, and nobody knows the glories of the sixteenth century who has not only sung in works of that Golden Age but has also enjoyed writing exercises with only the same resources as were enjoyed by Byrd and his contemporaries. These exercises should be more than mere "paper music" – a piece for strings should show appreciation of string texture, or a piece of vocal counterpoint familiarity with Palestrina's brilliant scoring, Byrd's tremendous rhythms, or Weelkes' nimble settings of the vernacular.

Broadly speaking the universities have been concerned mainly with the craft of composition but there has gone with it to an increasing extent the science of music, the history of music, the relations between the musical expression of an epoch or race and its spirit as expressed by literature and other arts, and with the social or religious background in which to study the workings of a composer's mind. For this reason undergraduates at the two universities already mentioned were not permitted to read music only; they had also to pursue a course in Arts.

Since its early establishment in the universities there has been a gradual change in the position of music in the social and cultural life of the community. This change, which has altered the musician's function in society, has accelerated from andante in the last quartet of the nineteenth century to presto since the advent of broadcasting. The old music degrees were taken principally by church organists. Their duties outside the churches were confined to such activities as conducting local choral societies for which the qualifications of an academic composer were adequate. Other qualifications, however, are needed in the modern world, for there is a great diversity of musical activities taken up by graduates in music. Broadcasting alone needs editors and programme builders with a knowledge of the byways as well as the highways of music. But there are other openings for musicians with a



broadly based education such as in the field of adult education, criticism, librarianship or administration.

The last decade particularly has seen great advances in university music. These have included the establishing of a Music Tripos at Cambridge in 1948 and an Honours School of Music at Oxford in 1950. Durham and Wales, for example, have Honours B.A. degrees in music and at Glasgow music may be offered for both pass and Honours degrees of M.A. For many years some universities have allowed music as part of the work for an arts degree and, where no independent faculty of music has existed, music has usually been a branch of the arts faculty. At the University of Sydney, which established its first music courses three years ago, music may be taken for both pass and Honours B.A. and for M.A. For the latter the specialisation may be either in composition or in literary work.

One of the signs of the reality of the musical renaissance in Britain and the Commonwealth has been that music has come to be accepted in the universities as a part of general culture, a position firmly denied to it in the nineteenth century. But with this new recognition and status given to music, and the general widening of curricula, students are still trained in the basic classical techniques of composition even though it may not be possible to demand actual composition in any extended form.

In many universities it has become usual to arrange open lectures on general aspects of music. Musical interest is thus stimulated among non-specialist students who can also, through organised musical societies, attend or partake in music activity.

Performance of some kind must, of course, form part of the experience of every musician. Without practical musical experience, knowledge of music is mere coxcombry. Universities have not, generally speaking, supplied the specialised study of instrumental or vocal music performance unless there has been no music school locally to provide it. The theoretical courses of the university have often been preceded or followed by a period at a School of Music. Of those universities that have developed practical schools, some have broken with tradition to allow proficiency in performance to count towards degrees in music. In Australia the Music Department of the University of Melbourne is a Conservatorium of Music and here the Mus.B. degree may be taken in any one of four "Schools" – Instrumental, Vocal, Theoretical and School Music.

The contract between the community and the university must not be one-sided. The community which nurtures the university requires the university, in return, to nurture scholarship and research. But there is another requirement, and it is for leaders and teachers. And so we find new types of courses being established, such as those in University Education Departments, to train school music specialist teachers. By far the greatest number of university music graduates have always turned to teaching music in the schools but, too often, they were insufficiently prepared despite a sound musical background.

An example of this development, and one which has been attracting much attention, is the scheme at the University of Reading. The course (instituted at the invitation of the Ministry of Education) is at university diploma level. Before admission to it students must have either a degree in music or have had three years full-time musical training in a Music School. A further and significant prerequisite is a personal interview to satisfy the authorities that personality and practical musicianship are satisfactory.

The general expansion of music in the universities has resulted from a radically new conception of the manifold part music should play in our lives. Higher musical education is now fully recognised as one of the humanities.

The action of this University in instituting a music course in the Faculty of Education was a logical first step considering local conditions. There is an urgent need here for men and

women, well trained both as musicians and teachers, to develop music in our secondary schools – graduates with knowledge and ability to teach and to organise a full range of musical activities.

But what of future developments? If music is to rank high among the humanities, as indeed it should, it will need to be given recognition as a subject worthy of honours standard in degree examinations.

In looking to the future, too, it should be realised that this State is capable of standing on its own feet in the matter of conservatorium training without which there cannot be full development of our musical culture. This University, which for many years has been the responsible agency through which the Australian Music Examination Board has conducted its public music examinations in Western Australia, should consider providing the privileges and facilities of this conservatorium training as an extension of its Music Department.

*Gazette of the University of Western Australia*, (1953), 3(3), 57–59. Reproduced by permission of the Callaway estate.