

S3E8 Syllabus pt 1

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Zoë Humberstone 00:28

Music Zettel



finley humberstone 00:31

with James Humberstone.



James Humberstone 01:06

Welcome to Music Zettel, a podcast about engaging students in creative, pluralist music making, drawing on my own work as an academic, a teacher, and a composer and producer. Here in the state of New South Wales, Australia, we got a new music syllabus just a few weeks ago, I'm going to be discussing the syllabus in the next two episodes of music settle, but don't worry, I'm aware that the majority of my listeners are not in this part of the world. So I'll be looking at the bigger questions that I know have affected the syllabus review and reform in many other states, territories and countries over the past decade. In fact, I was just talking to a few journal editors today and we're thinking maybe there might be some kind of international project here to look at what's happening in music education, and what are the ideologies that are pulling syllabi around? In this episode, I'm going to focus on what is great about the new syllabus. And in the next episode, I'm going to hone in on the weaknesses and the missed opportunities. So if you want to know more about what I think I live tooted my responses. Yes, live tweeting is what you do on a new social media platform called Mastodon, which is where those of us who were upset with people shouting loudly and nastily at us on Twitter, have gone to be pleasant to each other. So yes, I live tweeted my responses on the first read of the syllabus, the day that it came out. So you can if you go to my blog@humberstone.org, you can click to the air and see what I thought about that. Since then, obviously, I've read the syllabus a bunch more times. And I've even rewritten some of my units of work for secondary school music to meet the new content. That's secondary school because it is the year seven to 10,

which is about age 12, to about 16, here in New South Wales. And I've even taught my first few lectures to pre service teachers who will do their practicums teaching the current syllabus, but then begin their careers teaching the new one in 2026. So that's, you know, this is just just only happens rarely, that a crop of new teachers will actually have to learn to syllabuses, syllabuses, syllabi, but it you know, that's, that's, that's it in this case. I also did an analysis for the Australian Association for Research in education. And you can see that they published that on their blog, which I have also linked to from my blog, blogging about blogging. So all of these different chances to really get in deep have been a great way for me to compare the strengths and the weaknesses of the syllabuses, as well as to reflect on my disappointment, and it is disappointment. I'll say that up front, even though I'm going to keep this, this this podcast going to be the good things, the positive. It is disappointment that we didn't take this opportunity to lead the world, here in New South Wales, by drawing on the very latest research and practice and then writing it into our new syllabus. And I would would suggest that you know, we've got a tradition of that are lost syllabus, as I'll say, in a minute, as I go through, the good things are lost celibacy was created in 2003 for this age group. And for its time, it was pretty progressive. It's got lots and lots of really fantastic things which have actually stood up pretty well. Over 21 years. We were worried when we saw the first draft from the government that we were actually going to take a step backwards. It had A very much more old fashioned kind of music education that was much less inclusive, and much less engaging for young people than the than the current one. But we have ended up with lots of good things. Now, in my mind, this one is our most important syllabus because being the one for years or the year seven to 10, those are the first four years of secondary education, and the first two years have music as a mandatory subject. So while music is also mandatory in primary or elementary school, a majority of schools in New South Wales do not have staff with the expertise to teach music. Certainly not to teach it well. primary classroom music teachers generally just get a few hours of music training in their teacher training, and research shows that they do not feel prepared to teach music. This is a common problem in many countries. And there is excellent advocacy work centered around providing mentoring and professional development for classroom teachers, as well as bringing in experts to deliver the curriculum. Personally, I think it's pretty shoddy that a government can promise children one education, but then not provide the provision to teach it in schools. I think there's probably a campaign both parents and teachers could be running here, especially given the intrinsic and extrinsic benefits learning music has for young people to shame governments into doing something. But that's probably a discussion for another episode. Read out in the comments if you want to talk about it. Still, it makes the point for me about why this new syllabus is so important because for the majority of children in this state, and this is the biggest state in Australia, as well as in many countries around the world. This is the only time that most young people will get music lessons from a trained specialist music teacher. It's a wonderful opportunity and a privilege to light a fire in young people's lives about learning music. And so the topic for today's podcast is to wrangle with the question of what we should do with that wonderful opportunity. Given only 100 hours of class time, what should the aim of it all be? Well, luckily, the syllabus gods have given us an insight into their thinking by publishing the aim of the syllabus as far as they are concerned right at the start of it. They also did this with the syllabus that we are teaching today which was published in 2003, as I mentioned, and that syllabus begins with the aim written as this I feel like I should put it in some sort of governmental speak of the aim of the music years seven to 10 syllabus no that makes it sound officious. The aim is to provide students with the opportunity to acquire the knowledge, understanding and skills necessary for active engagement and enjoyment in performing, composing and listening and to allow a range of music to have a continuing role in their lives. I love that. I love it so much that I made six different versions of that sentence on different backgrounds, posters, printed them out on a three sheets and stuck them up around our teacher training space here at the Sydney

Conservatorium of Music. I'm actually recording this podcast in my office today, after a day of teaching. I love it. Because, yes, it's got that celibacy stuff up there, we need to, or we want to give an opportunity to acquire the knowledge, understanding and skills necessary. So there we go. They're the things that we would really like to be able to take off with all young people. But then what is it for, for active engagement and enjoyment? It's for active engagement, and enjoyment. And then we have the learning experiences, as they were called here are still called here in New South Wales, performing composing and listening, making sure that music is learned by doing music, which of course, is the best way to learn music, want to learn music, not learn just about music. So we're going to have active engagement and enjoyment and what is all that for, to allow a range of music to have a continuing role in their lives? Now? It's almost like the syllabus writers new look, we actually have music. It's supposed to happen in classroom education in New South Wales, as it is in many, many countries. It's supposed to happen, but it turns out that we're too busy training teachers in specialisms like maths and literacy and science and STEM and all those kinds of things. To think about a subject or wishy washy, Arty, farty subject like music, we don't think that's important. Therefore, we're not going to have that as a specialist teaching area. And when we teach all classroom teachers how to teach music we're going to give them and this research has been repeated quite recently, by some wonderful colleagues, Rachel HotSync, hocking and, and Anita Collins here in Australia, we're going to give them maybe 10 1215 hours of training. Now, if you're listening to this, you're interested at least in arts education, and probably music education, you will know that you can't learn everything that you need to teach music to kids from four or five years old through to 11 or 12 years old, in 10 to 15 hours, it just, it just can't, can't be done.



James Humberstone 10:50

And so, you know, we kind of failed them in two places. Number one, we fell them because the generalist teacher has not been given the music training that they need, so that then they could teach music to a perfectly acceptable standard. And we also, we don't have a specialization in our initial teacher education, it's not accredited. There are four primary teachers who actually come into their their primary teaching degree with some musical skill, can't choose that as their specialist area in the same way that a teacher might choose maths or stem or something else as their specialist area. So we're double stymied. So if you consider that that's the situation, and that maybe 10 15% of kids who come into high school have only that only that many have actually had music with a music teacher. To that point, what should your aim be, we've just got to capture them, we've got a couple of years, let's capture these kids, let's show them that learning music is as engaging and fun as the music that they already engage with outside school. So just about every kid has a favorite music, a favorite band, a favorite performer, a favorite style, all those kinds of things. We know from research that those are incredibly important parts of their establishing identity through adolescence. So another reason that this syllabus is a great moment, is because it's the chance that we have to really engage with kids at the time when they're going from being children to be becoming adults. And we can do that really, really well through music, because music is already so important to them. And so there it is, in the aim of the old syllabus, we're going to have active engagement and enjoyment, we're going to meet them where they are, we're going to have fun doing this. And what's the point of it all, to allow a range of music to have a continuing role in their lives. And I love that because it's beautifully open for teachers to meet the kids where they are what we would call nowadays, culturally responsive pedagogy, or culturally responsive teaching, meet the kids where they are at, and then try and set them up to allow to with some, you know, enough musical skills and knowledge to allow music to have a continuing role in whichever way they want it. To have. It's beautiful. It's completely open. I think one of the ways that there was

an opportunity to, to modernize that statement, and the only thing that you know, I would I would have really gone gone for in that is that. And we talked about this when we wrote our our report on the first draft is to think about those learning experiences performing composing and listening and think about the fact that it's 2024. And, you know, the ways that people in the world engage with music, do do we really want to have performing as the idea centered. So for instance, I want all kids to play and sing that would be that's what I want kids to do, I would have playing and singing they're performing is great. I would love every single kid in the world to have an experience of performing. But performing is that level up isn't. It's where you rehearse something and you get it going. And then you have a formal situation where you perform to another person you perform in drama, you perform in theatre studies, so on and so forth. So I want to have performing, but what I'm saying is that maybe playing and singing could come first as something that all kids do. And then performing as a as a sub context of that lots of kids are playing and singing all the time anyway, so it just seems more manageable. Similarly, I would want to rethink the term composing. I'm a composer trained composer. I've got three degrees in composition. And I very much love composing. But when you look at things like posters of composers that go on the walls of school classrooms that are made by you know, lovely publishers, they tend to be dead white men. And even though nowadays you can get I've got up in our room a fantastic poster, for instance, A Women's Day of female composers, you can get those things, they're still not the majority idea. And the way that that the composer and composing is thought of composing also has that kind of implication that music has to be written down. In rotation. Of course, it doesn't to be composed to count as composing. But also there is the question of identity. So lots of young people and and in fact, let's just consider, all of the different musics happening around the world might consider themselves as songwriters, or they might consider themselves as producers, or MCs, or DJs. So these are all discrete different ways of Yes, composing music, but they wouldn't call it composing and their identity wouldn't be as a composer. So I wonder whether creating music, making music, music creation, creativity, could be a more encompassing term there, which could include the traditional ideas of composing whether or not those include notating music as well, but also are inclusive of all of the different ways that people make music up nowadays. So then with playing and singing, and creating, we might have terms that seem much more open, much more open to the kind of music making that happens around the world, and allow, again, allow teachers to really respond to the children who are there in front of them. And the last thing that I want to mention, that was in the old syllabus, I keep calling it the altar, it is the old syllabus, we are still teaching it for another two years, that I really love about those learning experiences is that it tells us several times that it's very important to integrate them, it literally says, I've got the quote here, in designing teaching programs, teachers should provide a program that balances work in each of the learning experiences. Learning in music occurs best when these experiences are integrated with each other. So again, like I said, before, learning music, not learning about music. And that's not to say that learning contextual things like music history, cultural contexts, music theory, written music theory, not to say that those things aren't valuable and shouldn't be done. The point being that those should be done as part of the musical experience, whether that is to use the old terms listening, performing, or composing. And that if we integrate those, and integrating them is such a good idea, because it allows us to think about where practices like improvisation might fit in there is improvising performing, or is it composing? Yes, both neither. So yeah, the idea of integration really allows us to think about all of the different ways that people make and learn music in the real world. And of course, we want music learning in the classroom to be like music learning in the real world, even though the classroom is very different to other music, education, situations that we might think of, for example, learning an instrument with a, an instrument teacher, the old apprentice, and master model. So there's all of the things that I liked about the old syllabus, and a few things where I think it was really, really fantastic, the old integration thing, I think we could have had a little

bit of modernizing of some of this idea about learning experiences, but generally, pretty good stuff for 2003 ready to be brought up to date. And so where are we with the new syllabus? Well, the new syllabus doesn't have one sentence, it has four four sentences. So I guess four aims of the new syllabus. And so let me read these to you and then just try to unpack them a little bit. So the aim of the music years seven to 10 syllabus is to enable students to develop musical knowledge skills and literacies for active engagement to become thoughtful, and creative musicians. Actually, let's do them one by one. Okay, so you can see there, we've got some bits from the first part of the longest statement in the last syllabus. So we're still going to develop knowledge and skills. We've got literacies in there because governments love literacy.



James Humberstone 19:24

But what is it for? It's for active engagement and to become thoughtful and creative musicians. So I am totally down with those things. I don't think there's anything wrong with that at all. I'm pretty pleased about that. And I do I want every single young person who comes into my classroom in those mandatory years year seven and eight ages 12 to 14 I get 100 hours with them, the government says if they can all become thoughtful and creative musicians. enjoy listening to music, thinking about music, enjoy exploring music, playing versions of pieces of music that they really like improvising, creating new compositions, new songs in styles that they like, I recommend that would be fantastic. So I'm down with that first point. Second point. The aim, again, is to provide the means for students to experience the creative process as an individual, and in collaboration with others through performing, listening and composing. So I love that I love that the creative process is getting its own shout out. And that's a nice, all encompassing term, which we, you know, we then put the older learning experience of composing, although they're not called learning experiences anymore, but there's a little bit of a shock, I'll probably come into that one next week. But anyway, composing is still there, creative process is added. And we're going to do that as an individual and in collaboration with others. That's fine. That's how it works. That's how real creative music people do think. So yeah, I'm down with that. I'm very, very pleased that students experiencing the creative process gets its own bullet point. You know, I'm a composer. At my 12 years at a school I started as a composer in residence in a school and all the way through, even though I became a, you know, regular classroom teacher, not that there's anything regular about being a music class or a music teacher. But even though I became that I did still do a lot of composition, teaching one on one and to classrooms, through my through my more than a decade of teaching. So, you know, really pleased to see that gets its own its own point. Next bullet point, Bullet point number three, the aim of the music years seven to 10 syllabus is to contribute to students aesthetic, artistic and cultural education and enjoyment. Yes, we still have enjoyment in the aim of the new syllabus, we were very, very worried when we saw draughts, where enjoyment had been taken out. We thought the kids used to be allowed to enjoy themselves. Now they're not allowed to, but we're supposed to be engaging them. It's much more easy to engage kids when they're actually having fun when they're enjoying themselves. What do I think about the first part, students aesthetic, artistic and cultural education? I'm okay, I'm okay with that. I like I think that's sort of, you know, lofty ambition stuff. Not as lofty as bullet point four, which is my total favorite. But I like that I'm a little bit worried about the word aesthetic because it means dif different thing to the younger generation to us old people. And I think it's the old person's meaning that it has here. Well, I don't think I know that it is. I've actually been thinking about this because one of my areas of research is about research of musical creative practice as Artistic research. So in other words, doing new creative things as a way of researching artistically. And I've been thinking about that, because to me, the act of trying to do something new is always about exploring aesthetic. So I'm really interested in this idea of

developing aesthetic and exploring aesthetic and considering other composers aesthetic. Now I've moved into the world where I still write art, music, I still write, you know, traditional what other people might call classical music. But I also have moved into the world of production, beat production, electronic music, and hip hop. And I've been writing and thinking academically about that as part of my aesthetic development, but I wonder whether aesthetic is the word. So I've got a little moment of consideration there. But look, this is not a hill, I'm gonna die on I'm very pleased that there is such a, you know, a creative kids as active music makers, and explorers and learners flavor to the aims of this syllabus. So I'm generally down with bullet point three. And you know that I'm going to be down with bullet point four, because I already told you that it's my favorite. Honestly, they could have made this the only bullet point it wouldn't have made the extremely, you know, syllabus, strict people who need to see the word literacy written somewhere happy if we'd only have this one, but I just think this is fantastic. So the the syllabus writers in New South Wales, they keep secret, and they make them sign nondisclosure agreements, and they can't talk about their work, which I think is dreadful. real shame because it, it turns this situation where, you know, we get us a draft syllabus or a final syllabus, and people like me who weren't chosen to be a syllabus writer, comment on it makes it look like you know, I'm trying to smash on somebody else's work. I can tell because I've seen three drafts that there were lots and lots of bits of compromise in creating this syllabus, and obviously some very fine thinking people and some very experienced music educators who did the writing. But anyway, whichever ones worked on this sentence, you're my favorite. Sorry that I don't know. You've know who I'm talking about. But how good is this, the aim of the music years seven to 10 syllabus is to develop a lifelong sense of wonder, and curiosity about an engagement with music. So with that second time that we're getting engagement, we only had it once in the old aim, we've got it twice. Now, we've kept enjoyment in number three. But now, this is real lofty ambition. We're going to give every young person in our classrooms, all of these musical things we're going to do are about developing a lifelong sense of wonder and curiosity, about and engagement with music, but wow, wonder and curiosity. And I tell you what, as a composer, and an improviser, and a performer and a lover, and a listener, and a talker, and a reader and an analyzer, that's me, you know, that's what's driven my career and my love of teaching and my love of making music is that absolute burning sense of wonder and curiosity, you know, I could, I could sit down tonight.



James Humberstone 26:29

And that's exactly what's going on. When I do that, that that sense of wonder and curiosity playing around with sound, you know, I love the fact we were talking about this when we were talking about, you know, performing and playing and singing in our research group. And we were saying, you know, playing is lovely, isn't it, because we play music, but also just the idea of play. Those Those of you I'm sure some of you will be interested in ideas of play based learning. We play in music when I go into my studio, and I, you know, sit down at the piano or I bring up a synthesizer, maybe a soft synthesizer on on my computer or something. And I start experimenting and playing around and I really am it is just that sense of wonder and curiosity. Wow, that's a good sound. Wow, that's a good chord. Oh, I love the way that moving from that particular chord to that particular chord or using that tap tambor against that tambor makes me feel. And that, to me, that is that act of music is a sense of wonder and curiosity. So yay, I'm really, really, really, really pleased with that. And so. So, you know, Yay, we're great success. The The aim of this syllabus is a good aim hits a fantastic aim. It's all gonna go, well, it's gonna go well, because we've got those aims. And teachers can remember that those are the things that they're supposed to be doing when they teach the syllabus. So if any nasty things end up anywhere else in the syllabus, not that I'm saying there aren't, well, I Okay, I am

going to say that there are I'll get to those. But if there are any nasty things, we can go back to that aim, can't we and remember what we're actually trying to do. I noted that performing listening and composing are still there, and that they haven't changed. Although they've got a different title, I want to read you a few other things that I really love from this syllabus. So this is from page seven, if you print out the whole thing, because it lives in an E version. It says teachers select repertoire based on their understanding of students interests, strengths and needs. well chosen repertoire enables students to study features within and across pieces of music to enhance their knowledge, understanding and experience of music. And then later on page nine, in considering the intended learning, teachers make decisions about the sequence, and emphasis to be given to particular groups of content based on the needs and abilities of their students. So I mentioned before this idea of culturally responsive pedagogy, I think it really started to leak in here, this idea that we can really engage students and that engaging students, you know, it's written twice in the aim is what that's all about, in this short little window, these 100 hours that we get were for the great majority of students, that is going to be their only time in their whole school education. The only time that I'll have a specialist music teacher, a music teacher who gigs a music teacher who plays who sings, who loves music, who has all sorts of experience and can can share. So that's, you know, it's just so fantastic to see that approach. They're written into the aim, also written into other little bits of the syllabus, as I just read out, and that kind of idea of being culturally responsive. Another big relief, especially from the first draft that we saw, but an improvement over the old syllabi is that the syllabus does not prioritize one musical culture over others, it simply asks you to cover a list, although I acknowledge that this list itself is a compromise, and I know of teachers who are actually unhappy about this list. So I want I want to say that because I want to acknowledge that, you know, they've got a point. But I am still happy to see that there is no one particular music culture prioritized over others. So the list is simply the music of Australia, including the music of Aboriginal and Torres Strait Islander peoples, art, music, jazz, popular music, and global music culture. So, again, we could talk about that list for ages. Would I have that list? If it weren't down to me? No. Would have been much worse lists? And could they have done things like mandate particular kinds of music over others? Yes. So am I happy with this compromise? Yes, I'm happy with that compromise. I'm sorry, for my colleagues who aren't. But I reckon, you know, again, I've got 100 hours, I've got two years. I think there's enough there enough freedom there for me to go and just, you know, create a really engaging, fabulous time for for young people. And then the last few things that I really, really like in the program that I'm just picking out from the odd page here. And there is, this one says, The repertoire requirements do not need to be represented proportionately in teaching and learning programs. So that's just going back to those five different kinds of music, you know, if you want to do if you're teaching this kind of school, like I used to teach in, which was a very classical school of Western art, music kind of school. Very, lots of very, you know, students who had achieved very high musical grades and very impressive orchestras and choirs, and those, you know, traditional ensembles, then you could make art music very much the heavy focus of your program, because that's what your students do in your school. If, on the other hand, you're at a school that has no programs, and no support from the school, or the parent body, to run traditional programs, but you're just trying to get things up off the ground, you might decide that you want to start with the popular music genres that your students are already invested in, or you may discover that you've got one, you've got a particular community, from a particular diaspora. And you, you might decide that global music culture is the way that you want to go and you want to really draw on one particular one particular culture and knowledge that's already in the community and and try and build your program from there. So So yeah, you know, love, love the fact that again, they're giving teachers freedom here, freedom. And then we've got cool stuff like this forms and methods of notating documenting and or recording include staff notation, pre notation, graphic notation, notations drawn from global music,

cultures, Braille scores, charts, lead sheets, and or, and audio and or audio visual recordings. Some forms and methods are associated with particular genres or styles. Notating, and documenting may involve the use of digital tools. Yeah, that's, you know, that sentence, there are a couple of sentences there really suggest that the writers went Hang on, it's 2024. How do people actually complete compositions, songs, music creations, how are those fun? Now, of course, traditionally, in music education, and in our past syllabi, we really thought of the score as text. And that makes sense. It's a really, you know, well practiced well embedded in schools, traditional western music education. But nowadays, if we're actually engaging in things like music, technology, and musical cultures that students are already invested in, then the text is not going to be the score, it's going to be the recording, it's going to be the suggests the session in a DAW it's going to be all those kinds of things. So to see them very carefully, try and think about all of the different ways that music is created and recorded. As in, you know, we're going to make a permanent recording of this, which I would suggest is where something improvised turns into something composed and set. You know, there it is, it's, it's laid out. So again, very, very helpful for teachers to be told, you know, give them permission to think really openly, and to begin the approach that they want. So, I absolutely you know, love this approach. There are some things that I'm going to talk about in the next episode next week. I'm going to talk about the weaknesses of the syllabus. I'm going to talk about mostly about content points. So you can see all of that beautiful openness, that lovely aim we want to get kids involved in, in music education. And then what they do in this syllabus is that they give us 56 content points to take off. So I'm going to talk about that and a few other problematic things next week. But I just want us to finish with this idea of enjoyment. And it's, it's it, I've been prompted to talk about this, again, it in the context of those content points, because the good old Sydney Morning Herald, which is the sort of leading newspaper in the state, wrote an article about the new syllabi, and used music as their example about why the syllabi are. Excellent. And did they focus on any of those things that I've been talking about today? No, were they interested in the wonderful opportunity for engaging kids and having music? Give them that sense of



James Humberstone 36:12

wonder and curiosity in the rest of their lives? No. What they focus on instead, is ideas of explicit teaching, and teaching all of those content points. And the quote that they had from a teacher, I won't name the teacher, but the teacher is named by them in the article and there's a photo from inside the school. But the teacher who they got to quote the music teacher who they got to, quote said, quote, clear syllabus documents help teachers easily access what needs to be taught. This is so important for new teachers coming into the profession. The syllabus is like their map, or guidebook. And then another quote, there is a balance that needs to be found with being directive and giving teachers with expertise, some autonomy, but it helps to be more explicit on what we are assessing, and how we are getting there. Sillabuses can't just be about enjoyment, or investigating, they can't be open ended. And I want to say that that is just so wrong. It's especially wrong when it comes to music for all of the reasons that I've given in this. In this podcast, up to this point, it's not important for new teachers coming into the profession. We train about half of New South Wales, pre service music teachers here at the Sydney Conservatorium of Music. No, they don't come out as polished finished teachers. They're very raw, but they've got hundreds of ideas. They've also got a four year degree in performance composition, Musicology, or contemporary music, they've got an incredible amount of enthusiasm. They've done 80 hours, at least of teaching already in a school, they've developed lots of programs and lesson plans, and they welcome they absolutely welcome the kind of open statements that I've read to you from this syllabus, that allow them

to meet the children in the classroom, where they are, to engage them where they are with the music that they love, and then to extend them to open their eyes, to take them into other different kinds of music that they hadn't heard, or to investigate how to make the kind of music to play, to sing, to compose to be a songwriter, or a beat maker. All of those things with, with all different kinds of music. And the openness is what allows them to do that. If they have to teach 56 content points, in 100 hours of teaching, you can work out what percentage that is I put it in the Ara article that I wrote. Then you turn creative teachers who are musicians, and already experts, even though they are not finished teachers, but they're already they are already expert, they have a degree that you turn them into box tickers. We don't want box tickers. Our kids don't want box stickers, there are plenty of subjects at schools, where yes, explicit teaching is indeed much, much more necessary. But it's not in music. Music is best learned as my old mate Richard Gill used to say music is best learned by making it and then making it up, sing it, play it, learn to compose a piece of music like that one that you just sang, or that you've just played. It's not learned by ticking something like 18 different bullet points on verbal knowledge about music, ways of explaining music that don't actually involve making doing or listening to music. So that gives you a little flavor of what I'm going to be getting into into next week's syllabus. But I just want to say that despite the fact that this music teacher said this in the Sydney Morning Herald that actually this syllabus does As give teachers permission to be creative, it is open ended, we'll work out how to check those bullet points off. But we'll actually do that not and this is what we're teaching our pre service music teachers will do that by developing creative, enjoyable, fun, engaging units of work that develop that lifelong sense of wonder and curiosity about and engagement with music. And then we'll go to those lists. And we'll check them off after the fact. Because what we don't need is to actually start with that as a checkoff list of what we should be doing in our classrooms. There's so much wonderful, wonderful freedom in this document. And that's exactly how we'll be training the teachers of the next generation to use it. Thanks for listening to this episode. I hope that that overall came across as a really positive take on this new syllabus. And I'm going to come back with maybe some more money bit next week. Until then, thanks for listening to Music Zettel.

Z ZoÃ« Humberstone 41:19

Music settle was written, presented and produced by James Humberstone.

F finley humberstone 41:27

Music in this episode was composed by James Humberstone