

ResearchOnline@JCU

This file is part of the following reference:

Cole, Malcolm Alastair (2014) *Tropical sounds: a cultural history of music education in Cairns and Yarrabah: 1930 to 1970*. PhD thesis, James Cook University.

Access to this file is available from:

<http://researchonline.jcu.edu.au/41105/>

The author has certified to JCU that they have made a reasonable effort to gain permission and acknowledge the owner of any third party copyright material included in this document. If you believe that this is not the case, please contact

*ResearchOnline@jcu.edu.au and quote
<http://researchonline.jcu.edu.au/41105/>*

**Tropical Sounds:
A Cultural History of Music Education
in Cairns and Yarrabah: 1930 to 1970.**

Malcolm Alastair Cole

B. Mus. UQ, Cert. Mus. Ed. Kodaly Institute, Hungary, M. Mus. Ed. UWA

**Thesis presented to the School of History and the
School of Education for the degree of**

Doctor of Philosophy

James Cook University, Cairns.

August, 2014.

Acknowledgements

I would like to acknowledge and thank the following people, without whom the study may never have been completed:

Dr Janice Wegner and Dr Jo Balatti for their constant work and feedback as supervisors

Dominique Sandilants and Sharyn Harrington at the School of Social Science, Cairns

Terry, Gil and Nicky at the Cairns Historical Society

Brother Barry Lamb at St. Augustine's College

Associate Professor Helen Stowasser

Each of the wonderful musicians, teachers and artists who shared their personal and professional stories and their personal artifacts and mementos with me about this rich time in North Queensland

Bishop James Leftwich for inviting me to Palm Sunday Service, 2011

Bruce Rigsby for providing a copy of his outstanding report into Yarrabah

Mala Neal for inviting me to the granting of Native Title at Yarrabah in December, 2010

Dr Karl Neuenfeldt for his assistance and support with research

Staff at the National Library of Australia, National Film and Sound Archive, Aboriginal and Torres Strait Islander Research Institute

Relatives, close friends and colleagues who have shown continued interest in the study

My mother and father, Dorothy and Alastair Cole, and mother and father in law, Betty and Gerry O'Connor, whose own concern for history and social development has had a lasting impact on me

My three daughters, Paloma, Eugenie and Bella who have followed the study from day one

And Anna, for constantly providing ideas and assurance, and always supporting and believing in me and the project.

Statement of the Contribution of Others

Assoc. Professor Helen Stowasser (retired) contributed by reading the first full draft of the thesis and provided editorial ideas.

Volunteers at the Cairns Historical Society and Brother Barry Lamb provided some research assistance.

Thesis Abstract

Tropical Sounds: A Cultural History of Music Education in Cairns and Yarrabah: 1930 to 1970

The city of Cairns and the Aboriginal township of Yarrabah in North Queensland, Australia, comprise multicultural populations that have rich musical histories. The music education histories of the Aboriginal, Anglo/Celtic and Torres Strait Islander communities of these two locations between 1930 and 1970 were researched to determine how music was learned and taught between generations within cultures, and if any intercultural music transmission took place.

The study presents a hitherto non-existent music education history of the two locations as, currently, there is no comprehensive history of music education or indeed, of music in Cairns and Yarrabah. Interviews, newspapers, annual reports of Government departments, recordings, films and other ephemera were researched using a combination of historical ethno-musicological, historical and oral history methodologies.

The music learning, teaching and performing processes that included rehearsals, training, music technologies, oral/aural and notation methods, and local and outside experts to raise standards were divided into three contextual fields, namely:

- formal music education that occurred in schools and institutions, initiated by government policy
- non-formal music education as found in the activities of community music and traditional Indigenous groups
- informal music education that occurred in family and social settings.

The work of private music teachers using formal examination syllabuses indicated both formal and non-formal contexts and is presented separately.

The documented intergenerational music education processes were then analysed using a “communities of practice” theory proposed by Wenger, and a “universals of music teaching” concept by Sheehan-Campbell. Any cross-cultural learning, teaching and performing that occurred was analysed in accordance with cultural theories of change and development

proposed by Kartomi and Nettl. Schippers' Twelve Continuum Transmission Framework then assisted in identifying specific issues of context, modes of transmission, dimensions of interaction and approaches to cultural diversity.

The study reveals how each culture's own music was practised and maintained to differing degrees in Cairns and Yarrabah as multicultural communities. Multicultural is described as different cultures co-existing alongside one another rather than interacting with one another, with each being largely self-dependent and relatively narrow in its activities, confirming the ideas of Kartomi and Nettl. Each culture's music also developed and diversified through varying degrees of intercultural contact, either with one of the others or outside cultures such as that of visiting troops during WWII; and through exposure to developing technologies at a time of rapid technological change in the recording and transmission of music, as predicted by Folkestad and Green. While much education occurred in the formal contexts of schools and private music teachers, a significant amount of music education was transmitted both intergenerationally and interculturally through non-formal and informal processes as indicated in Wenger, Sheehan Campbell and Folkestad.

The study assists in comprehending the complex multicultural histories of Cairns and Yarrabah and shows that continuous music education practices in schools, churches, cultural and community groups and among families have produced a rich musical heritage in both locations.

The study found that the music education histories of Cairns and Yarrabah effected the creation of some new forms of music unique to the district, a process conforming with Schippers' theories, and the development of musicians and ensembles that became prominent in local, national and international spheres. This study also gives historical elucidation to the present day comprehensive musical life of multicultural Cairns and Yarrabah.

Table of Contents

Introduction

Background to the study	1
The topic	2
The places	2
Statement of the problem	2
Purpose of the Study: Aims, objectives, research questions	4
Limitations	4
Theoretical framework	5
Three Viewpoints Analysis.....	6
Definitions	13
Music.....	14
Components of music	15
Meaning and emotion in music	16
Culture	17
Role/s of music in culture and multi-cultures.....	18
Music as culture.....	20
Cultural identity	21
Location.....	24
Music education.....	25
Methodology	26
Ethnomusicological methodology	26
History and music	27
Historical ethnomusicology	28
Historical methodology	29
Oral history methodology.....	31
Significance of the study	33

Chapter One..... 35

Literature Review

Music Education	35
Three Viewpoints Analysis.....	36
Viewpoint 1. The Context of Teaching and Learning	36
Sociological perspectives of music learning	36
Learning theories in musical practice and research.....	37
Formal and Informal Performance	41
Viewpoint 2. Music Teaching and Learning Processes.....	42
Acquired and learned culture	42
Enculturation	43
Training	44
“Universals” of music education	48
Viewpoint 3. Intercultural Musical Contact.....	51
Cultural Diversity and Cultural Transmission.....	51
Culture, and music teaching and learning.....	52
Cultural Contact.....	54
Analysis of music teaching and learning using the Twelve Continuum Transmission Framework (TCTF).....	57
Conclusion.....	59
Histories of Music Education in Cairns and Yarrabah and Beyond	59

Chapter Two 65

History of Cairns and Yarrabah: 1770 to 1970

Before 1770.....	65
------------------	----

Captain Cook's visit in 1770.....	66
The 19 th Century to 1876.....	67
Founding of Cairns and Yarrabah: 1876 to 1901	68
Yarrabah Mission: 1892.....	79
Cairns and Yarrabah: Federation to 1930.....	85
New technologies.....	92
Schools.....	103
1930 to 1970: time frame of the study.....	108
The arrival of radio: 1936.....	110
World War II	112
After World War II.....	115
Yarrabah.....	119
Summary	124
Chapter Three.....	125
Formal Music Education in Queensland, Cairns and Yarrabah: 1930 to 1970	
1930 to 1939.....	127
The Department of Public Instruction and the Queensland Syllabus: 1930.....	127
Cairns and Yarrabah.....	133
Co-curricular programs	135
Catholic schools.....	144
Cultural diversity.....	145
New technologies.....	146
ABC broadcasts	147
1940 to 1949.....	149
New technologies.....	150
ABC broadcasts	150
Combined schools' concerts.....	151
The Department of Public Instruction.....	154
University of Queensland Summer Schools of Music.....	159
Teacher training in music	160
Queensland School of Music.....	161
1950 to 1959.....	162
European immigration	162
The Department of Public Instruction.....	165
Queensland Conservatorium of Music.....	172
The University of Queensland Department of Music	173
Cairns schools	174
1960 to 1970.....	179
Instrumental reforms: The Department of Education and Migration	179
Cairns and Yarrabah schools.....	180
Tertiary courses	184
Queensland Secondary School Music Syllabus: 1966.....	185
The Queensland Secondary School Music Teachers Association (QSSMTA).....	187
Summary	187
Chapter Four	189
Private Music Education in Cairns and Yarrabah: 1930 to 1970	
Private music instruction	189
The Queensland Music Teachers Association.....	191
Australian Music Examinations Board, Trinity College London and Associated Board Music Examinations	192
Reputations.....	195
The Sisters of Mercy	197
Schedules and work rate	201
Communities of learning	202
Teaching styles.....	203
Performance and teaching opportunities outside of examinations	204
Summary	209

Chapter Five	210
Non-Formal Music Education in Cairns and Yarrabah: 1930 to 1970	
Traditional music education in the Aboriginal and Torres Strait Islander communities	
.....	212
Traditional Aboriginal and Torres Strait Islander music at Yarrabah	213
Traditional Aboriginal music in Cairns	220
Traditional Torres Strait Islander music in Cairns.....	222
Churches.....	223
Anglo/Celtic church music in Cairns.....	224
Aboriginal church music at Yarrabah	226
Aboriginal and Torres Strait Islander church music in Cairns.....	230
Brass bands	232
Brass bands in Cairns.....	232
The Yarrabah Brass Band.....	239
Orchestras	243
Orchestras in Cairns	243
Eisteddfods	250
Vocal Music.....	251
Choirs	251
Musical theatre.....	254
Summary	258
Chapter Six.....	260
Informal Music Education, Cairns and Yarrabah: 1930 to 1970	
Family life	261
Technologies.....	267
Parties and social events	273
World War II influx, Jazz and the Blues	283
Dance bands and night clubs.....	289
Country music and Folk music.....	291
Rock music	297
Summary	302
Chapter Seven	303
Conclusions	
Summary and Analysis of Chapters	305
Chapter Two: General histories of Cairns and Yarrabah.....	305
Chapter Three: Formal music education	312
Chapter Four: Private music teaching	313
Chapter Five: Non-formal music education	315
Chapter Six: Informal music education	318
Conclusions and findings.....	324
Directions for further research.....	331
Implications of the study	332
Bibliography	
Primary Sources	334
Films and Audio Visual	334
Interviews	334
Newspapers	335
Other.....	336
Recordings.....	336
Parliamentary Reports	336
Personal Communication.....	338
Reports.....	338
Secondary Sources	339
Journal Articles	339
Books, Websites	343

Appendices

Appendix 1	363
Appendix 2	364
Explanation of terms used in Schippers' Twelve Continuum Transmission Framework.	364
Appendix 3	368
Appendix 4	370
Appendix 5	371
Appendix 6	372
Appendix 7	375
Appendix 8	376
Appendix 9	377
Appendix 10	380
Appendix 11	381
Appendix 12	382
Appendix 13	385
Appendix 14	387

Audio Appendices

Audio Appendix 1(a) and 1(b)	389
Audio Appendix 2	389
Audio Appendix 3	389
Audio Appendix 4	389
Audio Appendix 5	389
Audio Appendix 6	389
Audio Appendix 7	389
Audio Appendix 8	389

List of Tables

Table 1. Twelve Continuum Transmission Framework: Aboriginal Tribes Cairns and Yarrabah 1876.....	307
Table 2. Twelve Continuum Transmission Framework: Anglo/Celtic community late 19 th century in Cairns	307
Table 3. Twelve Continuum Transmission Framework: Aboriginal practices imposed by mission authorities at Yarrabah 1900 to 1950	309
Table 4. Twelve Continuum Transmission Framework: Folk music practices to 1960	310
Table 5. Twelve Continuum Transmission Framework: Torres Strait Islander music at Cairns and Yarrabah 1930 to 1970.....	311
Table 6. Twelve Continuum Transmission Framework: Formal Music Education 1930 to 1970.....	313
Table 7. Twelve Continuum Transmission Framework: Private Music Teachers in Cairns 1930 to 1970	315
Table 8. Twelve Continuum Transmission Framework: Non-formal Music Education Cairns and Yarrabah 1930 to 1970.....	318
Table 9. Twelve Continuum Transmission Framework: Informal Music Education Cairns and Yarrabah 1930 to 1970.....	323

List of Plates

Plate 1: Map of Australia.....	3
Plate 2: Map showing Cairns and Yarrabah.	3
Plate 3: A Musical Work: Six Dimension.....	16
Plate 4: A three-dimensional space of musical experience and ethnography.....	25
Plate 5: Wenger’s model of “communities of practice.”	39
Plate 6: The Twelve Continuum Transmission Framework	58
Plate 7: Map of Yarrabah district.....	67
Plate 8: First photos of Cairns in 1876.....	69
Plate 9: Abbott St 1892	70
Plate 10: St Andrew’s Church Choir 1913	71
Plate 11: Locally made junks in Trinity Bay ca. 1907.....	77
Plate 12: Portrait of Chinese gardeners in North Queensland 1908	77
Plate 13: Missionaries and Aborigines, probably at Yarrabah.	81
Plate 14: Yarrabah Brass Band 1905.	83
Plate 15: Victor Leftwich in the Yarrabah Band 1905.	84
Plate 16: Members of the Chinese Nationalist League in Cairns, early 1900s.....	86
Plate 17: The School of Arts building in 1935.	88
Plate 18: Doug Pitt with an accordion and Plate 19: in the Yarrabah Brass Band	90
Plate 20: Malaytown in the 1930s.....	92
Plate 21: Cairns Tropical Theatre 1925.	94
Plate 22: Notation for “The Old Stag” collected by Ron Edwards.....	96
Plate 23: The first Cairns High School buildings.	104
Plate 24: View of the main intersection of Cairns business district in the 1930s.....	108
Plate 25: Girls and supervisors in front of the new girls’ dormitory at Yarrabah, 1937	112
Plate 26: The Yarrabah Brass Band playing at the rotunda on the Esplanade in Cairns	120
Plate 27: 1930 Queensland Syllabus.....	129
Plate 28: 1930 Queensland Syllabus.....	130
Plate 29: The Yarrabah school 1937.....	135
Plate 30: Mr Donald Campbell, Headmaster of Parramatta Park State School	136
Plate 31: The Cairns Combined Schools Boys’ Band with Jock Denovan.....	137
Plate 32: The Cairns Combined Schools Boys Band.....	139
Plate 33: Parramatta Park State School Choir around 1935	142
Plate 34: A view of a main intersection in Cairns showing the School of Arts building.	147
Plate 35: Parramatta Park State School students.....	152
Plate 36: St. Monica’s Orchestra c1938.....	153
Plate 37: The Combined Schools Choir.....	155
Plate 38: Molly Maddock.....	159
Plate 39: Children Maypole dancing at Yarrabah.....	169
Plate 40: St Augustine’s College Choir 1950..	176
Plate 41: SAC Music Students 1950.....	177
Plate 42: Primo Pin in 2010	177
Plate 43: St Joseph’s School Choir	178
Plate 44: St Monica’s Choir in the 1950s.	178
Plate 45: Parramatta Park recorders in a music class in the 1960s.	180
Plate 46: Edge Hill Fife Band 1964.	181

Plate 47: The Edge Hill Fife Band.....	181
Plate 48: The Yarrabah fife band in the early 1960s.	182
Plate 49: All male cast of St Augustine’s College production 1965.....	183
Plate 50: The St. Augustine’s Marching Band, 1970.....	184
Plate 51: The St. Augustine’s Cadet Band.....	184
Plate 52: <i>The Courier Mail</i> , 30 November 1944,	197
Plate 53: Sister Mary Mercy in the 1950s.....	200
Plate 54: Mrs Corsetti	202
Plate 55: Mrs Corsetti with her piano accordion students	204
Plate 56: Cover of Miss Ward’s “Grand Concert” program.	205
Plate 57: Adjudicator’s Award 1956 for Boys Vocal Solo, 14 years old and under.	206
Plate 58: Corroboree at Yarrabah in 1933.	214
Plate 59: Aboriginal corroboree performers at Yarrabah in the 1960s.	215
Plate 60: Aboriginal corroboree dancers at Yarrabah in the 1960s.	216
Plate 61: Photo of Hilary Harris from “Songs of Yarrabah”.	219
Plate 62: Cover of “Songs from Yarrabah” taken in 1966.....	219
Plate 63: Aboriginal grass huts at Redlynch in the 1940s	221
Plate 64: Cover of the program for the Central Methodist Church “The Messiah”	224
Plate 65: The St Andrew’s Junior choir 1931..	225
Plate 66: St Andrews Presbyterian Church Junior Choir 1935.....	225
Plate 67: Yarrabah church photograph from the 1930s..	228
Plate 68: Church parade at Yarrabah, 1964.	229
Plate 69: Group of musicians at Deeral, south of Cairns, 1929.....	231
Plate 70: Cairns Railway Band 1923	233
Plate 71: The Cairns Pipe Band	233
Plate 72: The Cairns Citizens Band (31 st Battalion)	235
Plate 73: The Cairns Municipal Band.....	237
Plate 74: The Schipke family home	238
Plate 75: The Yarrabah Mission Band, 1907	240
Plate 76: Ernest Gribble and the Yarrabah Brass Band, 1910.	241
Plate 77: The Yarrabah Brass Band in the 1960s	243
Plate 78: Cairns Lyric Orchestra 1926.....	244
Plate 79: Jack Mawdsley playing flute.	245
Plate 80: The Cairns Lyric Orchestra in 1948	246
Plate 81: The enlarged Cairns Light Orchestra around 1950.....	247
Plate 82: The Adjudicators’ biographies in the 1932 Eisteddfod program.....	250
Plate 83: Cover of the 1933 Cairns Choral and Orchestral Society Second Grand Concert.....	251
Plate 84: Cairns Choral Society, Women’s Chorus, 1934	252
Plate 85: Snow White 1933.....	257
Plate 86: <i>The Night Birds</i> band photograph from the early 1960s.....	262
Plate 87: Edgar Harris and Alfred Harris.....	263
Plate 88: Georgia Lee and Nat King Cole, 1957 Australian tour.	265
Plate 89: The Re-released cover of Georgia Lee’s breakthrough album.	265
Plate 90: “Amateur Hour Topline Acts”	266
Plate 91: Seaman Dan and Plate 92: Seaman Dan as a current recording artist..	277
Plate 93: The Tropical Troubadors	278
Plate 94: Poster for a celebration of the House Party 2005 in Cairns.....	279
Plate 95: Music group at the Lyons Street Aboriginal Reserve, 1940s.	281
Plate 96: Two of the CCC soldier musicians who played with Hazel Schipke	286
Plate 97: Program of Part II of a regular fortnightly CCC concert.....	287
Plate 98: Keith Enighi dancing the hula..	293
Plate 99: Keith Enighi performing with the Slim Dusty Band.	294
Plate 100: Myrtle Henson’s band in 1953.....	298

WARNING:

People of Aboriginal and Torres Strait Islander descent are advised that images, names and voices of people now deceased are included in this thesis

Introduction

Background to the study

Situated on the northern side of the Trinity Inlet, on the Far North Queensland east coast of Australia, is the city of Cairns, established in 1876. On the southern side of the inlet over the Yarrabah Range is the Aboriginal township of Yarrabah, founded as a mission in 1892. Cairns began primarily as a seaport for inland mining fields and pastoralism, drawing people from culturally diverse backgrounds for a variety of reasons: social, economic, cultural and a mixture of some or all. Many have been attracted by its tropical location, remoteness from metropolitan centres and “the enduring Indigenous culture”.¹ McRobbie noted: “The Far North has always had an enduring allure in Australian mythology and culture, a seductiveness which continues to the present day, drawing visitors, including artists, from throughout the country and overseas.”² The culturally diverse peoples who settled in Cairns brought behaviours, expectations and practices with them that differed from one another and the traditional Indigenous owners of the district. The displacement of the Irikandji, Gungganyji, Mandingalby Yidinyji, Tjabukai, Gurindji and other local people from their living and hunting lands fractured Indigenous cultures, a situation aggravated by removals of other groups from around the Far North to Yarrabah mission.

The Anglican Church Aboriginal Mission at Yarrabah, close to the city of Cairns, was established in 1892 with subsidies from the Queensland government. “The Aborigines who grew up on missions were thought of, and referred to, as “inmates” until the end of this missionary era.”³ Life at Yarrabah was difficult. Skin diseases and lack of nutrition combined with harsh living conditions in a dormitory system for children where traditional practices were mostly disallowed, ensured that Aborigines endured appalling living conditions and the loss of much traditional cultural life. A school, church and dormitories were built and children and adults provided labour for building, farming, fishing, agriculture, arts and crafts and a small tourist trade. In Cairns, Torres Strait Islanders, non-European sugar workers, and Aborigines not forced to live in Yarrabah, formed small communities among the Anglo/Celtic population.

¹ Peter Denham in Gavin Wilson, *Escape Artists: Modernists in the Tropics*, (Cairns: Cairns Regional

² Alice-Anne McRobbie in Wilson, 7.

³ Noel Loos, “From Church to State: The Queensland Government Take-over of Anglican Missions in North Queensland,” *Aboriginal History* 15 (1991), 73.

The topic

Thanks in part to their multicultural populations, the peoples of Cairns and Yarrabah have maintained diverse, active cultural lives of which music forms a major part. The combination of the multicultural history, tropical location and rich, diverse musical life makes Cairns and Yarrabah unusual studies of the music education processes and methods, both intergenerational and intercultural, used by differing cultures in a range of contexts in this isolated Australian region. This study is a history of music education that took place in Cairns and Yarrabah from 1930 to 1970 in formal, non-formal and informal settings, from within and across cultures.

Of the numerous communities that have lived in Cairns and Yarrabah since white settlement, the Aboriginal, Anglo/Celtic and Torres Strait Islander communities were the focus of this study.

The places

Cairns is the regional centre for far north Queensland in northern Australia with Yarrabah a mere six kilometres away. However, a 50 kilometre road trip is required to travel between the two places. Due to its location on the Pacific coast at the northern end of the Australian continent, Cairns is geographically closer to more Asian nations than any other Australian capital city with the exception of Darwin in the Northern Territory. Cairns was described by Devanny in 1951 as: “a fascinating white town set in natural conditions of superb beauty, a town of parks and wide, sun-bathed streets decked with gardens of tropical trees, shrubs and flowers, of enchanting atmospheric effects at early morning and sunset.”⁴ Missionary Alma Michael described Yarrabah in 1959 as “paradise on earth” for its tropical beach setting. In 1930 the population of Cairns was 9,500, in 1960 it had grown to 24,180.⁵ At Yarrabah, the population in 1960 was recorded as 844.⁶ In 2011, the city of Cairns had a population of around 134,000 persons and the town of Yarrabah had a population of around 2,400.⁷

Statement of the problem

Cairns and Yarrabah have multicultural populations with rich musical heritages. Very little research has been undertaken to understand how these cultures interacted musically and

⁴ Jean Devanny, *Travels in North Queensland* (London: Jarrolds, 1951), 7. Of interest in this quote is the description of Cairns as being a “white town”; visually, it was a white town. The principal heritage colour for Cairns buildings is white. The population around this time was 18,000.

⁵ Alan Hudson, *Growing up with Cairns: A Memoir* (Cairns: The Cairns Post, 2007), 38.

⁶ Kathleen Denigan, *Reflections in Yarrabah*, (Yarrabah: Yarrabah Shire Council, 2008), 37.

⁷ Australian Bureau of Statistics,
http://www.censusdata.abs.gov.au/census_services/getproduct/census/2011/quickstat/IARE302011?opendocument&navpos=220. accessed February 18, 2014.

transmitted musical practices both within and across cultures. Also, the different forms of intergenerational music education have not been documented or studied.

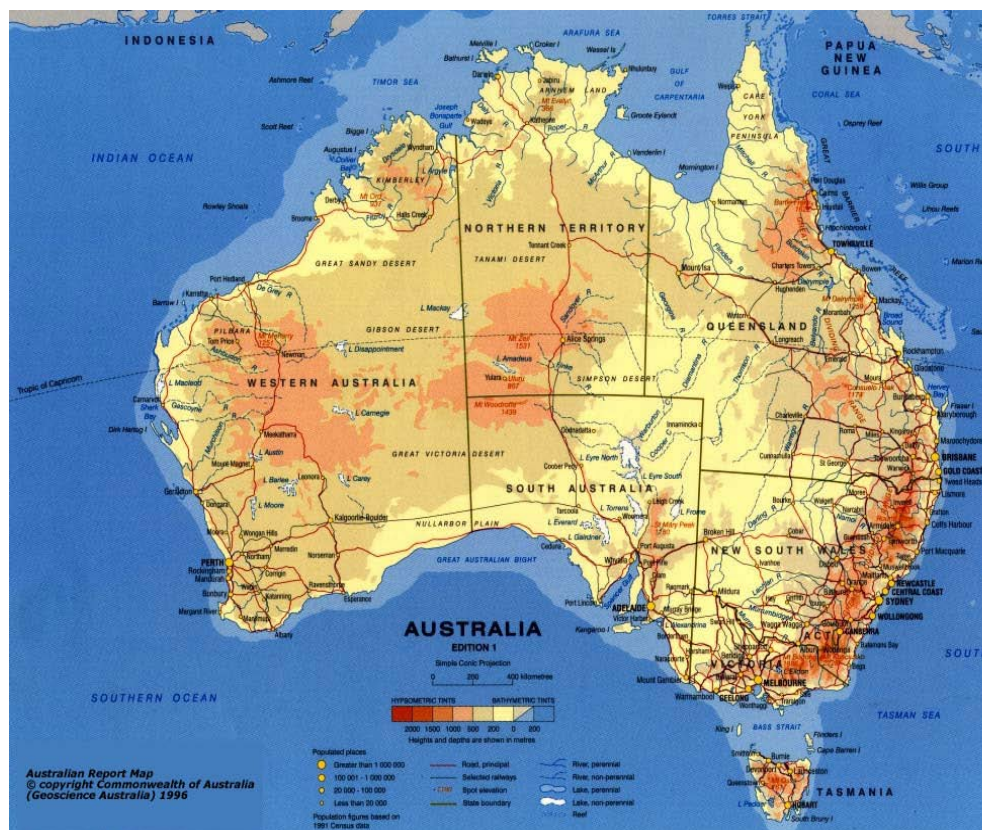


Plate 1: Map of Australia. Arrow showing latitude of Cairns and Yarrabah (copyright 2011 Google~ Map data@2011 GBRMPA, Google, Whereis @, Sensis Pty Ltd, Accessed 15 October 2011).

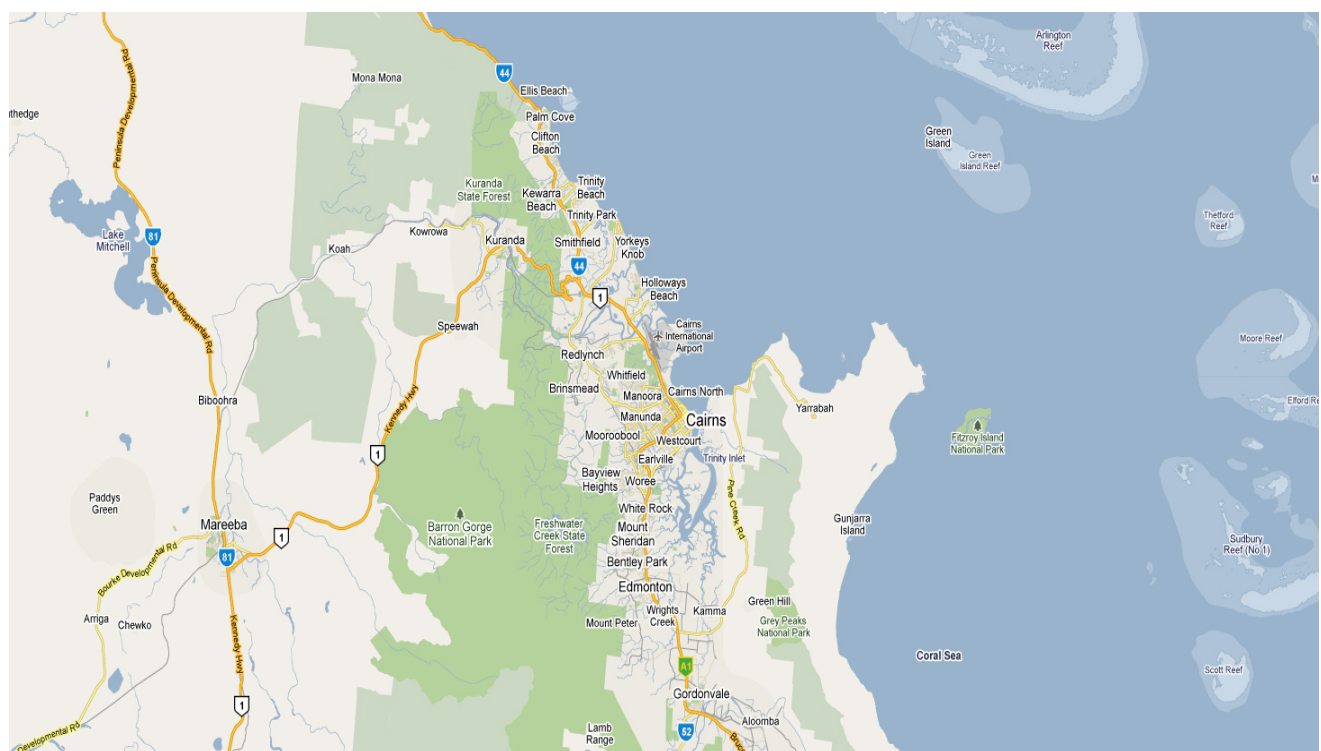


Plate 2: Map showing Cairns and Yarrabah. Detail (copyright 2011 Google – Map data@2011 Europa Technologies, Map IT, Tele Atlas, Accessed 15 October 2011).

Purpose of the Study: Aims, objectives, research questions

Currently, there is no comprehensive history of music education or indeed, music in Cairns and Yarrabah. While there may be some aspects of Cairns and Yarrabah's music education histories available, this study aimed to identify and document the different musical communities of the Aboriginal, Anglo/Celtic and Torres Strait Islander peoples to investigate the education and transmission processes that took place between generations and between cultures. Therefore, this thesis explores and documents the music education methods practised by members of different cultural groups, both ethnic and class related, in Cairns and Yarrabah from 1930 to 1970. In doing so, the study researched cultural and intercultural methods of music teaching and learning from the middle third of last century in this Queensland region using methods and frameworks developed by ethnomusicologists, education theorists, music educators and historians.

The purpose of this study is to focus on the history of local music teaching, learning and performance; to document and analyse culturally based activities and interactions in music in Cairns and Yarrabah. At the same time, the study investigated the ever growing influences and resultant trends on daily musical life from the developing technologies of the gramophone, radio, film, and later, television through the period.

Research questions for the study were: what were the musicians in and of Cairns and Yarrabah teaching, learning and performing and how were their actions influencing people around them and the next generation? Who were the "experts" and how did they teach their music skills? How different or the same were the music teaching and learning processes in different cultures? What proportion of the music learning took place in formal, non-formal and informal contexts? Is there any evidence of intercultural music processes? If yes, what is it? Are there any music forms unique to Cairns and Yarrabah which have emerged from intercultural and intergenerational transmission processes?

The study investigated how Aboriginal, Anglo/Celtic and Torres Strait Islander music was practised and maintained in the locations of Cairns and Yarrabah, and how these musics changed, diversified and developed as genres evolved, the population grew and diversified and technologies continued advancing. It also examined how some music performance and education in Cairns and Yarrabah was transformed through cross-cultural contact.

Limitations

The time frame of the study, 1930 to 1970, covers part of the interwar period including the Depression, through the social, economic and cultural upheavals of World War II and its

aftermath, and ends before the international tourist boom overtook a great deal of “old Cairns” and transformed its culture again. At Yarrabah, the study also covers the turbulent period during the change from church to state administration in 1960. The year of 1930 was chosen as being close to the limit of the oldest surviving generation’s memories, as oral history was integral to this study.

The geographic location of the study covers the city of Cairns and the Aboriginal town, formerly an Anglican Church mission, of Yarrabah. This area was chosen as it provided two distinct and identifiable locations. While acknowledging outside influences on local events, data was drawn principally from the available histories of these locales. Interviewees were selected from those who lived in Cairns and Yarrabah for any period of time from 1930 to 1970 and it has been necessary to interview people who do not live in this district any longer. Human ethics approval (H3143) and approval to research with Aboriginal and Torres Strait Islander people (H4260) was granted for this study by the relevant James Cook University Ethics Committees.

As previously mentioned, Cairns has had a multi-cultural population since its foundation in 1876 and has over the course of its development, had Aboriginal, Anglo/Celtic, Torres Strait Islander, Italian, Chinese, Japanese, Pacific Islander, New Guinea, New Zealand Maori, Eastern European, Scandinavian, Greek, Indian, Maltese, German, Finnish, Filipino, Malaysian and Indonesian people living there. This study is limited to the Aboriginal, Anglo/Celtic and Torres Strait Islander communities.

This study was concerned with people and organisations that made conscious decisions to develop musical skills and to make music, as well as participant/observers. The study does not claim to be exhaustive due to the sheer numbers of musical interactions and possible unknown music teaching and learning that may have occurred in the time period.

Theoretical framework

Ethnomusicology, as the study of music in context where place and time are of equal significance to the music itself, began to increasingly focus, in the second half of last century, on how people taught their music to their next generation.⁸ This revealed as much about the culture as the actual performance of music did. In other words, the performance, and the teaching and learning of music are, in effect, aspects of the same phenomena. It is in the performance that we teach and learn, and teaching and learning require performance.

⁸ See the Ethnomusicological Methodology section on page 26 for discussion on this point.

This is one of the fundamental premises on which this study is based.⁹ To go deeper into this premise, music education and learning theories are now becoming more focussed on the differences and similarities in learning experiences that can be found in formal, non-formal and informal settings in diverse cultures. Such experiences include the differing contexts, styles and methods of learning, teaching and performing.

Traditional music education histories as found in Reimer, Curwen and Gordon¹⁰ have dealt with the philosophy of music education, curricula, classroom methodology, lesson design, repertoire and so on in the formal settings of the classroom within the institutionalised setting of schools, colleges and conservatoria. A combination of an ethnomusicological analysis of music teaching and learning¹¹ with music education theories then became more prevalent in music education historical research as found in the works of Booth and Kuhn, Barton and Lebler.¹² These studies described a globalised, modern, urbanised learning environment that identified the societal, social and economic contexts of music performance and education as indicators of differing forms of cultural practice. That is to say, within an apparently homogenous or mono-cultural society, a number of culturally diverse forms of music teaching and learning can be found, all of which are now legitimately covered by the term “music education”. Difficulties may be expected to arise in the application of these theories to small, regional centres such as Cairns and Yarrabah in the mid twentieth century since the population base for this study is smaller than those in the studies mentioned, however due to the clearly defined cultural histories researched, they did not occur.

Three Viewpoints Analysis

Theories and models from three differing viewpoints helped to build a comprehensive account of the music education practices and processes that occurred in Cairns and Yarrabah

⁹ Alan Merriam, for example, discussed much of this in the Preface and Chapter 1 of his book, Alan P. Merriam, *The Anthropology of Music* (Evanston, Ill.: Northwestern University Press, 1964).

¹⁰ Bennett Reimer, *A Philosophy of Music Education*, Prentice-Hall Contemporary Perspectives in Music Education Series (Englewood Cliffs, N.J: Prentice-Hall, 1970).

John Curwen, *The Standard Course of Lessons on the Tonic Sol-Fa Method of Teaching to Sing* (London: Tonic Sol-fa Agency, circa 1866).

Edwin E. Gordon, *Learning Sequences in Music: Skill, Content, and Patterns* (Chicago: GIA Publications, 1997).

¹¹ This includes formal, non-formal and informal settings, learning theories, sociological perspectives of communities of practice, oral/aural/literate teaching styles (Blacking, Merriam, Nettl, Herndon, Wenger, Campbell).

¹² Gregory D. Booth and Terry Lee Kuhn, "Economic and Transmission Factors as Essential Elements in the Definition of Folk, Art, and Pop Music," *The Musical Quarterly* 74, no. 3 (1990). Georgina Barton, "The Influence of Culture on Instrumental Music Teaching: A Participant-Observation Case Study of Karnatic and Queensland Instrumental Music Teachers in Context" (PhD Thesis, Queensland University of Technology, 2003). Don Lebler, "Getting Smarter Music: A Role for Reflection in Self-Directed Music Learning" (PhD Thesis, Queensland University of Technology, 2007).

from 1930 to 1970 and, combined with historical research methodology, aligned with Howe's advice that: "new approaches, different primary sources, and different research methods could produce a comprehensive history of music education."¹³ Cox's advice that "It is in facing up to the tension between the social and the pedagogical traditions that the future of historical research in music education lies"¹⁴ led to each theory being selected to help to accommodate any potential tensions caused by the interdisciplinary nature of music education history research.

An introduction to these three theories and models follows with further elaboration provided in Chapter One, Literature Review:

- 1. The Context of Teaching and Learning:** Since music making is fundamentally a social activity, music education history is therefore embedded in the different cultural and community contexts for music teaching, learning and performance as found in Cairns and Yarrabah. A model of a social theory of learning proposed by Etienne Wenger placed all learning as essentially a social activity. This learning comprised elements of meaning, practice, community and identity and served to analyse and identify "communities of practice" associated with cultures, schools, religions, community groups, families, technologies, social events and musical styles.¹⁵

Formal, non-formal and informal music teaching and learning

The contexts of music learning, teaching and performing are increasingly viewed as a vital component when analysing music education processes. In this study, all data concerning the history of music education in the time period was divided into formal, non-formal and informal music processes. These three teaching and learning categories "all deal with the question of who controls the learning process – the teacher, the student or both – and to a lesser extent, with the question of what kind of

¹³ The full quote reads as:

The extant scholarly publications on the history of music education, written by white male authors, are chronological with an emphasis on white male educators in public school music. They also have emphasized the music teaching of white educators teaching the music of North European countries. New approaches, different primary sources, and different research methods could produce a comprehensive history of music education. From S. Howe, "Reconstructing the History of Music Education from a Feminist Perspective.," *Philosophy of Music Education Review* 6, no. 2f (1998).

¹⁴ Gordon Cox, "Transforming Research in Music Education History," in *The New Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell and Carol Richardson (Oxford: Oxford University Press, 2002), 703.

¹⁵ Etienne Wenger, *Communities of Practice : Learning, Meaning, and Identity*, Learning in Doing (Cambridge, U.K.: Cambridge University Press, 1998).

environment the learning takes place – outside or within the conservatoire.”¹⁶

Folkestaad however presented the view that:

the distinction between formal and informal learning should not be seen as primarily physical; formal learning as equivalent to learning in school versus informal learning as a description of learning outside school. It is rather a question of whether the intentionality of the individuals is directed towards music making, or towards learning about music, and of whether the learning situation is formalised in the sense that someone has taken on the role of being the “teacher”, thereby defining the others as “students”.¹⁷

In this study, formal music education comprises sequentially based syllabuses formed and enacted by government policy that mostly, but not exclusively, occurred in primary and secondary schools and tertiary education, and forms the basis of Chapter Three. Private music instruction, which included examination performance, is essentially a combination of formal curriculum taught in non-formal settings and is presented in Chapter Four. Non-formal music education and performance involves community music groups, churches, bands, choral societies, Eisteddfods, competitions and concerts. While traditional Aboriginal and Torres Strait Islander music education practices do not align with all of the descriptors for non-formal music education, they are included in this category and are found in Chapter Five. Chapter Six deals with informal music education and relates to all other music processes including entertainment performances other than concerts such as dancing, socialising, parties, informal music making in the home, listening to the radio and unintentional or incidental learning such as listening to and remembering music at the cinema or from television. There are not always clear cut boundaries between these different contexts and some processes cover more than one context while for others the boundaries are blurred. As stated, Folkestad warned that it is not wholly a matter of whether the teaching and learning takes place in or out of the school room but is more about the “ownership” of the teaching and learning process.¹⁸ For this study, what is at the core of how these processes are defined is whether the music learning is teacher or student focussed.

Features proposed by Mak and others that helped to define the three contexts are described as follows:

¹⁶ Peter Mak, "Learning music in formal, non-formal and informal contexts." In *European Forum for Music Education and Training (EFMET): Project Research*. Disponible en: < http://www.emc-imc.org/fileadmin/EFMET/article_Mak.pdf > 2006: 2. Accessed October 12, 2009.

¹⁷ Goran Folkestad, "Formal and informal learning situations or practices vs formal and informal ways of learning," *British Journal of Music Education*, 23 (2006):142.

¹⁸ Folkestad, *Formal and Informal Learning*, 142.

Formal music learning:

- occurred mostly within an organised, planned and structured context such as schools and conservatoria
- was explicitly designated as learning
- was teacher initiated
- regarded the teacher as all-knowing¹⁹
- prescribed a sequenced, methodical exposure to music teaching
- was curriculum based and often had a notational component
- focused on *how teachers teach*
- was when the minds of both the teacher and the students were directed towards learning *how* to play music²⁰
- was initiated by Government policy.

Non-formal music learning:

- refers to organised educational activity that took place outside the established formal education system of schools and conservatoria in other institutions or un-regulated settings
- was embedded in planned activities that were not explicitly designated as learning but that contained an important learning element
- was highly contextualised and adapted to the needs of the learner group
- can be characterised as “learning by doing” and “learning on the job”²¹
- occurred in community settings with a combination of one-way instructional teaching and peer or collaborative learning
- may have used aural and/or notation components, tablature or other systems
- can describe some forms of Indigenous music learning and teaching
- featured the enjoyment of learning and the social factors of playing music together.²²

Informal music learning:

- occurred in unofficial, casual, unregulated settings
- was active, voluntary, self-discovering, self-determined, open-ended, non-threatening, enjoyable and explorative

¹⁹ Mak, *Learning music*, 3.

²⁰ Folkestad, *Here, there and everywhere*, 280 – 282.

²¹ Mak, 5.

²² Bartleet *et al.*, *Soundlinks*, 127.

- involved self-monitoring of progress
- was intrinsically motivated
- involved co-operative learning activities
- was un-hurried, self-paced and open-ended with relatively few time constraints
- was not curriculum based²³
- focused on *how students learn*
- was when the minds of the participants were focused on *making* music.²⁴

It was not always clear in which context a particular music education process sat and some instances of overlapping and blurring occurred. For example, the music examinations run by the Australian Music Examinations Board (AMEB) operated under a series of syllabuses created by a combination of Australian university music departments and would classify as a formal music education context. However private music teachers who operated non-formal, one on one teaching practices, taught these syllabuses. Therefore, AMEB content, teaching and examinations occurred within both formal and non-formal contexts and are presented in the chapter that deals with formal music education (Chapter Three) and the chapter that deals with private music instruction (Chapter Four). In addition to the many private music teachers in Cairns, the nuns of the Sisters of Mercy in North Queensland not only taught at, but also lived in, convents situated at their Catholic primary and secondary schools. The bulk of their music teaching was delivered as private music instruction that occurred in the convents in an extra-curricular context and not in the classroom, and would therefore classify as a non-formal teaching context. However the nuns taught these same students every day in class as well and conducted school choirs and orchestras. This aspect of their teaching classified as a formal music education context. The nuns were in a unique situation where they had a presence in both formal and non-formal contexts with students. Therefore, the school based instruction and performance associated with the Sisters of Mercy are presented in the chapter that deals with formal music education (Chapter Three) and the history of the private music instruction by them is found in the chapter that deals with private music instruction (Chapter Four).

Another teaching situation that crossed formal and non-formal contexts occurred within the Cairns Combined Schools Boys' Band (CCSBB). It began operating in 1932 as an extra-curricular combined schools brass band but with the vital and

²³ Mak, *Learning Music*, 4.

²⁴ Folkestad, *Here, there and everywhere*, 280 – 282.

practical support of three State primary school principals. School time was used to recruit for and rehearse the CCSBB and its activities were commented on in official Department of Public Instruction reports. The CCSBB is therefore included in Chapter Three, formal contexts of instruction.

Traditional Aboriginal and Torres Strait Islander music education is best classified as non-formal instruction since it did not occur in schools under the auspices of government policy. It was however, by necessity, a largely covert process because of the cultural restrictions that paradoxically, were imposed by government policy. Therefore the history of traditional Aboriginal and Torres Strait Islander music education practice is found in the chapter dealing with non-formal contexts of instruction and performance (Chapter Five).

An alternative method to organising this history of music education could have been to categorise practices along cultural or personal history lines, i.e. Aboriginal, Anglo/Celtic, Torres Strait Islander or the music education histories of specific interviewees. However on balance it was determined that this could then cause greater blurring and possible confusion, and would not comfortably allow for any cross cultural musical processes in categorising music teaching, learning and performance processes. Categorising the music education processes by context has resulted in some events, communities of practice and interviewees appearing in multiple chapters as their music education histories covered more than one context. While acknowledging that these contextual categories are essentially from a Europeanised view, they are able to accommodate the multiple ways that the Aboriginal, Anglo/Celtic and Torres Strait Islander communities taught, learned and performed music in the study period. The categorising of the music teaching and learning processes as formal, non-formal and informal contexts is therefore descriptive and useful rather than prescriptive and definite. Chapters Three, Five and Six are therefore organised and discussed according to formal, non-formal and informal music learning, teaching and performance at Cairns and Yarrabah from 1930 to 1970. Chapter Two is a history of music education at Cairns and Yarrabah from 1876 to 1970 that gives the contextual and cultural backgrounds to the chapters that follow. Formal, non-formal and informal music education processes are documented as the town of Cairns and the mission of Yarrabah developed.

- 2. Music Teaching and Learning Processes:** Actual music teaching and learning processes and methodologies revealed by the research will be analysed and identified

where possible and practicable, according to a theory of “universal phenomena” proposed by Patricia Shehan Campbell. Her hypothesis of a “broadly conceived template of pedagogical considerations that transcend cultural boundaries” covered formal, non-formal and informal music education processes through cross-cultural comparisons of musical learning, noting differing and similar teaching and learning processes.²⁵ Methodologies such as aural-oral techniques of demonstration and imitation, holistic to analytical reception of skills and knowledge, and the role of the expert and outsider expert are included. This theory assisted in documenting and explaining the teaching and learning strategies utilised in Cairns and Yarrabah by different communities.

3. **Intercultural Musical Contact:** With multiple communities of practice within the Cairns and Yarrabah populations being present, theories were required to assist in describing musical contact between them, or the lack of it. Bruno Nettl’s “Historical Aspects of Ethnomusicology”²⁶ and Margaret Kartomi’s “The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts”²⁷ dealt with concepts such as musical transculturation, musical synthesis and transformation, and intercultural musical synthesis. Such concepts provided an entry point to analyse the results of intercultural musical contact since “it is highly doubtful that any completely isolated cultures exist in the world today. . . there is a strong likelihood that all musics are syntheses of more than one cultural (and, in some cases, class) influence”.²⁸ Nettl and Kartomi listed possible developments of musical forms due to intercultural contact ranging from virtual rejection of an impinging music to pluralistic coexistence of musics to modernisation and Westernisation.²⁹ Musical events in Cairns and Yarrabah are identified with reference to theories and constructs proposed by Nettl and Kartomi.

Analysis of music teaching and learning using the Twelve Continuum Transmission Framework (Schippers)

To identify music teaching and learning practices from both within and across cultures in Cairns and Yarrabah, a model that sought to describe and relate music

²⁵ Patricia Shehan Campbell, "Unsafe Suppositions? Cutting across Cultures on Questions of Music's Transmission," *Music Education Research* 3, no. 2 (2001): 215.

²⁶ Bruno Nettl, "Historical Aspects of Ethnomusicology," *American Anthropologist* 60, no. 3 (1958).

²⁷ Margaret J. Kartomi, "The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts," *Ethnomusicology* 25, no. 2 (1981): 227-49.

²⁸ *Ibid.*, p. 230.

²⁹ Bruno Nettl, "Some Aspects of the History of World Music in the Twentieth Century: Questions, Problems, and Concepts," *Ethnomusicology* 22, 1 (1978): 123-36.

teaching and learning practices with style and cultural approach was useful. Huib Schippers' "Twelve-Continuum Transmission Framework (TCTF)" provided a template for analysis of intercultural music processes of music education.³⁰ This model is concerned with the choices that teachers and students make in formal, conscious (as contrasted with sub-conscious), non-formal and informal music education processes:

The TCTF maps out a range of choices and decisions applicable to almost any situation of music teaching and learning. These become particularly evident when music is moved from one context to another, as underlying values are highlighted by a change of context.³¹

The model can be considered from the perspective of the student, teacher and teaching environment as well as from an outside observer and is explained in detail in the Literature Review. Completed TCTF tables are used as an analytical tool in Chapter 7.

All data collected for this study were analysed through these three theoretical views to assist in describing Cairns and Yarrabah's music education history.

Definitions

The theoretical framework for this thesis, derived from the above-mentioned studies, requires definitions and explanations for the following terms and concepts:

- Music
- Components of music
- Meaning and emotion in music
- Culture
- Role/s of music in culture and multi-cultures
- Music as culture
- Cultural identity
- Location
- Music education

³⁰ Huib Schippers, "Taking Distance and Getting up Close: The Seven-Continuum Transmission Model (SCTM)," in *Cultural Diversity in Music Education: Directions and Challenges for the 21st Century*, ed. John Drummond, Patricia Shehan Campbell, Peter Dunbar-Hall, Keith Howard, Huib Schippers and Trevor Wiggins (Brisbane: Australian Academic Press, 2005). And Huib Schippers, *Facing the Music: Shaping music education from a global perspective*, (Oxford: Oxford University Press, 2010). Schippers' "Seven-Continuum Transmission Model of 2005" was expanded to the "Twelve-Continuum Transmission Framework" in 2010.

³¹ Schippers, *Facing the Music*, 30-31.

Music

The Oxford Illustrated Dictionary of 1970 listed four definitions for music, which included:

1. art of combining sounds for reproduction by the voice or various kinds of musical instruments in rhythmic, melodic, and harmonic form so as to express thought or feeling and affect the emotions...Pleasant sound, e.g. song of a bird, murmur of a stream...The written or printed score.³²

Alan Merriam made the connection between music, cognition and cultural practice:

If one group accepts the sound of the wind in the trees as music and another does not, or if one group accepts the croaking of frogs and the other denies it as music, it is evident that the concepts of what music is or is not must differ widely.³³

For the purposes of this study, a working definition is that music is the aural phenomenon of organised sound/s that is/are consciously produced by humans and heard and/or experienced in real time. Such music is purposefully created within a hierarchy of structural forms that is produced in time and within a context. Until the invention of recorded sounds, the presence and activities of music making humans, whether vocal and/or instrumental music, was mandatory for the production or performance of music, making music a social or community event. Music as structured sound, which is experienced in time and context, has meaning, value and function within the operating culture. Meaning and value can be assigned over centuries of continuous development and change and can also be assigned simultaneously with the event.³⁴ To illustrate this point, funeral music from an African culture may not be recognised as funeral music when heard by a person from outside the culture. It may be experienced as entertaining sounds, or as indecipherable noise, or as a form of dance music. However, before the advent of recorded music, it is most probable that funeral music could and would only be heard at a funeral and consequently, the structure and context of the music would aid in the understanding and interpreting of the musical event.³⁵

Elliott described music as a fourfold phenomenon: "it involves a doer, a doing, something done, and a context in which the doing is done."³⁶

³² *Oxford Illustrated Dictionary*, Oxford: The Clarendon Press, 1970, 540.

³³ Merriam, *The Anthropology of Music*, 63.

³⁴ John A. Sloboda, *The Musical Mind : The Cognitive Psychology of Music*, Oxford Psychology Series, No.5 (Oxford: Clarendon Press, 1985), 11-65.

³⁵ The impact of recorded music on culture is an enormous field of study in its own right as recordings became more prevalent and accessible in the period 1930 to 1970.

³⁶ David J. Elliott, "Music as Culture: Toward a Multicultural Concept of Arts Education," *Journal of Aesthetic Education* 24, 1 (1990): 153.

Components of music

Music is performed as an event in time and is formed by various physical and physiological phenomena. At the most basic level, something on earth and/or in the atmosphere needs to vibrate to produce sound. Sounds vary almost infinitely and the combination and manipulation of sounds determine how the aggregate, or music, will sound. The components include:

- Pitch which is formed by the number of vibrations in the vibrating body occurring per second
- Rhythm which is formed by the numbers and patterns of sounds heard in blocks of time
- Timbre which is the quality of the sound that is heard and is also known as tone quality. Timbre is determined by the number of overtones present in the aural spectrum produced by the vibrating body
- Harmony which is formed by the layering of pitch
- Melody which is formed by the succession of pitches and rhythms
- Dynamics which are formed by the variation in the number of decibels, or size (volume) of the sound
- Texture, formed by the number of sounds heard in time and describing the manner in which they occur and
- Structure, which refers to the overall organization of the musical event that can include repetition and variation and many other forms.

Elliott³⁷ provided a multidimensional model of a musical work that included all of the above, as well as placing music in its social, cultural and cognitive setting.

³⁷ *Ibid.*, p. 199.

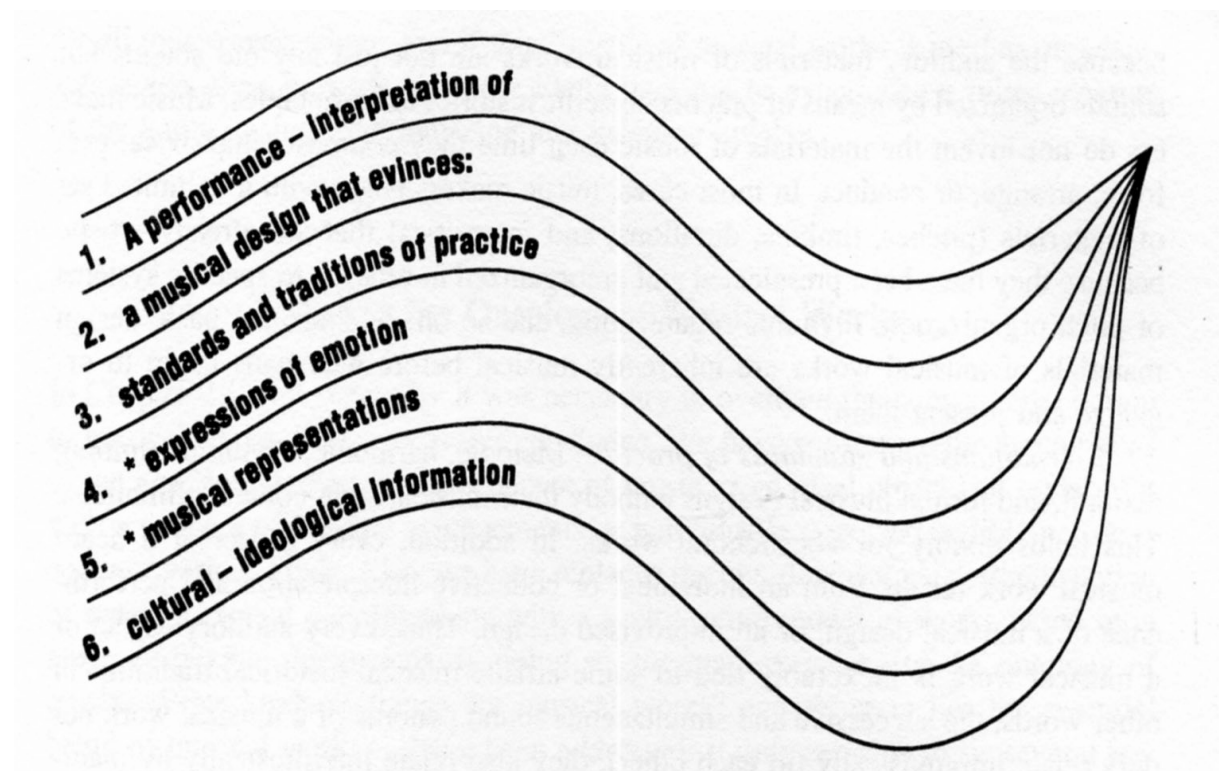


Plate 3: A Musical Work: Six Dimension. David James Elliott. *Music Matters : A New Philosophy of Music Education*. New York: Oxford University Press, 1995.

In this model, dimensions one, two, three and six are involved in our cognition of all musical works; dimension four and five are marked with asterisks as they may or may not be present for our cognition in any given work. Nettl pointed out that cultures assign differing values to the elements of music and will therefore not necessarily agree as to the centrality or even the inclusion of certain elements.³⁸

Meaning and emotion in music

All the components or elements of music listed earlier are physical phenomena that occur and are heard in time. Each component can be interpreted differently according to the cultural context as ethnomusicologists have determined that cultures may assign specific and differing meanings and values to the manipulation and combination of the elements. Another view is that sound itself has no meaning. Sound is merely sound, and it is humans who assign meaning and/or emotion to a musical event: “music and other cultural phenomena can be said to have no intrinsic meanings, and it ought to be possible to assign to them any meaning.”³⁹ Morey cited cultural influences in assigning emotional meaning to music by stating that “Music, said to express emotion to an expert in music and emotion in Western

³⁸ Nettl, *Some Aspects of the History of World Music in the Twentieth Century*, 126.

³⁹ John Blacking, "The Study of Man as Music-Maker," in *The Performing Arts*, ed. John Blacking and Joann W. Kealiinohomoku (The Hague: Mouton Publishers, 1979): 3.

society, does not express emotion to auditors whose musical and social training is different from that of the composer of the music.”⁴⁰

An essential component of music in all its forms is repetition. There is repetition within musical forms themselves which carries its own meanings for the performer and listener. For example, the verse-chorus structure commonly found in folk and rock music, where the chorus is the same piece of music repeated between verses of the same or variant music and text, invokes anticipation in the listener for the return of the chorus. The effect of the anticipated repetition can be to instil an emotional response.

With music performed and listened to daily, what meaning is to be given to the countless repetitions of performances of particular pieces? Blacking maintained: “the *differences between* performances of a given model should reveal what features of music discourse attract people’s attention in their quest for meaning”.⁴¹ In this context, the function of the piece of music will provide a bearing on an auditor’s expectations and responses to a musical event. For example, listeners and performers may assign only passing interest to the performance of well known ceremonial music of say, a march past, and yet may react passionately to a performance of a favourite piece of music that does not meet expectations and “fails to deliver”.

Culture

The term “culture” is multi-discursive and a single definition will therefore not fit every context. Denning claimed that there are over 366 extant definitions of the word “culture”.⁴² Of importance to this study are the definitions that apply to activities undertaken by an identifiable group. “Culture, therefore, is not something that people *have*, it is something that people *do* . . . the culture of a social group is its shared program for adapting, living, and growing in a particular time and place.”⁴³ This statement provides reference points for this study of music education in the differing cultural contexts of the Aboriginal, Anglo/Celtic and Torres Strait Islander communities in Cairns and Yarrabah from 1930 to 1970. Culture thus described is not a static, immovable, classic form and/or event, but rather consists of living, flexible and adaptive ways of co-habiting.

The concept of culture was central to this history of music education in Cairns and Yarrabah due to the multi-cultural population. The study therefore needed to be inclusive of cultural

⁴⁰ Robert Morey, "Upset in Emotions.," *Journal of Social Psychology* 12 (1940): 354.

⁴¹ Blacking, *The Study of Man as Music-Maker*, 14.

⁴² H-M Tao and R. White, ed. *Cultural History in Australia* (Sydney: UNSW Press, 2003).

⁴³ Elliott, *Music as Culture: Toward a Multicultural Concept of Arts Education*, 149.

practices. Music is also defined as an integral aspect of cultural behaviour. Hartley et al. provided a definition of culture as being “the social production and reproduction of sense, meaning and consciousness.”⁴⁴ This is a useful definition as it brought together the key elements as outlined in the Theoretical Framework above. Not too dissimilarly, *Webster’s Third New International Dictionary of the English Language* in 1971 defined culture as “the body of customary beliefs, social forms, and material traits constituting a distinct complex of tradition of a racial, religious or social group”.⁴⁵ Hirsch stated that culture is “the sum of attitudes, customs, and beliefs that distinguishes one group of people from another.”⁴⁶ Groups therefore may find it useful to define themselves by what they *are not*, or for this study, by the music they produced or did not produce. Elliott described this as “our tendency to use music as a means of separating ourselves from one another”.⁴⁷ At a deeper level, Nettl argued that as a non-verbal experience, “music can abstract and distil the relatively unclear and obscure nature of culture.”⁴⁸ Such an opinion described music as a bearer and transmitter of cultural signposts. Folkestad saw “musical learning as cultural practice [where] by participating in a practice, one also learns the practice.”⁴⁹

Role/s of music in culture and multi-cultures

Aubert outlined an ethnomusicological viewpoint of the role of music in culture by combining the physical and meta-physical experience of music in time with the intellectual, emotional, social and spiritual values and responses that are assigned by the operating culture:

Musical and social structures coexist in a relation of close solidarity . . . a musical fact does not define itself only by its acoustic components and the technical means by which these are produced, but equally by its substance and by what it implies, by our grasping of a coherent set of criteria, a social and spiritual function, an attested psychological and possibly ritual efficacy, the role traditionally assigned to its producers and receivers, and, finally, the appropriate methods of learning and diffusion.⁵⁰

⁴⁴ John Hartley, Tim O’Sullivan, Danny Saunders, Martine Montgomery and John Fiske, *Key Concepts in Communication and Cultural Studies*, ed. John Fiske, Studies in Culture and Communication (London: Routledge, 1994), 68.

⁴⁵ John Babcock Gove Ed., *Webster’s Third New International Dictionary of the English Language*, 1971.

⁴⁶ E. D. Hirsch, J. F. Kett, and J. Trefil, *The Dictionary of Cultural Literacy*, (Boston: Houghton Mifflin, 1988), 396.

⁴⁷ Elliott, *Music as Culture: Toward a Multicultural Concept of Arts Education*, 148.

⁴⁸ Bruno Nettl, *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts*, (Urbana: University of Illinois Press, 1983), 159.

⁴⁹ Folkestad, *Formal and informal learning situations or practices vs formal and informal ways of learning*, 138.

⁵⁰ Laurent Aubert, *The Music of the Other: New Challenges for Ethnomusicology in a Global Age*, trans. Carla Ribeiro (Aldershot: Ashgate, 2007), 1.

Music is used in important cultural events in society such as weddings, funerals, investitures, political gatherings, religious festivals, worship, and even for methods of social control.⁵¹ Music plays a role in family life as parents and siblings sing babies to sleep, as families sing together, as a means of telling stories, and as an activity that is shared among parents, children and grandparents. Music plays roles in entertainment and relaxation, as an aid to dancing, as a way of socialising and as a series of signposts that signal “this is our cultural heritage”.

However, Blum warned that in a society of multiple practising cultures, power and dominance of one culture over another may occur, thus affecting the role of music:

Many ethnomusicologists and music historians have proceeded on the assumption that “the inherent value of music is use value” rather than exchange value. . . no appeal to an essence of history is needed to recognise that representations of cultures, and propositions about culture contact, are produced in circumstances marked by asymmetrical power relations of various types.⁵²

Possible consequences of this process are the colonisation by the dominant culture musically, where the dominant culture completely subsumes a minority’s music or dislocates it from its cultural context and exploits it.

However, music may become a cultural artefact that can be promoted as “the music of the other” for economic advancement thus benefiting from its status of the microculture within the macroculture. Indeed for many whose lives may be restricted by racist attitudes, practices or laws from the dominant culture, performing “exotic” music may be one of only a few choices for employment or earnings available. For example the gypsy or “tzigane” musicians in Hungary who are to be found performing in many restaurants and cafes are celebrated for their musicianship and particular style of playing, yet their people continue to live on the margins of Hungarian society. At Yarrabah, a similar phenomenon occurred with the special corroborees that were performed for tourists who had travelled there by boat.

Using music as a business can lead to developing and marketing a certain music that is more palatable to the dominant cultural taste. This can be achieved by blending cultural and musical characteristics. Musical growth such as this has occurred the world over and can be analysed using Nettl and Kartomi’s theories. It is well represented in the developing global village of the 21st century with the rise of “world music” as a major earner for large

⁵¹ Marcia Herndon and Norma McLeod Marcia Herndon, *Music as Culture* (Darby: Norwood Editions, 1979). ii.

⁵² Stephen Blum, "Conclusion: Music in an Age of Cultural Confrontation," in *Music - Cultures in Contact: Convergences and Collisions*, ed. Margaret J. Kartomi and Stephen Blum (Sydney: Currency Press, 1994), 251.

recording companies. Any number of examples can be cited such as African Hi-life music, Torres Strait Islander “hula” music, Celtic music played with drum kits and electric bass, Indigenous Australian instruments used in rock bands and so on. *Intercultural* and *transcultural* music processes appear in this study as cross cultural influences and economic, social and political realities were imposed on and shaped cultural practices in Cairns and Yarrabah as they grew, developed and changed through the middle of last century.

For those living in a diaspora, or in a microculture within the macroculture, music can also become “a means to maintain a connectedness with (the) culture and birthplace.”⁵³ In such cases the practice and performance of music with others occur in formal or informal social and, therefore, essentially private events. For example the “house parties” held by the Coloured People’s Club in Cairns in the 1940s were for Islanders only and no outsiders were expected or encouraged to attend.⁵⁴

Music as culture

In her 1979 book *Music as Culture*, Herndon argued that the “inter-relationship of music and culture is real, integral, basic and approachable” while lamenting the “continuing tendency toward separation between music studies and cultural studies”.⁵⁵ Earlier, Merriam noted that human behaviour was responsible for the production of music and therefore it is logical to study the behaviour that produces music:

Music is a product of man [sic] and has structure, but its structure cannot have an existence of its own divorced from the behaviour which produces it. In order to understand why a music structure exists as it does, we must also understand how and why the concepts which underlie that behaviour are ordered in such a way as to produce the particularly desired form of organized sound.⁵⁶

What ethnomusicologists argued therefore was that music is a unique process undertaken by peoples living together. The myriad roles and meanings of music are embedded in both the history and the contemporary functioning of any given society. Therefore, the music that a society produces is strongly representative of the culture itself and represents the layers, beliefs and processes of that society. In other words, what you hear and what music you make, is who you are.

⁵³ Lyn Costigan and Karl Neuenfeldt, "Torres Strait Islander Music and Dance in Informal and Formal Educational Contexts in Australia," *Research Studies in Music Education* 19, no. 1 (2002), 46.

⁵⁴ Mary Bowie interview, 2008.

⁵⁵ Marcia Herndon, *Music as Culture*, iii.

⁵⁶ Merriam, *The Anthropology of Music*, 7.

Therefore:

music is not a universal language, but ... it differs markedly from one society to another ... the meaning of music differs radically from one society to another.⁵⁷

Earlier, Seeger also refuted the commonly stated misconception that music is a universal language:

We must, of course, be careful to avoid the fallacy that music is a “universal language.” There are many music communities in the world, though not, probably, as many as there are speech communities. Many of them are mutually unintelligible.⁵⁸

Cultural identity

With the premise that “music is culture” in place, one function of music, that of reinforcing and presenting cultural and/or ethnic identity through music making, becomes apparent. In our contemporary, globalised and urbanised world:

(music) is simultaneously a strong and unifying means of communication and a revealer of identity within the abundance of models that characterise our society. We identify ourselves with music that we like because it corresponds to our sensibility and vision of the world; we draw apart from other music when it is foreign to our affinities and fails to “speak” to us.⁵⁹

Frith explained the relationship between music and identity as being “both performance and story . . . the social in the individual and the individual in the social, the mind in the body and the body in the mind; identity, like music, is a matter of both ethics and aesthetics.”⁶⁰ Frith described the social interaction of music making as a way that social groups “only get to know themselves *as groups through* cultural activity, through aesthetic judgement”⁶¹ and therefore “identity is thus necessarily a matter of ritual, it describes one’s place in a dramatized pattern of relationships . . . self-identity *is* cultural identity.”⁶² Thus, as noted earlier, culture is something that people *do*, not what they have. The actual act of making music together makes the group. Wenger included identity as a key component of his social theory of learning as “learning changes who we are and creates personal histories of becoming in the context of our communities.”⁶³

Slobin coined the terms *micromusics* and *macromusics* in his paper “Micromusics of the West”, explaining that the term micromusic referred to “the small musical units within big

⁵⁷ Marcia Herndon, *Music as Culture*, 12.

⁵⁸ Charles Seeger, “Music and Culture” (paper presented at the Proceedings of the Music Teachers National Association, USA: 1940), 122.

⁵⁹ Aubert, *The Music of the Other*, 1.

⁶⁰ Simon Frith, “Music and Identity,” in *Questions of Cultural Identity*, ed. Stuart Hall and Paul du Gay (London: Sage Publications, 1996), 111.

⁶¹ *Ibid.*

⁶² *Ibid.*, p. 125.

⁶³ Wenger, *Communities of Practice : Learning, Meaning, and Identity*, 212.

music-culture” and macromusic referred to “mainstream” music.⁶⁴ For the purposes of this study, the macromusic is from Anglo/Celtic culture and the micromusics are from Aboriginal and Torres Strait Islander cultures.

Slobin described how members from a particular musical identity could pick and choose whom they performed with, depending on their circumstances:

For groups with flexible, playful boundaries, it's easy to be very Latvian one month, and unmarked American the next. . . . no cultural rule says you can't pay allegiance to small, medium, and large groups simultaneously, and . . . this may be very attractive to individuals, who can locate themselves variably– hence comfortably – in different groups.⁶⁵

Slobin acknowledged the colour of one's skin as being an indicator of one's cultural heritage where “physical appearance puts them permanently in a state of boundary awareness”.⁶⁶ Musicians in Cairns and Yarrabah with a particular cultural heritage found themselves in such a situation, where they performed, learned and taught a certain type of music with their family and friends one night, and then with a completely different group with different music on another.⁶⁷ By restricting the free movement of Indigenous people around Cairns and Yarrabah, the Aborigines Protection Acts⁶⁸ imposed barriers to intercultural musical interactions. The power it gave to authorities to place Aboriginal people in missions meant they were forcibly acculturated to the dominant musical culture. This study shows how Aborigines in Cairns and Yarrabah became very flexible, though not necessarily with “playful boundaries”, as they performed, learned and taught music within a range of enforced social and cultural restrictions.

Notwithstanding this reality, this study investigated if expert performers did affiliate and perform readily with differing cultural music groups and if this had implications for the future study of music teaching and learning. Further to this, the study examined if there were similarities of music making and teaching that allowed for ease in any cross cultural performances.

⁶⁴ Mark Slobin, "Micromusics of the West: A Comparative Approach," *Ethnomusicology* 36, no. 1 (1992): 1.

⁶⁵ *Ibid.*, p. 38.

⁶⁶ *Ibid.*

⁶⁷ Seaman Dan interview, August 2008.

⁶⁸ Aboriginal Protection and Restriction of the Sale of Opium Acts 1897 and amending Acts 1899, 1901, 1928, 1934; Aborigines Preservation and Protection Act, 1939 and amending Act 1949; Aborigines' and Torres Strait Islanders' Affairs Act, 1965; Aborigines and Islanders Acts Amendment Act, 1979.

Also of interest in this activity, was the possibility for Kartomi's "musical transculturation" where musicians interact and mix musical systems to create new forms.⁶⁹ In a study of a micromusic system, "Music and Ethnic Identity", Trimillos listed six strategies that Filipino youth undertook to maintain their ethnic identity in a large city in the United States. They included:

- the maintenance of traditional music ensembles
- the use of Philippine repertoire in new settings
- the creation of neo-traditional styles
- the use of media to disseminate Philippine music
- the presentation of performances
- and interestingly, becoming a Filipino exponent of Euro-American musics.

This Filipino music scene was described as mostly amateur and part-time. Through a lack of knowledgeable teachers, various Filipino music forms were difficult to maintain but participants were able to learn performance skills through musicians employed at a local university and also listened to recordings to inform their learning, thus assisting in maintaining their cultural identity.⁷⁰

Similarly in a discussion on contemporary Aboriginal music in the book *Our Place, Our Music*, Breen stated that most white Australians regarded Aboriginal music as *Westernised* and a "second rate imitation of white music, [being] of no interest at all."⁷¹ His analysis showed that specific guitar techniques, form and rhythms in songs, the timbre of the Aboriginal voice combined with an absence of body movement from the musicians while performing, a dominance of words, the telling of stories through music and the communal nature of music making were all features of traditional tribal music that are readily apparent in contemporary Aboriginal music. Overreaching all of this, musical variations throughout the different regions of Australia provided distinction and identity for "black" Australian music from specific locations.⁷²

Since the purposes of this study were in part, to examine how groups and individuals maintained and taught their musical culture to the next generation in Cairns and Yarrabah

⁶⁹ Kartomi, *The Processes and Results of Musical Culture Contact*, 236.

⁷⁰ Ricardo D. Trimillos, "Music and Ethnic Identity: Strategies among Overseas Filipino Youth," *Yearbook for Traditional Music* 18 (1986), 12.

⁷¹ Breen, M., Ed., *Our Place Our Music. Aboriginal Music: Australian Popular Music in Perspective*, (Canberra: Aboriginal Studies Press, 1989), 91.

⁷² *Ibid.*, p. 91-93.

from 1930 to 1970, the above listed phenomena associated with maintenance of cultural identity were monitored closely.

Location

This study began with a description of the places of the city of Cairns and the township of Yarrabah in Queensland, Australia. Location affects history. As discussed below, location is central to ethnomusicological study. Further to this, Bloustien *et al.* equated location with the concept of “aural space” which was “not only a product of particular histories; these histories are intrinsically tied . . . to the specifics of place . . . the sounds produced in any given place remain an articulation of that locale’s own micro-systems of sound, culture and power.”⁷³

Bennett asserted that “music has always been strongly associated with place. . . music remains a key means through which individuals are able to articulate a sense of place and, with it, a sense of belonging.”⁷⁴ The importance of place has implications for transplanted or colonising cultures as they strive to make sense out of their new environments. Kartomi stated that “the process of moving a music into a new cultural environment does resemble the delicate and sometimes risky operation of transplanting a plant, or a tissue or organ as in modern medicine.”⁷⁵ Tunley, referring to transplanted European music in Australia as occurred in this study, wrote: “It has been said that the natural evolution of a transplanted culture tends to come to a standstill in its new environment.”⁷⁶

Rice’s model of a “three-dimensional space of musical experience” was based on a “subject-centred musical ethnography”⁷⁷, which is drawn from Slobin’s notion that we are all “individual musical cultures.” Rice’s model comprised time, location and metaphor where time is considered to be chronological and historical or experiential and phenomenological. Location related to nested settings, places, locales, and nodes of social and musical behaviour. Metaphor related to beliefs about the fundamental nature of music expressed in metaphors such as “music is art”, “music is medicine”, “music is entertainment” and “music is a commodity”.⁷⁸

⁷³ Gerry Bloustien, Margaret Peters and Susan Luckman, Eds. *Sonic Synergies: Music, Technology, Community, Identity* (Ashgate: Aldershot, 2008), 65.

⁷⁴ *Ibid.*, p. 69.

⁷⁵ Kartomi, *The Processes and Results of Musical Culture Contact*, 229.

⁷⁶ David Tunley, "Australian Composition in the Twentieth Century," in *Australian Composition in the Twentieth Century*, ed. Frank Callaway and David Tunley (Melbourne: Oxford University Press, 1978), 2.

⁷⁷ Timothy Rice, "Time, Place, and Metaphor in Musical Experience and Ethnography," *Ethnomusicology* 47, 2 (2003): 156.

⁷⁸ *Ibid.*, p. 165.

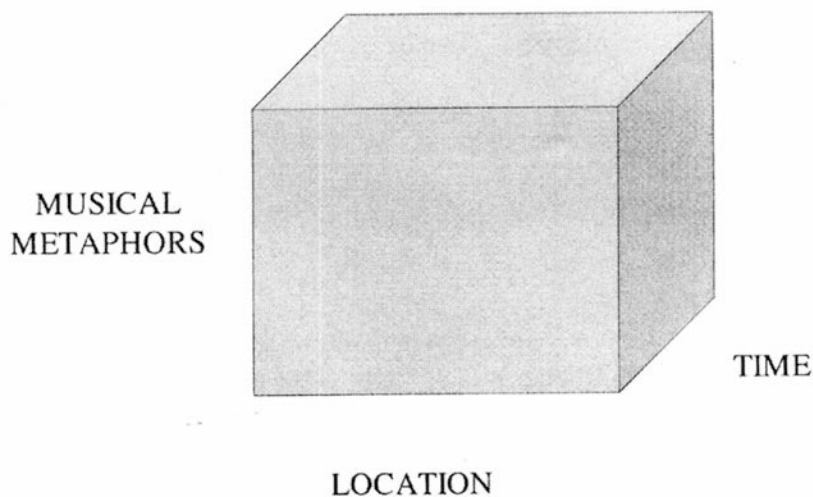


Plate 4: A three-dimensional space of musical experience and ethnography. From Timothy Rice, "Time, Place, and Metaphor in Musical Experience and Ethnography," *Ethnomusicology* 47, 2 (2003), 158.

Rice analysed narratives in music using this model as a starting point to explain how musical events at a specific location can spread to other locales through various means thereby creating new musical forms, which is one of the findings of this study.

Music education

The term "music education" is discussed more fully in the following chapter. An initial definition to assist in focussing on the core issue of this study is provided in part by Lee:

it [music education] comprises all deliberate efforts to pass music from one generation to another. This means investigating both formal and informal instruction, state-sponsored music education, and music education outside the aegis of the state, the learning and teaching of music by ordinary people in unstructured settings, as well as that undertaken by specialists in structured settings. Essentially, the focus is on the act of learning or teaching some aspect of music.⁷⁹

For the purposes of this thesis, music education includes learners and teachers and the act of music performance. Performance is integral since its impact on music learning and teaching relates not only deliberate educational efforts but also to context as outlined in the above definition. Folkestad stated that "the division between the artistic performance and how it is learned becomes dissolved in the correlation of these aspects of the process; one cannot exist without the other."⁸⁰ Therefore in this thesis, music education comprises music learning, teaching and performance. Performance includes music making, composing, improvising, arranging, and singing and playing the music of others. Further discussion of formal and informal performance appears in the Literature Review.

⁷⁹W. Lee, "Toward the Morphological Dimensions of Research in the History of Music Education," in *Music in American Schools 1838-1988*, ed. M. McCarthy and B. D. Wilson (College Park: University of Maryland, 1991), 114-117.

⁸⁰Goran Folkestad, "Here, there and everywhere: Music Education Research in a Globalised World," *Music Education Research* 7(3) (2005): 281.

Methodology

Ethnomusicological methodology

From its earliest appearances, ethnomusicology was the combination of two sciences, musicology and anthropology, and was concerned with “the study of music as human behaviour” that became “the study of music in culture”.⁸¹ For a period in the first half of the 20th century, ethnomusicology concerned itself with the study of non-Western musics and was known as comparative musicology or exotic music study, essentially analysing non-Western music through Western analytical devices and viewpoints. Nettl described it as “the science that deals with the music of peoples outside of Western civilization”⁸², that is, Western music was excluded. The emphasis was on where rather than how or why. Kunst, Hood and Chase first included Western music from 1958 onwards in their respective studies of music in society.

Blacking observed that “music is . . . an ideal field for the study of relationships between patterns of social interaction and inventions of cultural forms.” He elaborated by saying that “the main task of *ethnomusicology* is to explain music and music-making with reference to the social, but *in terms of the musical*, factors involved in performance and appreciation”⁸³ (Blacking’s emphasis).

Nettl in his publication of 1992, *Recent Directions in Ethnomusicology*, pointed out the complexity of the discipline:

“defining, circumscribing and determining what actually comprises the field of ethnomusicology remains a major area of concern . . . the degree to which it is possible to do comparative work at all and to understand properly a musical system outside one’s own culture is a major issue of debate”.⁸⁴

Nettl divided the study of ethnomusicology into three parts:

- the study of musics and cultures, including new kinds of music being studied, e.g., Western art music, vernacular music, popular music, urban music, religious music and “ethnic” music. All musics were considered in this study.
- the study of processes such as change and intercultural musical synthesis,⁸⁵ syncretism and transculturation occurring under Western influences, the mass media,

⁸¹ Merriam, *The Anthropology of Music*, 7.

⁸² Bruno Nettl 1956, quoted in Merriam, *The Anthropology of Music*, 5.

⁸³ John Blacking and Joann W. Kealiinohomoku, ed. *The Performing Arts: Music and Dance*, World Anthropology (The Hague: Mouton Publishers, 1979), 10.

⁸⁴ Bruno Nettl, “Recent Directions in Ethnomusicology,” in *Ethnomusicology: An Introduction*, ed. Helen Myers (New York: W. W. Norton and Co., 1992), 376.

⁸⁵ Kartomi, *The Processes and Results of Musical Culture Contact*.

urbanization, survival and history. Many of these processes are discussed in the following chapter and relate to changes that occurred in Cairns and Yarrabah in the study period.

- researching techniques and methods of teaching and learning⁸⁶ which is the major focus of this study:

ethnomusicologists have become increasingly interested in the ways in which societies teach their musical systems, that is, in the way music is transmitted ... to analyse the way music is broken down into units for transmission ... [and] interested in the acquisition of music by children, and in the way music may be used for enculturation, in early life and throughout the life of an individual⁸⁷

and

the explicit study of teaching and learning... includes diverse components: devising materials specific to teaching, exposition of the way in which general principles of music making, intellectual and technical, can be incorporated into teaching materials and translated into actual music; study of the relationship between student and teacher; examination of the social role of teaching; research on techniques of giving lessons and practising; ... one can hardly comprehend a musical system without knowing how it is taught, learned and transmitted in its own society.⁸⁸

This study sought to discover specific teaching materials used in Cairns and Yarrabah through historical research to determine what musics were being taught and performed, how new music was regarded in the community, how intercultural musical processes occurred and how and what specific teaching materials were actually used in the study period.

Nettl warned that while ethnomusicologists have been welcomed to study music education as active participants by immersing themselves in another culture to “learn their music”, globalization, modern musical culture and mass media have also been responsible for “separating the teaching systems from their integral roles in the musical culture” thereby causing complexities for the researcher.⁸⁹ Earlier, in 1985, Nettl made the observation that Western music teaching methods differed from other cultures in that the teaching process was abstracted from the music culture rather than being embedded in it. There is further elaboration of this point in the following chapter. Examples of embedded or abstracted teaching were revealed by this study.

History and music

Anthropology tells us that some communities create their past, present and futures partly through musical performances. Further, it posits that “musical structures, values, and performance practices are themselves informed by concepts of history, and their realization

⁸⁶ Nettl, *Recent Directions in Ethnomusicology*, 377.

⁸⁷ *Ibid.*, p. 389.

⁸⁸ *Ibid.*

⁸⁹ *Ibid.*, p. 390.

in the present is a demonstration of certain attitudes about the past and the future.”⁹⁰ Herbert pointed out that music and history have much in common since “the repertoires of our own time are the repertoires of all time, to the extent that we know of them and choose to call on them.”⁹¹ In other words, all music that we play and hear, including new and improvised music has history, has roots, has its own musical genealogy. In this light, the music teacher as a transmitter of musical knowledge in the culture, is a history teacher as well. Music teachers are expected to know about music history: where a certain song came from or who composed it, sang and played it in the past, and so on. Taking on this premise, interviewees were vital as their knowledge of music had its roots with those who taught them during the study period. The interviewees provided a living link with the music education history of Cairns and Yarrabah.

Historical ethnomusicology

According to Elliott, cultural meanings and behaviours are causally linked to social, historic and political concepts and expectations. He insisted that students of ethnomusicology must have an opportunity to participate fully in the culture, “to engage in the *interplay* of beliefs, actions, and outcomes that constitute a culture.”⁹² Therefore, to develop insight into the meaning of culture “it is not sufficient to pick the fruits of a culture, one must also look to its roots and shoots.”⁹³ This matches the requirement that historians place phenomena in their cultural and temporal contexts.

Richard Widdess in his chapter in *Ethnomusicology* made the following points:

There is no consensus on the agenda or methodology of historical ethnomusicology, and a wide variety of historical materials and approaches to their study can be observed.

Such historical evidence and materials to collate and analyse would include:

early sound recordings, oral history, written documents and organological, iconographical and archaeological data. The methodologies required for studying these materials are often derived from other disciplines, and are of course different from those most closely identified with ethnomusicology

Historical ethnomusicology:

especially where written documents are lacking, may focus on external change, associated with migration, conquest, colonisation, trade, stimulus diffusion and other

⁹⁰ Anthony Seeger, "When Music Makes History," in *Ethnomusicology and Modern Music History*, Eds. Stephen Blum, Philip V. Bohlman and Daniel M. Neuman (Urbana: University of Illinois Press, 1991), 23-24.

⁹¹ Trevor Herbert, "Social History and Music History," in *The Cultural Study of Music: A Critical Introduction*, ed. Trevor Herbert and Richard Middleton, (New York: Routledge, 2003), 146.

⁹² Elliott, *Music as Culture: Toward a Multicultural Concept of Arts Education*, 150.

⁹³ *Ibid.*, p. 151.

inter-cultural relations for which evidence is sought in musical instruments, systems and styles.⁹⁴

For the purposes of this study, as many materials as possible that were available and relevant to the musical cultural histories of Cairns and Yarrabah in the period were studied and analysed. These included historic sound recordings, recordings of live performances, documents, musical instruments, sheet music and oral history and so on.

Historical methodology

Music education history is, by necessity, a social and cultural history that searches for sources about music teaching and learning. As Cox says:

Research (in the history of music education) should be responsive to the social, historical, ideological, and cultural contexts in which the teaching and learning of music take place; due attention should be paid to the actual teaching and learning of music; and that music education is a broad area encompassing both formal and informal settings.⁹⁵

This advice is reflected in the sources researched for this study. Primary and secondary sources including interviews, both past and present, were researched to locate evidence of performances and teaching practices in formal, non-formal and informal settings. As a resident of Cairns, the author had access to the extensive resources and collections of the Cairns Historical Society and the Cairns Museum. In these collections, primary and secondary historical artefacts such as reviews, diaries, official documents, letters, obituaries, newspaper articles, editorials, photographs, films, ephemera such as Eisteddfod and concert programs, advertisements, and financial accounts were researched for references to music teaching. Information about formal and non-formal music education was searched for in primary sources such as the *Queensland Parliamentary Papers* and through interviews. By researching these sources, any intrusion of influences and adoption of practices that may have affected a culture from outside that particular culture's musical life were revealed to determine if any intercultural musical processes had occurred.

A number of films produced within the study period, and television documentaries produced well after the study period, were also accessed and analysed. Motion picture footage from the era assisted in understanding editorial perspectives and values of the time, visualising how Cairns and Yarrabah looked, and how people interacted and behaved. A full list of films that were accessed for the study can be found in the Bibliography.

⁹⁴ Richard Widdess, "Historical Ethnomusicology," in *Ethnomusicology: An Introduction*, ed. Helen Myers (New York: W. W. Norton and Co., 1992), 219.

⁹⁵ Cox, *Transforming Research in Music Education History*, 697.

Historic audio recordings provide invaluable information and aid in further analysis of performance practices and theorising on the educational processes that supported them. Very few audio recordings of performances made in Cairns and Yarrabah within the timeframe of this study exist. A professional recording of the Cairns Brass Band in 1936 was included in a compilation of historic recordings titled *The Great Bands of Australia* and was released in 1996. Alice Moyle's recordings at Yarrabah in 1966 are a rich source of original Aboriginal music performance and Georgia Lee's breakthrough Blues album of 1960, while not recorded in Cairns, is a valuable record of this Cairns and Yarrabah musician's unique qualities. Many live to air performances in the study period on local radio were never recorded as in the first decades of radio broadcasting, it was, unfortunately, not the practice to record radio programs.

What makes researching music education history difficult is the nature of music itself as a non-verbal, in-time, aural activity that can and does exist without the printed word. Teaching processes and teachers themselves are often over-looked in music histories. Therefore, the reactions and observations of as many people as possible who were involved in music education processes - teachers, students and audience - needed to be researched.

Cultural music practices were researched in Cairns and Yarrabah that took place in formal, non-formal and informal settings, that by definition included teaching, learning and performance of music. Occasions for formal and non-formal music performances included those associated with celebrations such as New Year's Day, both the Anglo/Celtic New Year and the Chinese New Year, rituals, ceremonies, religious practice, government, community, education, community music performances for parades, marches, concerts, competitions, in schools and in broadcasts. Informal music making included socialising, entertainment and dancing that occurred at parties and took place in the privacy of homes and at gatherings that were not "open to the public" or just simply, life in the home. Interviews and primary source research were essential in revealing what kind of informal musical events took place and what forms of music teaching and learning occurred there since there was little, if any, official documentation about them.

Researching a wide variety of sources was necessary to reveal how specific cultural musics were taught and rehearsed before performances occurred. The research detailed who taught the music to whom and what method of teaching was utilised, and the subsequent analyses showed to what extent the teaching methods used were from traditional cultural practice. There was in fact, little written documentation about music education practices in Cairns and Yarrabah from this period apart from notices and reviews of performances, music

examination results, sheet music held by former students, programs from concerts given by community groups, school bands and so on. Therefore evidence had to be collected about musical life and events, their structures, content and personnel involved along with narratives collected from appropriate and relevant participants through interviews.

Oral history methodology

Live interviews either face to face or over the telephone with 32 people were recorded or notated. One interview was a series of emails from the interviewee in response to the questions. The interviewees were resident in Cairns and Yarrabah during the study period and involved participants and commentators from the selected cultures and identified contexts. In most cases, primary and secondary source research occurred before an interview was conducted. The interviewer was then able to refer to specific events, places and people to gain more information on the music teaching and learning processes that had occurred in their lives. Further recordings of interviews with appropriate musicians and observers that were held in the National Library of Australia were accessed and analysed.

The following list indicates the names of interviewees and which cultural groups they related to:

Aboriginal	Anglo-Celtic	Torres Strait Islander
Alfred Harris	Rita Butler	Auntie Mary Bowie
Edgar Harris	Mrs Corsetti	Seaman Dan
Bishop Leftwich*	John Curro	Bishop Leftwich*
Damon Leftwich*	Lee Edwards	Damon Leftwich*
Bishop Malcolm	Libby Evans	
Henrietta Marrie	Dot Kelly	
Adrian Marrie	Sheila Knudsen	
Alma Michael*	Dorothy Langtree	
Richard Michael*	Eleanor McInnes	
Mala Neal	Sister Mercy	
George Skeene	Alma Michael*	
	Richard Michael*	
NLA Interviews	Peter Rappolt	NLA Interviews
Alfred Harris	Fred Schipke	Lala Nicol
Lyn Hobbler	Hazel Schipke	Will Kepa
Marita Hobbler	George Schipke	
Amy Atkins	Molly Strelow	
Joe McGinness	Joy Turner	
	Joan Croker	
	NLA Interviews	
	Ron Edwards	

Those interviewees marked with an * were able to comment on more than one culture due to their particular circumstances.

Potential interviewees at Yarrabah were initially contacted through a visit to the Yarrabah Museum which is open to the public. The curator at the museum on the day of the author's visit was Mala Neal who became a principal contact in the interviewing arrangements at Yarrabah. Neal was immediately interested in the project as his uncle was Hilary Harris, who sang for Alice Moyle in 1966 on her vital *Songs of Yarrabah* recordings. The author attended a workshop on protocols for researching with Aboriginal and Torres Strait Islander peoples and adhered to the principals of reciprocity. A gift of a large poster from a conference was donated to the Yarrabah Museum by the author as well as some cash payments. Arrangements were made for the author to be involved in a music performance at Yarrabah in November, 2014.

Interviewees in Cairns were contacted through the "snowball" method and interviewed using open-ended questions and largely interviewee-directed oral history interviewing techniques. Since the author was a music teacher and performer in the Cairns community, professional and musical relationships in the community enabled the selection and recruiting of suitable interviewees to commence. The "snowball" method allowed for potential interviewees to be contacted through related social networks and communities, and not through the principal investigator. A "Letter to the Editor" was published in a local weekly newspaper outlining the project and calling for interested persons to respond. There were no responses to this letter.

Questions for each live interviewee covered topics of biography, family life, specific music learning and teaching questions, recollecting music lessons or significant musical moments as a child, music literacy, practice methods, motivation, community and group performance, music teachers and their methods and style, teaching music, interacting with music from other cultures, broader questions over the role of music in their lives and more (see Appendix 12). Questions were formulated through the use of an auto-ethnographic exercise where the author completed a questionnaire about his own development, early memories, important musical events, motivations and teaching and learning styles. Interviewees were encouraged to elaborate on these questions and every attempt was made to ask the same questions of each interviewee. To supplement the number of interviews available to analyse, recordings of interviews stored in the National Library of Australia with eight other people were also analysed.

All interviews were recorded on a high quality, digital recorder except for one interviewee who did not wish to be recorded. All interviewees were provided with project information sheets that outlined the research questions and aims and required a signature from the interviewees giving permission for the interview to proceed. Interviews ranged from 30 minutes to approximately two hours. Most interviews were held in a one to one situation, but one interview was a group of two, and another, a group of three. The interviewer also wrote notes at the interview to follow up on previous answers and in case of technology failure.

The recordings were then transferred to a computer from which they were transcribed with key sentences being transcribed in full. The interviews were then printed and analysed to determine which context the teaching and learning of music was occurring in: formal, non-formal and informal. Consequent analysis was by the same qualitative methods used to analyse documents, taking into account the background of the interviewee, the language used, the period and places when and where the activity occurred, and the range of possible motives behind responses, as well as the peculiar nature of oral history itself, which requires that the interviewing relationship and problems of memory be taken into consideration.⁹⁶

Significance of the study

Cairns and Yarrabah are unique for their specific and different multicultural histories within the white hegemony of Australia. Reynolds stated that in 1901, Cairns was:

derided, condemned – and feared – by white Australia. It was the subject of contemptuous comment in the newspapers and the parliaments in the capital cities in the south because it was a multi-racial and multi-cultural community with a large number of non-European residents in the town.⁹⁷

Cultures interacted socially and economically within spoken and unspoken boundaries. Did the cultures of North Queensland interact musically? If so, how and what happened? This thesis examined if and how music was transmitted both within and across cultures. One aim of this study is to produce a history of music education and performance from 1930 to 1970 from within and across three of the cultural groups of Cairns and Yarrabah. This hitherto non-existent music history of Cairns and Yarrabah gives insight into forms of cultural music teaching and learning and into a largely unregarded area of social interaction among cultural groups. As such, the history of music teaching and learning from within existing microcultures and their differing relationships to the macroculture revealed the beginnings

⁹⁶ For problems likely to be encountered when analyzing oral history interviews, see Valerie Yow, ““Do I like Them Too Much?”: Effects of the oral history interview on the interviewers and vice versa”, *Oral History Review* 24, no.1 (1997): 55-79 and Neal R. Norrick, “Talking about remembering and forgetfulness in oral history interviews”, *The Oral History Review* 32, no. 2 (2005): 1-19.

⁹⁷ Henry Reynolds, *North of Capricorn: The Untold Story of the People of Australia's North* (Crows Nest: Allen and Unwin, 2005), 61.

and development of musical forms unique to this district such as the Aboriginal song words being taught in “Islander” style at Yarrabah, “hula” music performed by Torres Strait Islander musicians, original Aboriginal guitar music and Aboriginal and Torres Strait Islander church music in Cairns.

The study may therefore assist local, state and national governments in activities concerning both cultural music preservation and cultural advancement by identifying music that is unique to Cairns and Yarrabah. Such identification enhances our knowledge about the districts’ cultural identity and will assist in celebrating our diversity more fully. It may assist to realise the two locations’ potential as unique musical centres in Australia since “history is not a simple sequence of events but the creation of patterns of events that make sense not only of the past but also of the present and that implicitly make a statement about the future.”⁹⁸ The study may assist music educators and especially music educators in Far North Queensland to develop alternative, broader music teaching methods that are culturally diverse, authentic, efficacious and appropriate in schools, universities and other situations. It also may help educators understand their students’ pre-existing knowledge better and reveal how much or how little contemporary music education practice utilises divergent cultural transmission processes in formal, non-formal and informal contexts. In other words, it may reveal just how far music education has adopted and absorbed divergent cultural practices in this 21st century globalised, culturally aware world. It may also inform “general” education practice as well as music education practice and assist all Australians, and those in other multicultural nations, to develop a greater intercultural understanding of our history and heritage, our current situation and music itself.

⁹⁸ Seeger, *When Music Makes History*, 28.

Chapter One

Literature Review

This study is a history of music education practices as they occurred in Cairns and Yarrabah in the period 1930 to 1970. A search of sources and literature as outlined below, revealed that no study of this particular subject has been undertaken. Some histories have been written about specific community music associations, such as a history of the Cairns Choral Society, and some primary and secondary schools have published anniversary editions of histories of their school. One honours thesis has examined the recent history of music performance in the Cairns central business district (“club” music).⁹⁹ Very little has been deliberately recorded about music education practices that took place in the Aboriginal, Anglo/Celtic and Torres Strait Islander communities in formal, non-formal or informal settings in the study period. This shortage of histories of music education extends outwards to both state and national levels. A survey of extant music history and social history studies forms the second section of this chapter.

In order to frame the research approach for this study, the first section of this chapter surveys theories, theoretical positions and findings developed from research that are concerned with music learning in a variety of cultural settings. As noted in the Introduction, histories of music education until recently have concerned themselves with formal programs of instruction in institutions with emphasis on curricula, content and training practices. Recent trends in ethnomusicology and cultural studies now include social, economic, cultural and political influences on the teaching and learning of music between generations. The focus now includes who “owns” the teaching and learning processes: the teacher, student or both in formal, non-formal and informal contexts.

Music Education

The literature review on music education is divided into three sections that inform the Three Viewpoints Analysis and are:

1. The context of teaching and learning: Wenger, Bartleet *et. al.* and others. This section covers sociological perspectives of music learning, learning theories in musical practice and research, formal and informal performance.

⁹⁹ Kirsty Taney, “Live Music in Cairns 1958-2008: exploring social value and place in a cultural industry.” (Honours Thesis, James Cook University, 2008).

2. Music teaching and learning processes: Sloboda, Shehan Campbell and others. This section covers acquired and learned culture, enculturation, training, the teacher, solo instruction, group instruction, acquisition of skill, teaching methods in differing cultures, “Universals” of music education.
3. Intercultural Music Contact: Nettl, Kartomi and Schippers. This section covers cultural diversity and cultural transmission, culture and music teaching and learning, cultural contact, analysis of music teaching and learning using Schippers’ Twelve-Continuum Transmission Framework (TCTF).

Three Viewpoints Analysis

Viewpoint 1. The Context of Teaching and Learning

This section of the Literature Review deals with theories of learning, and music teaching and learning from the wider perspective of community music processes through to the individual learner.

Sociological perspectives of music learning

Welch provided an overarching sociological perspective of music learning by identifying three generative elements of musical behaviour in humans. They are (i) human anatomy/physiology (what we do with our bodies), (ii) the socio-cultural context and (iii) the music itself. According to Welch, music education covers all three elements with ethnomusicology theories on music learning maintaining that the second element, that is the socio-cultural context, holds the key to learning:

(our) basic cognitive (musical) architecture is shaped temporally by socio-cultural factors. These include social and pedagogical structures and processes within the home, school and community and a cluster of associated values, norms, roles, and identities that facilitate socio-cultural reproduction and transformation. Through their socialisation into the dominant culture[s], children are exposed to many different sounds and musical genres.¹⁰⁰

It is noted in the literature that a divide occurs in many populations in terms of musical competency, skills and awareness. In other words, there are those who are known in certain cultures as “musicians” and those who are not. Sloboda stated that in many cultures, musicians are nominated by the general population as those who have made conscious decisions to develop musical skills that generally requires thousands of hours of practice to achieve expertise.¹⁰¹ For the larger percentage of the population, musical skill consists of

¹⁰⁰Graham F. Welch, "The Ontogenesis of Musical Behaviour: A Sociological Perspective," *Research Studies in Music Education* 14, no. 1 (2000), 1.

¹⁰¹Sloboda, *The Musical Mind : The Cognitive Psychology of Music*, 216 and K. A. Ericsson, R. T. Krampe and C. Tesch-Romer, "The Role of Deliberate Practice in the Acquisition of Expert Performance," *Psychological Review* 100, no. 3 (1993): 363-406.

knowledge of certain songs, or ability to engage to a certain level in musical events. This study is concerned with trained musicians and those who participated in musical processes but not necessarily for thousands of hours.

In contrast to this view, Booth and Kuhn's model of economic and transmission systems that support music outlined reasons why, for example, all members of certain cultures that produce only "folk" music are considered as "musicians", since all members of that culture are collectively responsible for musical events. That is, in some cultures, there are no professional musicians as everyone is considered to be a contributing musician.¹⁰² Booth and Kuhn's model is a theoretical construct wherein economic and transmission support systems are identified to help to define the type of music event or process being analysed.¹⁰³ This model challenges the musical hierarchical terms of *folk*, *art*, *classical*, *primitive*, and *pop* music that carry value judgements on the relative worth of differing musics which, they maintain, tends to be located in a post colonial view of culture. Booth and Kuhn proposed that while the phenomenon of labelling music is assumed to be based on musical values:

such labels in fact relate to commonalities that are economic and transmissive in nature, and that the actual musical content, or at least the type and nature of the music content, are a result of these economic and technological support systems of music creation and performance.¹⁰⁴

See Appendix 1 for Booth and Kuhn's table that describes the "economic and transmission characteristics of folk, art and pop music". The table assisted in identifying types of musical behaviours in the study and helped to interpret the types of musical events of performance and education that occurred in Cairns and Yarrabah.

Learning theories in musical practice and research

In their overview of learning theories as roots of current musical practice and research, Taetle and Cutietta made two groupings. The first comprised learning theories from behaviourist, cognitive and constructivist perspectives developed in general education theory by Skinner, Piaget, Bruner, Chomsky, Vygotsky and others that have been accepted and applied by music education theorists, for example, Madsen and Duke. The second comprised theories that have been created from within music education discourse itself by Ruttenberg, Gordon, Bamberger and Gardner. In the first category, behaviourist theory referred to external motivators affecting desired learning responses while cognitive theory described learning behaviours from a more internal, developmental perspective.

¹⁰² Gregory D. Booth and Terry Lee Kuhn, "Economic and Transmission Factors as Essential Elements in the Definition of Folk, Art, and Pop Music," *The Musical Quarterly* 74, no. 3 (1990): 416.

¹⁰³ *Ibid.*

¹⁰⁴ *Ibid.*, p. 414.

Constructivist models of learning connect both internal and external environments to learning processes. Such environments include experiences and contacts with both the physical and the mental world by the learner as an individual and as a member of a group. As such, theories of music learning that have developed from observation and analysis of musical behaviour only, tend to be found in the constructivist domain. It is only relatively recently, around the turn of the century, that social constructivism and situated learning theory have been adopted for the study of music learning, as in Rideout and Paul.¹⁰⁵ The constructivist learning model lends itself particularly well to the history of music education as it links with the internal and external stimulus interface that is so vital to music education systems.

Another learning theory developed outside music education discourse, which can be applied to music learning, relates to concepts of community engagement. Wenger's social theory of learning placed learning as continuous day to day activity since learning is not viewed in the traditional sense as a phenomenon that only occurs in formal lessons, at set times and in learning institutions. According to Wenger, learning is "a fundamentally social phenomenon" that is based on four premises:

- We are social beings
- Knowledge is a matter of competence with respect to valued enterprises – such as singing in tune etc.
- Knowing is a matter of participating in the pursuit of such enterprises, i.e., of active engagement in the world
- Meaning - our ability to experience the world and our engagement with it as meaningful – is ultimately what learning is to produce.¹⁰⁶

The primary focus of this theory is on learning as social participation i.e. participating in the practices of social communities and constructing identities in relation to these communities. The following model by Wenger shows the components that characterise social participation as a process of learning and of knowing.

¹⁰⁵ Laurie Taetle and Robert Cutietta, "Learning Theories as Roots of Current Musical Practice and Research," in *The New Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell and Carol Richardson (Oxford: Oxford University Press, 2002), 279.

¹⁰⁶ Etienne Wenger, *Communities of Practice: Learning, Meaning, and Identity*, Learning in Doing (Cambridge, U.K.: Cambridge University Press, 1998).

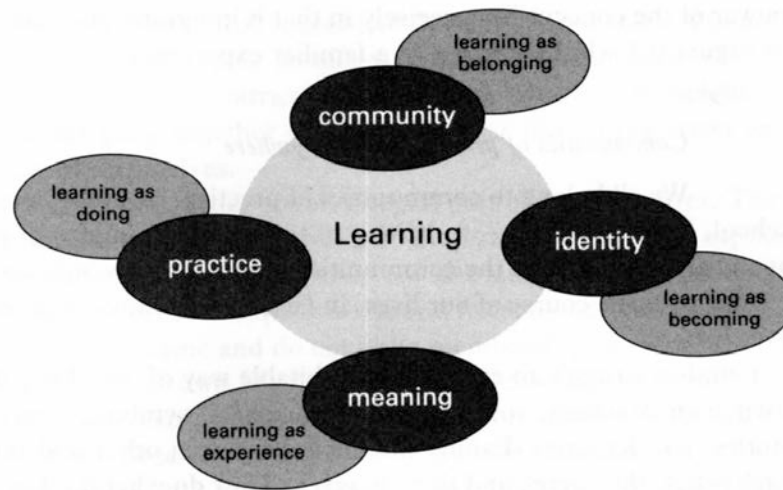


Plate 5: Wenger's model of "communities of practice."

The components as they appear in the model above include:

- **Meaning:** a way of talking about our (changing) ability – individually and collectively – to experience our life and the world as meaningful.
- **Practice:** a way of talking about the shared historical and social resources, frameworks, and perspectives that can sustain mutual engagement in action.
- **Community:** a way of talking about the social configurations in which our enterprises are defined as worth pursuing and our participation is recognised as competence.
- **Identity:** a way of talking about how learning changes who we are and creates personal histories of becoming in the context of our communities.¹⁰⁷

This social theory of learning superimposes readily onto a theory of music learning since music processes, as discussed in the introduction, are essentially social and comprise a similar set of components: meaning, practice, community and identity. In their book on music education systems found in differing countries, Hargreaves and North examined how conventions and traditions of communities played key roles in shaping the nature of musical development. They described the impact of community on music learning: "it becomes even more important to consider the influence of different cultural traditions and environments on musical development, as well as those of peers, parents, local organizations and other external influences."¹⁰⁸

In a reverse view, Jorgensen commented on the bell-wether nature of music education practices in relation to general education and community practices:

As a microcosm of general education, music education provides a window into what happens in educational generally. It also can be an agent for change not only in education but also in the wider society. The arts are important ingredients of cultural

¹⁰⁷ *Ibid.*, p. 4-5.

¹⁰⁸ David J. Hargreaves and Adrian C. North, *Musical Development and Learning: The International Perspective*. (London: Continuum, 2001), xii.

life, and education fundamentally involves the transmission and transformation of culture.¹⁰⁹

The relationship between music and community resonated in a slightly differing format with Swanwick who elaborated on the interplay between community and curriculum in institutions. He stated that our “understanding of musical knowing”, which comes from the community, has to be analysed and translated, and then incorporated into curriculum planning.¹¹⁰ He cautioned that intuitive insights may be lost in educational jargon or lost on the whims of administrators. In other words he was advising educators to ensure that authentic music making communities are able to operate within educational institutions.

In his study of a readily defined community, “A History of Music Education in the Black Community of Kansas City, Kansas, 1905-1954”,¹¹¹ Buckner collected evidence to describe community members’ roles and practices in music education. Organisation and leadership of musical events, the nature of musical activities, curriculum, teachers, and outstanding students were all researched to track the development of music of a minority community over a 50-year period. Whilst appearing somewhat Euro-centric in some of its observations, the study provided valuable insight into how a defined micro-music community taught music within a macro community.

Skjellstad provided detailed accounts of multicultural communities and their relationships with their own and others’ musics and took an over-arching view, interpreting that:

Music lies at the very heart of the intercultural process of bringing people together. All musical activity involves the training and development of the human capacity of communication, of social interplay, of democratic action at all levels of society. Music anthropologists agree that music is a part of the dynamic construction of social relationships and processes.¹¹²

Skjellstad’s observations fit well with Wenger’s model of community practice as they are inclusive of meaning, practice, community and identity.

Leong’s paper “Multiethnic Musics in a Multicultural Context - Lessons from Multiracial Singapore” documented how issues of cultural assertion and cross-cultural integration within schools and communities affected music education over a period of three decades. While the

¹⁰⁹ Estelle Ruth Jorgensen, *Transforming Music Education*, Counterpoints : Music and Education (Bloomington, Ind.: Indiana University Press, 2003), xiii.

¹¹⁰ Keith Swanwick, *Musical Knowledge : Intuition, Analysis, and Music Education* (London: Routledge, 1994), 160.

¹¹¹ Reginald T. Buckner, "A History of Music Education in the Black Community of Kansas City, Kansas, 1905-1954," *Journal of Research in Music Education* 30, no. 2 (1982).

¹¹² Kjell Skjellstad, "Society in Harmony", paper presented at *Music in Schools and Teacher Education - A Global Perspective*, (International Society for Music Education: 1992), 140.

Singapore context is very different from Cairns and Yarrabah (Singapore has four official languages and is a city/state of almost three million persons), the topic of how differing music communities in a multicultural society can be both preserved and developed is relevant to this study. Leong's study, however, reported primarily on government education policies, curriculum and official promotion of differing cultural musics and did not involve itself with non-formal or informal community processes.¹¹³

Bartleet, Dunbar-Hall, Letts and Schippers described contemporary community music making in Australia as encompassing:

a wide and diverse range of musics, which reflect and enrich the cultural life of the participants and their broader community. Common features of these activities are a primary focus on the specific competencies and ambitions of the participants (rather than didactic teaching of a predetermined repertoire), and a sense of social cohesion that supports musical development, often with a strong drive for excellence in process as well as product.¹¹⁴

Many features of community music life in Cairns and Yarrabah in the period of 1930 to 1970 resonate with this description as will be seen, and continue to do so to the present day. However, in contrast with the bracketed section of the statement above, there is evidence that didactic teaching of a predetermined repertoire was present in the period in many of the community music groups in Cairns and Yarrabah.

Formal and Informal Performance

As stated, music teaching and learning are intertwined with the performance of music. The context of music performances can be formal or informal, structured or unstructured, where conscious decisions are made or *not* made about the formality of a performance. Music performances at concerts, examinations, in church services, at outdoor public events, in live radio broadcasts, at dances and other events can classify as formal performances. Music performed with friends, at social events, parties, outdoors around campfires and other settings can be classified as informal performances. Music performed or composed on one's own could be either formal or informal, depending on the desired outcome of the activity: if the solo performance is practice where the performer is learning *how* to play or compose music this would classify as formal practice, while if the performer *is playing or composing* music, this would classify as informal practice.

¹¹³Samuel Leong, "Multiethnic Musics in a Multicultural Context – Lessons from Multiracial Singapore" in *Music in Schools and Teacher Education: A Global Perspective*, Callaway International Resource Centre for Music Education and ISME Commission for Music in Schools & Teacher Education (Nedlands: CIRCME, 1997).

¹¹⁴Brydie-Leigh Bartleet *et al.*, *Soundlinks: Community Music in Australia*, (Brisbane: Queensland Conservatorium Research Centre, 2008), 21.

Lilliestam included performance, listening and practising in her description of the processes of learning music (whether formal, non-formal or informal) by ear.¹¹⁵ “Performing in front of an audience is thus an important part of the learning process – often neglected in formal music tuition.”¹¹⁶ Formal music training in some cultures requires students to practise their skills on their own, thus separating the development of skills from the performance of music in front of others. Yet as Folkestad pointed out, “one cannot exist without the other.”¹¹⁷ Folkestad described how Bob Dylan:

never really practised or rehearsed on his own when learning how to play and sing – a considerable part of formal music training. Instead he did all his playing-practising-composing as an integrated activity in public, performing on stage at the small clubs of Greenwich Village.¹¹⁸

Dylan stated “ I could never sit in a room and just play all by myself. I needed to play for people and all the time. You can say I practiced in public and my whole life was becoming what I practiced.”¹¹⁹ This study revealed that much informal music learning in Cairns and Yarrabah occurred during informal performance and practice such as singing around a piano in a private house with American soldiers, playing and singing around a campfire or at a family or culturally defined gathering. Again, there was blurring between categories where formal teaching and learning led to informal performances and vice versa. The Pitt Sisters from Malaytown learned and performed informally at house parties, and then performed many times in formal settings at concerts, night-clubs and on the radio.

The theories presented above assisted in the categorising music education processes into formal, non-formal and informal contexts, and in understanding the role of community in individual and group learning.

Viewpoint 2. Music Teaching and Learning Processes

This section traces developmental theories in regards to music learning in individuals and discusses methodologies of music teaching found in varieties of cultural settings.

Acquired and learned culture

There appears to be general agreement in the literature that developmental stages occur in the learning processes for the acquisition of cultural and musical knowledge and skills. Merriam proposed that learning occurs in three ways: enculturation, training and schooling.¹²⁰ Hall

¹¹⁵ Lilliestam as quoted in Folkestad, *Formal and Informal Learning*, 138.

¹¹⁶ Folkestad, *Formal and Informal Learning*, 138.

¹¹⁷ Folkestad, *Here, there and everywhere*, 281.

¹¹⁸ Folkestad, *Formal and Informal Learning*, 138.

¹¹⁹ Bob Dylan, *Chronicles. Volume One*, (New York: Simon and Schuster, 2004), 16.

¹²⁰ Merriam, *The Anthropology of Music*, 146-163.

described the phenomenon as “acquired and learned culture”¹²¹ and Sloboda referred to it as divisions called “enculturation and training”.¹²² He stated that the developmental stages are centred on non-conscious and conscious learnings, which are in turn, associated with informal and formal settings, where non-conscious learnings occur in informal settings, and conscious learnings occur in formal settings. Hall’s “acquired culture” referred to implicit learning that included language and communication, daily rhythms, gender roles, accents and all things that are learned rather than taught. According to Campbell however, “cultural patterns are rarely seen as learned . . . for they appear always to have been there, “in the air” and permeating the manner and style of our being.”¹²³ Acquiring culture therefore is able to occur socially and without effort in informal settings. In contrast to this, Hall described three types of learned culture: formal learning which is the serious business of learning in institutionalised settings, technical learning which includes instrumental and vocal music training, and informal learning which referred to non-linear and cooperative learning that is controlled by a social group rather than an individual.¹²⁴ Learned culture is therefore mostly associated with planned, organised blocks of “learning time” that occur in formal settings and is largely taught. However, this does include non-formal learning referred to above, as members of the cooperative social group can make decisions to develop their music together at a certain place at a certain time.

Enculturation

Enculturation is the term used by Sloboda to describe how members of a culture achieve competence in the culture. He maintained that enculturation is “carried out, for the most part during childhood and adolescence - which equips the individual to take his place as an adult member of society.”¹²⁵ Herskovits described three parts to enculturation: socialisation, education and schooling, and claimed that in learning music, all three parts are applicable.¹²⁶ According to Sloboda, musical enculturation in Western societies begins before birth and continues as the newborn child interacts with his/her musical environments. He maintained that this essentially unconscious process is “the spontaneous acquisition of musical skill” from birth up to the middle years of childhood. Musical skills developed during the enculturation period include the ability to recall songs and learn new ones, the ability to tell

¹²¹ Edward T. Hall, "Improvisation as an Acquired, Multilevel Process," *Ethnomusicology* 36, no. 2 (1992): 225-7.

¹²² Sloboda, *The Musical Mind : The Cognitive Psychology of Music*, 195.

¹²³ Patricia Shehan Campbell, "Unsafe Suppositions? Cutting across Cultures on Questions of Music's Transmission," *Music Education Research* 3, no. 2 (2001): 218.

¹²⁴ Hall, *Improvisation as an Acquired, Multilevel Process*, 225-7.

¹²⁵ Sloboda, *The Musical Mind : The Cognitive Psychology of Music*, 198.

¹²⁶ Melville J. Herskovits quoted in Merriam, *The Anthropology of Music*, 145.

different types of music apart, and the ability to make use of underlying features such as metre and tonality in organizing performance.¹²⁷

Blacking observed the enculturation processes of the Venda people from the Northern Transvaal:

From the earliest age, Venda children have every opportunity to imitate the songs and dances of adults, as most music is performed publicly and children generally follow their mothers everywhere until at least the age of three.¹²⁸

Jones described “toy” instruments made by children in Ewe communities in Africa and said of the teaching style “there is no direct teaching or school of instruction: it all happens spontaneously. You start as a boy and if you are seen to be musical, your father or musical relations will unostentatiously encourage you.”¹²⁹

Campbell stated that as children learn more songs in the enculturation phase, they may become active agents in the transmission and preservation of musical material themselves:

Children’s processes for sharing their music, for passing it on to other children, seem to be replete with demonstration-and-imitation techniques, oral-aural strategies, an awareness but under-emphasis in phrases as a means of structuring transmission, and an immediate sense of the importance of self- and peer-corrections of errors. . . . Children learn their songs by listening, applying oral and aural strategies and visual-kinesthetic strategies as they proceed. . . . they care that their songs are performed correctly, and correctness means faithful adherence to the existing tradition.¹³⁰

In the literature, children are often over-looked not only as guardians and preservers of music but also as peer teachers, innovators and creators of new versions of traditional songs. However, in a revealing study of more than 600 performances of playground singing games in Australia along with interviews with participants, Marsh found that children “consistently generated new variants of games using formulaic construction methods in accordance with theories of oral transmission.”¹³¹

Training

In Sloboda’s model, the training phase of skill development may overlap with enculturation and possibly extend indefinitely into adulthood. He maintained that in training, conscious decisions are made to develop skill in performance on instruments and/or voice,

¹²⁷ Sloboda, *The Musical Mind : The Cognitive Psychology of Music*, 195.

¹²⁸ John Blacking, *The Role of Music Amongst the Venda of the Northern Transvaal*. (Johannesburg: International Library of African Music, 1957) 2.

¹²⁹ M. M. Jones quoted in Merriam, *The Anthropology of Music*, 148.

¹³⁰ Campbell, *Unsafe Suppositions? Cutting across Cultures on Questions of Music's Transmission*, 218.

¹³¹ Kathryn Marsh, "Observations on a Case Study of Song Transmission and Preservation in Two Aboriginal Communities: Dilemmas of a 'Neo-Colonialist' in the Field," *Research Studies in Music Education* 19, no. 1 (2002): 4.

composition, aural analysis, conducting and so on. "Each musical skill poses its own training problems and has related with it a long pedagogic tradition."¹³² What follows below is a review of aspects of the training phase of musical teaching and learning that have been drawn from the literature.

The Teacher

As discussed earlier, the music teacher may take on differing roles and styles that relate to culture and context. Music teachers are customarily experts in their field who teach a culturally accepted set of learning experiences but who are not always trained specifically to teach music. In this study, music teachers taught in classrooms, in private studios, conducted groups and operated in community and social settings. According to Cole,¹³³ in the Western world, up until around the Industrial Revolution of the early to mid 19th century, professional musicians' work consisted of three main activities: performing, composing and teaching. He maintained that this model of a musician then developed into an era of specialisation where musicians became specialists in one or possibly two of these three areas. As instrumental techniques developed, performers became increasingly highly skilled which created a need and opportunity for more complex music to be written for their new skills. Specialist teachers were then needed to train young players into the new demands of the increasingly difficult repertoire. This, essentially, became the Western model of Master Teacher that has now spread throughout the world, due firstly to colonialism, then Westernisation.¹³⁴ Stowell and others pointed out that many of the highly instrument specific and technically advanced study materials for Western instruments that are still in use throughout the world can be traced to the French Revolution when the Paris Conservatoire was established in 1795.¹³⁵ Newly appointed professors were given the task of writing a pedagogic syllabus for their specific instrument and the resultant methods and etudes¹³⁶ that were published set a new international standard that remains to this day.¹³⁷ Conservatoria of music, based along European lines, can be found today from Beijing to New Delhi, Singapore, Iran, and Nuigini.¹³⁸ Not all people who taught music in this study were trained to do so, for example, classroom teachers were required to teach music in schools with very little or no training.

¹³² Sloboda, *The Musical Mind : The Cognitive Psychology of Music*, 215.

¹³³ Malcolm Cole, "The Role of the Etude in the Development of the Australian Tertiary Violinist" (Masters Thesis, University of Western Australia, 1997), 21.

¹³⁴ The culture of the master teacher was also prominent in the classical music cultures of India, Japan, China and Iran.

¹³⁵ K. Marie Stolba, *A History of the Violin Etude to About 1800* (New York: Da Capo Press, 1979).

¹³⁶ *Etudes* are pieces of music composed for a particular instrument or voice that extend and develop a particular technique.

¹³⁷ Examples of etudes are those composed by Kreutzer, Rode and Gavinies for violin study, and by Arbens for trumpet.

¹³⁸ Bruno Nettl, *The Western Impact on World Music: Change, Adaptation, and Survival* (New York: Schirmer, 1985).

As noted in Merriam and Blacking, in many traditional, non-Western societies, the music teacher was a highly respected performer who guided students in social settings. However Campbell warned that due to 20th century Westernisation “in many parts of the world, music traditions are rapidly fading, and with them, their traditional methods of instruction.”¹³⁹

Solo instruction

In the Western musical models of instrumental instruction as mentioned above, found in conservatoria, universities, private teaching studios and the like, pedagogic traditions of the master teacher/pupil relationship in private (one to one) lessons are common. These learning experiences include the memorization and practice of scales and exercises that also demand differing abilities to articulate and produce tone; and a course of study that includes etudes along with graded sets of repertoire that are published in collections or examination grade books. External examination bodies such as the Australian Music Examinations Board and Trinity College/Guildhall produced syllabuses for standard orchestral instruments and at any one point in time, have examiners travelling the nation and the world respectively to audit and assess the musical efforts of students. As mentioned earlier, this traditional model of instrumental instruction continues in contemporary institutions and has caused researchers such as Bennett¹⁴⁰ and Daniel¹⁴¹ and others to research the effectiveness of, and question the desirability of, such training and the outcomes that are achieved by their graduates. Their findings suggest that changes in teaching methods are overdue.

Group instruction

In complete contrast to this Western solo performance training model, Merriam reported on how the community nature of Balinese music resulted in a social form of learning music where the group is emphasized over the individual. McPhee described the Balinese gamelan teaching style as “. . . the teacher does not seem to teach, certainly not from our standpoint. He is merely the transmitter; he simply makes concrete the musical idea which is to be handed on, sets the example before the pupils and leaves the rest to them.”¹⁴² He likened the exercise to an art teacher asking students to copy a complex design. There is little commentary given to individuals on the acquisition of their technical skills. Instrumental music educators such as Paul Rolland (USA) and Sheila Nelson (UK) in the 1970s became interested in group string teaching methods and developed strategic teaching methods that

¹³⁹ Patricia Shehan Campbell, *Lessons from the World: A Cross-Cultural Guide to Music Teaching and Learning* (New York: Schirmer, 1991), 186.

¹⁴⁰ Dawn E. Bennett, "Classical Instrumental Musicians: Educating for Sustainable Professional Practice" (PhD Thesis, University of Western Australia, 2005).

¹⁴¹ Ryan Daniel, "Peer Assessment in Musical Performance: The Development, Trial and Evaluation of a Methodology for the Australian Tertiary Environment," *British Journal of Music Education* 21, no. 1 (2004).

¹⁴² McPhee quoted in Merriam, *The Anthropology of Music*, 152.

encompass both the Western Art music master/teacher model while capitalising on the social and musical benefits of group instruction.¹⁴³ Group instruction and music making featured in all three cultural groups and contexts in the study.

Acquisition of skill

According to Sloboda, and Ericcson, Krampe and Tesch-Romer,¹⁴⁴ fundamental concepts associated with proficient skill acquisition in both general education and in music include the development of:

- *habits*: which are automatic behaviours that require very little or no mental capacity to carry out
- *factual knowledge*: knowing about something. This then passes to procedural knowledge.
- *procedural knowledge*: knowing how to perform that thing.

These writers maintained that with the cognitive domain controlling actions, long term goals are essential in maintaining the required amount of practice to achieve proficiency. They stated that the ability to form and sustain goals required motivation, which can be provided by internal or external means. For the amount of repetition needed to achieve success in a performance goal, the student required feedback on each repetition to ensure that only successful and desirable procedures were learned. Any procedure that led to repeated failure or inability to reach the goal was discarded. The music teacher played a role in guiding and developing all of these processes in music students.

Anderson proposed that the process of skill acquisition can be broken down into three phases:

- *the cognitive phase*: the initial encoding of the skill into a form sufficient to permit the learner to generate the desired behaviour to at least some crude approximation. This phase requires verbal mediation with the teacher in which the learner rehearses information required for the execution of the skill.
- *the associative phase*: involves the smoothing out of the skill performance. Errors in the initial understanding of the skill are gradually detected and eliminated. This phase experiences a reduction in verbal mediation.
- *the autonomous phase*: is one of small, continued improvements in the performance of the skill that require no verbal mediation. The improvements in this stage often continue indefinitely.¹⁴⁵

¹⁴³ Paul Rolland, *The Teaching of Action in String Playing*, (Urbana: Boosey and Hawkes, 1986) and Sheila Nelson, *The violin and viola: History, Structure, Techniques*, (London: E. Benn, 1972).

¹⁴⁴ Ericsson et al., *The Role of Deliberate Practice*.

Campbell stated that “through ethnographic and observational studies . . . we might begin to piece together . . . how cultural meaning and beliefs are reflected in the manner of music’s transmission.” She continued by stating that greater understanding of teaching and learning may follow on from gaining knowledge into how other cultures operated in music transmission.¹⁴⁶

In her unpublished thesis of 2003, Georgina Barton sought to discover the influence of culture on music teaching and learning by observing and analysing lessons from within two very different cultures in India and Australia. Barton observed that “there is little doubt about the interconnectedness of these two phenomena [culture and music]” as she observed the presence of some similar teaching practices used by teachers from both cultures.¹⁴⁷ Barton’s study is one of only a small number undertaken in this area and is confined to instrumental music tuition. This study took a broader view of music education to include vocal and community music events as well as instrumental music, and aimed to discover how different cultures taught their music within the one geographical area, rather than two very different geographical locations.

“Universals” of music education

Listed below is a range of teaching methods and processes that appear regularly in the literature. Many are described by Shehan Campbell as “universals” of music education. These “universals” were found in the three teaching and learning contexts of formal, non-formal and informal, to varying degrees:

- *The aural-oral techniques of demonstration and imitation:* this is teaching and learning that uses sound as aural models through performance (demonstration) and requires the student to replicate the performance (imitation). Speech is used to deliver instruction and intervene in student attempts. No visual material such as writing or music notation is used. A movement vocabulary may be utilised.
- *The visual-kinesthetic network:* teaching and learning occurs when the student observes the teacher and/or peers in action and replicates, rehearses and refines actions through studying body use and movement. The teacher may use touch to demonstrate aspects of body use such as a feeling of weight in the arms, manner of bow stroke etc.

¹⁴⁵ Anderson, 1982, as quoted in Sloboda, *The Musical Mind*, 216-7.

¹⁴⁶ Campbell, *Unsafe Suppositions? Cutting across Cultures on Questions of Music's Transmission*, 225.

¹⁴⁷ Barton, "The Influence of Culture on Instrumental Music Teaching: A Participant-Observation Case Study of Karnatic and Queensland Instrumental Music Teachers in Context". (PhD Thesis, Queensland University of Technology, 2003): 13.

- *Holistic to analytical reception of skills and knowledge to be acquired:* this is teaching and learning where there is no attempt to break a musical work into discrete and manageable segments but rather forms a start-to-finish progression. Students learn in apprenticeship fashion to attend to any little musical nuance, change in playing motions, or slight nod of the head as signs of their progress.
- *Eye-hand co-ordination:* this develops the relationship between seeing and action (eye-hand) by responding to gestures and also reading music. In a Bulgarian setting for example, Campbell reported on a young musician “learning melodic phrases as gestures of the fingers and hand that twisted and turned.” He could later call upon these gestures to help him recall the melodic phrases in his performance of a piece.¹⁴⁸
- *Gestural patterns:* non-verbal physical gestures are often culturally based and also provide an intrinsic link between music and dance. Gestures may be used while music is in motion to encourage the student or players to perform in certain ways. In Western music, the most observable gestured role is that of the conductor who guides large groups of musicians through complex, extended, notated pieces of music. Gestures may require the use of the face, head, arms, upper body or whole body to communicate with students and players.
- *Notation:* this is the written form of representing music. The Western five line stave showing pitch and rhythm is almost globally known at present. Other forms of notation include the use of numbers, solfege names, symbols and tablature. Notation in music instruction tends to be found in formal settings and most often relates to art music instruction rather than folk music instruction.
- *Improvisation:* improvisation and play are integral components of life that provide ways for participants to discover their own skill limits and express creativity. While apparent through all stages of development, in music, improvisation becomes the domain of the expert, rooted in knowledge and experience, and refers to the spontaneous creation of music within contexts. Hall noted that improvisation is often viewed as “play” and less formal than notated music performances.¹⁴⁹
- *Practice and Rehearsal:* the necessary repetitions of a musical act to refine movements and sounds. Practice and rehearsal may occur with feedback given by teachers or peers, or in private, away from others listening. Students are often expected to practise certain skills or pieces of music before the next formal session with the teacher. Merriam located the value of feedback in student practice:

¹⁴⁸ Campbell, *Unsafe Suppositions? Cutting across Cultures on Questions of Music's Transmission*, 222.

¹⁴⁹ Hall, *Improvisation Acquired as a Multilevel Process*, 232-3.

It is through the learning process that the relationship between product and concept is established via the response of the musician to the criticism of his performance by his listeners. Musicianship is maintained through practicing, and this too is a form of continuing learning which allows the musician to follow the perfection of his craft as well as to change his concepts of music performance through time.¹⁵⁰

- *Musical Style and Function*: at the heart of what is being taught musically is the style and function of the music. Style has cultural roots and dictates how sounds are formed and interpreted. Function relates to what purpose the music performance is for and also dictates how the music should sound. Both style and function are constantly imparted to the student by the teacher through the various teaching methods listed above.
- *Adherence to Tradition*: the basic foundations of language and communication, including cultural behaviours are based in history and cultural practice. Music teachers, as noted earlier, often take on the role of cultural guardians as they pass on the music knowledge they have learned and acquired through their musical lives. The development and emergence of new musical styles, formats and traditions occurs as cultures connect, collide and intertwine, thus changing and challenging music education traditions. More on this aspect follows below.
- *The Lesson or Transmission, whether formal or informal*: this is a musical event that occurs in time, somewhere, with someone. The musical act that occurs between players, peers, teachers and students, in lessons, performances, and social gatherings all carry elements of education and transmission. The role of the lesson has extended in the 21st century as children, young adults and adults are able to teach themselves from online lessons from the internet, use technologies and software to self-evaluate through video and audio recordings and have the ability to collate and listen to a vast array of music from a wide source base.
- *Role of the expert*: this is a fundamental aspect of music instruction where a master of a tradition provides instruction as a teacher in settings that range from a one to one situation to groups, as intergenerational transmission from an expert to learner/s or peers. The expert can be included in peer teaching such as children teaching one another songs and teenage rock musicians learning songs together. In his research, Lebler identified that peers can be awarded the role of expert as the need arose.¹⁵¹
- *Role of the outsider expert*: this expert fits the above criteria and refers to musicians who arrive in a specific location with an established reputation, who live or visit for a defined period of time and become influential through his/her performance and

¹⁵⁰ Merriam, *The Anthropology of Music*, 161.

¹⁵¹ Don Lebler, "Getting Smarter Music: A Role for Reflection in Self-Directed Music Learning" (PhD Thesis, Queensland University of Technology, 2007), 29.

teaching before leaving the district. Visiting examiners, teachers, conductors and performers can be classified as outsider experts.

Materials researched for this study were analysed and cross-matched with these “universals of music education” as far as possible and practicable from the available data. It may be possible that some other forms of music instruction exist that are not listed above and were utilised in particular contexts. For example, Green identified a further outcome of music learning in informal settings as being the creation of new musical forms:

Alongside formal music education, informal methods of acquiring musical skills and knowledge have always flourished, leading to the production of most of the world’s popular, traditional, classical, and jazz musics throughout history. . . [music educators need] to make serious assessment of the very different learning practices by which these “other” musics have been passed down, and a consideration of what light such practices might shed upon our own.¹⁵²

The regional city of Cairns and town of Yarrabah with culturally diverse populations had a thriving artistic life in the study period in which music played a major role. The extent of enculturation factors and the context of the following training phase of music teaching and learning in the locales of Cairns and Yarrabah is revealed by this study as it located, documented and analysed cultural practices and actual teaching methods in music education from the three cultures from 1930 to 1970.

Viewpoint 3. Intercultural Musical Contact

This section reviews theories on music processes in cultural contexts and what may occur when two or more cultures come into contact.

Cultural Diversity and Cultural Transmission

The primacy and centrality of music in the cultural practices of any identifiable population are well documented through numerous disciplines including anthropology, sociology, ethnomusicology, history, education and musicology. Ethnomusicologists such as Merriam, Nettl, Frith, Trimillos and Neuenfeldt claim that value is placed on the performance and consequent maintenance of specific musical forms as music plays a key role in preserving and celebrating cultural identity¹⁵³. The maintenance, survival and development of musical forms require that multiple and varied actions need to be taken to preserve them: such actions can be known as forms of cultural transmission.¹⁵⁴

¹⁵² Lucy Green, "Music Education, Cultural Capital, and Social Group Identity " in *The Cultural Study of Music: A Critical Introduction*, ed. M. Clayton, T. Herbert and R. Middleton (New York: Routledge, 2003), 272.

¹⁵³ Simon Frith, "Music and Identity," in *Questions of Cultural Identity*, ed. Stuart Hall and Paul du Gay (London: Sage Publications, 1996).

¹⁵⁴ Welch, *The Ontogenesis of Musical Behaviour: A Sociological Perspective*, 1.

Leading ethnomusicologists from the 1960s on, such as Merriam, Blacking and Nettle, placed music education as a sub-set of the larger phenomenon of cultural transmission processes that deal with the totality of cultural activities of language, histories, legends, religion, major life rituals, social behaviours and norms, diet, art, dance, music, kinship systems, relation to environment, economy and business. They also noted that the unique nature of music ensured that it is thoroughly intertwined with many of these activities associated with cultural transmission. However Wenger warned that “the encounter between generations is much more complex than the mere transmission of a heritage. It is an interlocking of identities, with all the conflicts and mutual dependencies this entails.”¹⁵⁵

Elliott described music education within cultural transmission processes as “a multidimensional phenomenon that not only exists within a particular web of human activity (the culture of a social group), but that is, in itself, a specific web of human activity (a music culture).”¹⁵⁶ Similarly, Green placed music practices within cultural transmission as follows:

Musical ideologies and practices, together with musical products, form a little social system, or musical world: a network of functions both mental and material, supporting and legitimating one another . . . This social system does not survive autonomously, but is reproduced through a reciprocal relationship with the wider social system, of which it is only a part.¹⁵⁷

The social, economic, political and cultural histories of Cairns and Yarrabah had an intrinsic influence on the music education practices of the various communities of practice within the period covered.

Culture, and music teaching and learning

As outlined in the Introduction, ethnomusicology studies from last century began to include the performance and education practices of all music types, including Western music. Gillin emphasised four points in the learning process that related to culture:

1. culture provides the conditions for learning
2. culture systematically elicits appropriate responses
3. culture, through its products or agents, provides reinforcements
4. the culture of a society therefore has certain self-perpetuating tendencies.¹⁵⁸

She believed that the music teacher played a role in each of these four points through (1) providing a contact with a student or students and a climate for learning (2) providing

¹⁵⁵ Wenger, *Communities of Practice: Learning, Meaning, and Identity*, 157.

¹⁵⁶ David J. Elliott, "Music as Culture: Toward a Multicultural Concept of Arts Education," *Journal of Aesthetic Education* 24, 1 (1990): 153 – 157.

¹⁵⁷ Lucy Green, *Music on Deaf Ears: Musical Maning, Ideology, Education* (Manchester: Manchester University Press, 1988), 11.

¹⁵⁸ Gillin, 1948, quoted in Merriam, *The Anthropology of Music*, 162.

feedback to ensure the learning process is proceeding successfully and appropriately to cultural expectations (3) providing the music student with access to musical events including performance, other musicians and “insider” moments and (4) maintaining the “status quo” and consequently acting as a cultural preserver.

Gillin elaborated further:

it is through learning, enculturation, that the culture gains its stability, for members of one generation teach to members of succeeding generations what the culture is and does . . . at the same time, since culture is learned, when the stimulus and response situations change culture also changes, although the members of the older generation feel that the form of culture when they were growing up was best, and teach it that way.¹⁵⁹

Gillin therefore placed “the learning process in music at the core of our understanding of the sounds men [sic] produce”.¹⁶⁰ Merriam took a similar view, stating that “culture as a whole is learned behaviour, and each culture shapes the learning process to accord with its own ideals and values . . . [therefore, music behaviour] must be learned, because it forms the link that makes the process of music-making dynamic and ever-changing.”¹⁶¹

As discussed earlier, Campbell posited that it may be possible to discover universal phenomena in the transmission of music within cultures by making cross-cultural comparisons in music education methods:

is the transmission of music a human phenomenon whose variance is minimal, with barely noticeable turns and twists? Or is it possible that transmission/teaching and learning/acquisition varies greatly from culture to culture, shaped by local circumstances?¹⁶²

Marsh, however, suggested that notions of universality in music education and cultural transmission are “facets of colonialism, in that the distinctive characteristics of localised “indigenous” societies are marginalised and subjugated by the colonially dominant society which are deemed to be universal.”¹⁶³ This point could apply to the experiences of the Aboriginal population of Cairns and Yarrabah.

According to Elliott, a multicultural society is one that experiences the coexistence of unlike groups in a common social system. For such a society to operate, there is an implication of

¹⁵⁹ *Ibid.*

¹⁶⁰ *Ibid.*, p. 163.

¹⁶¹ Merriam, *The Anthropology of Music*, 145.

¹⁶² Campbell, *Unsafe Suppositions? Cutting across Cultures on Questions of Music's Transmission*, 216.

¹⁶³ Marsh, *Observations on a Case Study of Song Transmission and Preservation in Two Aboriginal Communities: Dilemmas of a 'Neo-Colonialist' in the Field*, 4.

the existence of a policy of support for exchange among different groups of people to enrich all, while respecting and preserving the integrity of each.¹⁶⁴ As will be seen in the following chapters, members of differing cultures in Cairns and Yarrabah did not enjoy social, political and economic equality. Cairns and Yarrabah could therefore qualify as towns that were culturally diverse but not necessarily multicultural in Elliot's sense. Some multicultural music studies have aimed to determine if there was a "shared core of interrelated music cultures (a musical *macroculture*) as well as several music subcultures (or musical *microcultures*)".¹⁶⁵ Schippers provided a more refined framework that may give an appropriate model for a music education history of Cairns and Yarrabah by distinguishing between *monocultures*, where the dominant culture is the only point of reference, *multicultural*, where plurality is acknowledged but no contact or exchange between cultures is stimulated, *intercultural*, where there is loose contact between cultures and some effort towards mutual understanding; and *transcultural*, which represents an in-depth exchange of ideas and values.¹⁶⁶

Cultural Contact

This study documents music education practices within differing cultures in Cairns and Yarrabah, but what happened when the music cultures came into contact with one another? What influences and practices in music performance and education were accepted, rejected and/or absorbed? Why and how was this achieved? Nettl asserted that in the 21st century "we have entered a period of history in which the world is, in a special sense, a single unit of culture."¹⁶⁷ Aubert stated that the contemporary situation of "the generalisation all over the planet of the cultural hybridisation process observed today is a phenomenon without precedent."¹⁶⁸ This study researched the teaching and learning processes that were used in Cairns and Yarrabah before the onset of Nettl's "single unit" and Aubert's "cultural hybridisation" of the 21st century.

As noted earlier, Kartomi surmised that all musics are likely to be a synthesis of many cultures and possibly classes.¹⁶⁹ She theorised that "the complete cycle of positive musical processes set in motion by culture contact – as opposed to the results of contact (is) 'musical transculturation'".¹⁷⁰ Such a cycle may take a generation or more to effect and may result in the evolution of new methods of teaching music:

¹⁶⁴ Elliott, *Music as Culture: Toward a Multicultural Concept of Arts Education*, 151.

¹⁶⁵ *Ibid.*, p. 157.

¹⁶⁶ Huib Schippers, *Taking Distance and Getting up Close*.

¹⁶⁷ Nettl, *Some Aspects of the History of World Music*, 123.

¹⁶⁸ Aubert, *The Music of the Other*, 4.

¹⁶⁹ Kartomi, *The Processes and Results of Musical Culture Contact*, 230.

¹⁷⁰ *Ibid.*, p. 233.

Thus it is that whole styles, repertoires, genres, pedagogical methods, and extra musical meanings commonly attached to music, the manner of theorising about music, and even the way a group dresses or behaves at musical events may change as a result of convergences in contact situations.¹⁷¹

Examples of musical transculturation were found to have occurred in Cairns and Yarrabah in the period of the study.

In an earlier work, Kartomi elaborated on a list of the possible outcomes of intercultural musical contact provided by Nettl and proposed terms to describe the outcomes as:

- *Virtual Rejection of an Impinging Music*: where a culture may largely reject the musical influences of an impinging culture for varied reasons including ecological, political, conceptual, economic, technological or class e.g. Javanese *gamelan* music still sounds totally Javanese despite the pervasive European influence felt in Java.
- *Transfer of Discrete Musical Traits*: where single, discrete musical traits have been adopted by cultures from foreign sources. This happens in times of peace and may include exchange of musical instruments e.g. Mozart using the “exotic” Turkish instruments of the cymbals, side drum and bass drum in his opera “The Abduction from the Seraglio” and the Beatles using the sitar in “Sergeant Pepper’s Lonely Hearts Club Band” L.P.
- *Pluralistic Coexistence of Musics*: where a culture may continue the full-scale practice of its own music while tolerating the parallel musical practices of other ethnic groups, keeping the various musics largely or completely separate from each other. A subcategory of pluralistic coexistence is *Musical Compartmentalisation* where members of a bi- or multi-ethnic society may absorb during childhood the musical styles of their own as well as of another ethnic group with which they have lived in close contact, keeping each music separate in their minds.
- *Nativistic Musical Revival*: where a culture that has been dominated by another and has neglected its own music eventually may become aware of the danger of that music’s possible extinction and make efforts to revitalise it. A so-called nativistic revival of this kind may be made for nationalistic, racial prestige, historical, nostalgic, tourism and/or artistic reasons.
- *Musical Abandonment*: the wholesale or partial extinction of one culture’s music by another through intense coercion applied by one group to another by military, religious, socio-political, or cultural processes, or a combination of these. However, the complete loss of a music rarely occurs; traces of the music often remain, or may live through its influence on other music.

¹⁷¹ Margaret Kartomi and Stephen Blum, ed. *Music Cultures in Contact: Convergences and Collisions* (Sydney: Currency Press, 1994), xi.

- *Musical Impoverishment*: may accompany the process of assimilation, whereby minority groups contribute to, but are finally absorbed into, the culture of the dominant society. The term “impoverishment” should not, however, be used to imply a negative value judgement on the quality of the music practices; rather it refers to a substantial loss of or reduction in musical possession.¹⁷²

Nettl included:

- *Westernisation*: where elements of Western music are introduced into other cultures that commonly include functional harmony, large ensembles, and emphasis on composed pieces with stable metres and pitches.
- *Modernisation*: where the traditional music may be enhanced by use of amplification, scales slightly adjusted, concert situations altered, notation and pitch systems introduced and patronage systems changed.¹⁷³

The six strategies adopted by Filipino youth as a result of musical cultures in contact, as outlined in the Introduction, could be analysed in terms of the list above. As Aubert noted, “it is obvious that music is not in any sense a genetic given, but that it always follows cultural acquisition.”¹⁷⁴ This study explored the extent to which music teaching in Cairns and Yarrabah followed mono-cultural trajectories or shared trajectories. One process at Yarrabah and documented in Chapter Five, corresponded to Kartomi’s observation that “when two or several disparate groups are forced to make sense of each other’s ideas and practices, they may feel the need to develop new habits of discourse about music or even *new methods of teaching music*”¹⁷⁵ (author’s emphasis).

When discussing the existence of several cultures together in one urban setting in the 20th century, Nettl observed that the influence of government and wealthy individuals, the specialisation of professional musicians, the spread of Western musical notation, recordings, radio, television and the coming together of different musical styles and genres from many sources all contributed to the development and change of musical styles. “Thus the presence and interaction of different population groups and their musics in a single, intermeshed set of causes and reactions is a special feature of the musical culture of the rapidly modernised city.”¹⁷⁶ Nettl noted that forces may be present that resist and oppose such mixing and

¹⁷² Kartomi, *The Processes and Results of Musical Culture Contact*, 234-9.

¹⁷³ Nettl, *Some Aspects of the History of World Music in the Twentieth Century*, 134.

¹⁷⁴ Aubert, *The Music of the Other: New Challenges for Ethnomusicology in a Global Age*, 7.

¹⁷⁵ Kartomi and Blum, *Music Cultures in Contact*, p. xi.

¹⁷⁶ Bruno Nettl, ed. *Eight Urban Musical Cultures: Tradition and Change* (Urbana: University of Illinois Press, 1978), 8.

interaction in order to retain and stabilise traditional forms, even to the extent that the “homeland” forms change more readily. This may result in the intriguing phenomena of the music of the diaspora becoming “old fashioned” when compared with the contemporary homeland music.¹⁷⁷

Analysis of music teaching and learning using the Twelve Continuum Transmission Framework (TCTF)

The twelve-continuum transmission framework developed by Huib Schippers is an instrument designed to assist in understanding intercultural teaching and learning processes in music. It “has considerable potential as a descriptive, predictive and even prescriptive tool. At the core of the framework is the aim to gain greater understanding of past, present and future processes of learning and teaching music in culturally diverse environments.”¹⁷⁸ The framework can be considered from three perspectives: that of the learner, of the teacher, and as applied in this study, observation of the teaching environment. Schippers pointed out that the most obvious application of the framework “is to describe given teaching situations, whether they are moments in lessons or entire enculturation processes.”¹⁷⁹ 12 continuums are divided into four sections of “Issues of context”, “Modes of transmission”, “Dimensions of interaction” and “Approach to cultural diversity”.

One challenge faced in this study was to document, and then analyse what happened in music teaching and learning in the past in relation to cultural identity and practice. The TCTF assisted to overcome this challenge as a tool that described the trajectory of a community’s music history in the study period. The framework helps to “provide the most valuable information on how musical skills and knowledge are acquired within a specific tradition in a particular setting.”¹⁸⁰ The framework was also used to analyse the music education of particular interviewees from different cultural and teaching contexts.¹⁸¹ Through the analysis of information from interviews and historical research and using Schippers’ guidelines (see Appendix 2 for Schippers’ full explanation of this model), aspects of the music teaching and learning of either the whole community or individuals were positioned on the 12 continua. Schippers advised that processes that are placed on the left side of the continuum will suggest more institutionalised learning through analytic and notation based processes, with static views on tradition and authenticity within a monocultural outlook. In contrast, those placed on the right side would suggest more

¹⁷⁷ *Ibid.*, p. 9.

¹⁷⁸ Schippers, *Facing the Music*, 136.

¹⁷⁹ *Ibid.*, p.125.

¹⁸⁰ *Ibid.*, p. 127.

¹⁸¹ See Appendix 13 for completed TCTF tables for individual musicians.

informal, community music settings with holistic, oral processes that are open to the creation of new forms and identities within an intercultural approach to society. All manner of combinations are possible when completing the table and that “when a right-oriented tradition finds itself in a left-oriented environment, there is an increased risk of friction and unsuccessful transmission processes.”¹⁸² Schippers’ warning against “researcher bias” which may influence a researcher’s responses was noted¹⁸³ as the framework was used as a tool in comparing cultural music education processes as found in Cairns and Yarrabah in the allotted time period. Completed frameworks relating to specific cultural practices are found in Chapter Seven, Conclusions.

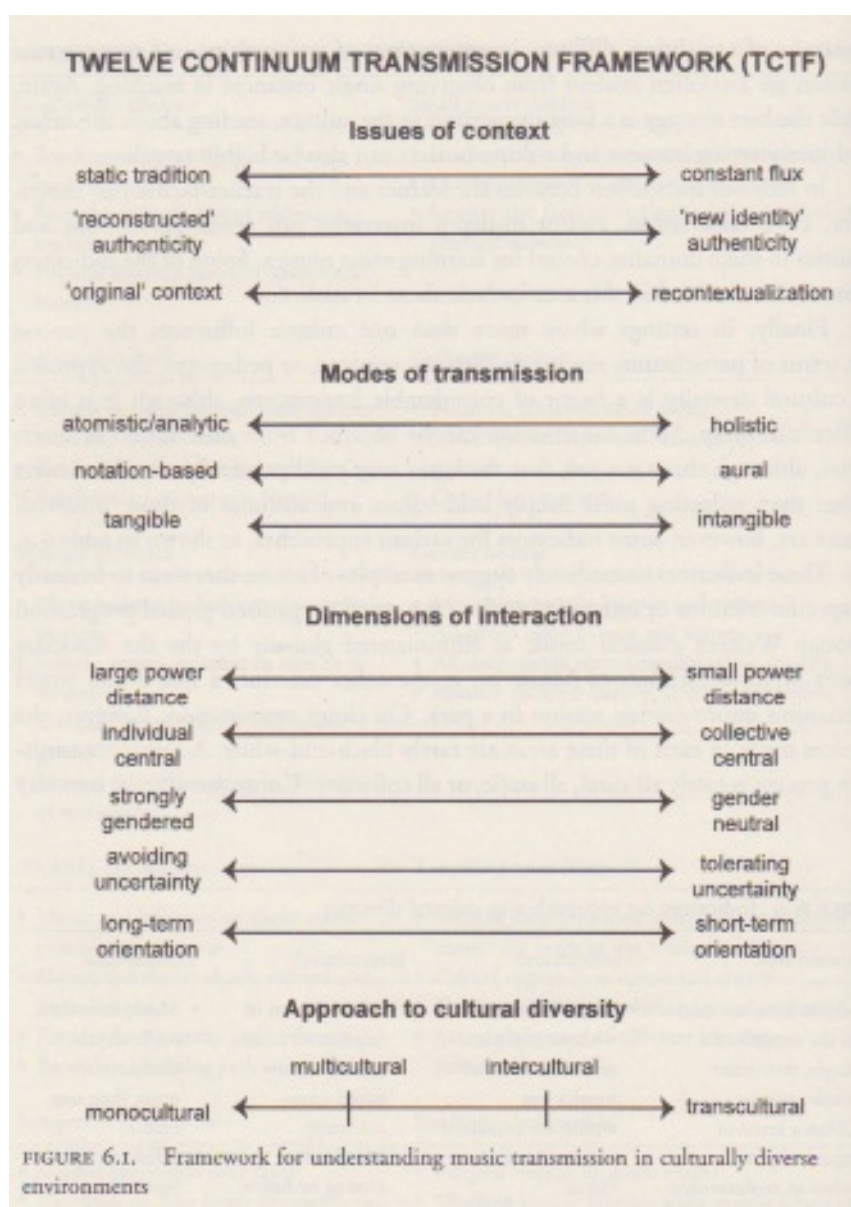


Plate 6: The Twelve Continuum Transmission Framework: Schippers, *Facing the Music*, 124.

¹⁸² *Ibid.*, p. 125.

¹⁸³ *Ibid.*, p.126.

Conclusion

Taking into consideration the findings and theories from education, music education, learning and cultural theories, ethnomusicology and transcultural studies, this study aspires to fill a noticeable gap in the literature on music education processes that occurred in a multicultural region in tropical Australia from 1930 to 1970. The theoretical framework utilises the three viewpoints, as outlined in the Introduction and elaborated on in the Literature Review, of:

1. The context of teaching and learning,
2. Music teaching and learning,
3. Intercultural music contact.

These theories assisted in presenting and interpreting the historical data. While the theoretical framework aims to define and categorise music education in this study, it must be restated that it represents an idealised model of a much more complex musical world. Boundaries within and across cultures, context, music teaching, learning and performance inevitably overlap. Schippers pointed to this problem through the use of a position on a continuum to signify a trend rather than a definite conclusion about a particular teaching point.

Histories of Music Education in Cairns and Yarrabah and Beyond

Literature on the histories of Queensland, North Queensland, Cairns and Yarrabah provided social, economic and cultural contexts for the period of the study that included few references to music education processes both within and across cultures.

General histories of Queensland such as Ross Fitzgerald's *The Federation Mirror: Queensland 1901 – 2001*¹⁸⁴, and Raymond Evans' *A History of Queensland* of 2007¹⁸⁵ both provide excellent background to the study period but contain no specific references to education, culture, the arts or music.

Similarly, significant histories of North Queensland and Cairns have assisted in detailing the social and cultural contexts of the development of the region for this study, yet contain little or no reference to music or music education. A history of North Queensland, *A Thousand Miles Away* by Geoffrey Bolton, scarcely mentioned any musical events¹⁸⁶ and Dorothy

¹⁸⁴ Ross Fitzgerald, *The Federation Mirror: Queensland 1901-2001*. (St. Lucia: University of Queensland Press, 2002).

¹⁸⁵ Raymond Evans, *A History of Queensland*. Cambridge: Cambridge University Press, 2007.

¹⁸⁶ G. C. Bolton, *A Thousand Miles Away* (Canberra: Australian National University Press, 1972).

Jones and Archibald Meston's *Trinity Phoenix*¹⁸⁷ commissioned in the centenary year of Cairns provided a detailed account of the settling of the Cairns district in its first one hundred years with few references to musical events. The more recent *A History of Cairns: City of the South Pacific (1770-1995)* by Timothy Bottoms in 2002¹⁸⁸ and George Skeene's memoirs *Two Cultures: Children from the Aboriginal Camps and Reserves in Cairns City*¹⁸⁹ published in 2007 both have passing references to music making. Skeene's memoirs received acclaim as a history being produced through Aboriginal eyes. Other histories of Cairns that contain passing references to music performances are *From Wilderness to Wealth: Featuring the Storied History of the District of Cairns* in 1940¹⁹⁰, *In Pride of Place: a Story about Cairns in Far North Queensland*¹⁹¹ and *Moments of History from Cairns and District: Being Five Generations of a Northern Pioneer Family* by Wendy Favell published in 1976.¹⁹² Favell made reference to entertainment and education as did Alan Hudson in his memoir *Growing up with Cairns*.¹⁹³ Novelist and travel writer Jean Devanny¹⁹⁴ included some accounts of music making in Cairns in the 1940s and 1950s. Oral histories have been documented in *No Place for Snapdragons: Memories of Cairns*¹⁹⁵ in 1999 where piano and guitar playing at parties and dances were mentioned nostalgically. The work of suburban piano teachers was recalled as were performance venues such as the Aquatic Dance club, the Trocadero, Masonic Hall and St. Josephs Hall where dances were held with live music. Many of these social histories of Cairns provided contextual information that primarily concerned informal music education practices i.e. when people learned their music in social settings.

While these and other histories written on Cairns and Yarrabah contained some references to music events and organisations, no complete study on the history of music education in Cairns and Yarrabah has been produced. There are publications that document the history of specific music associations and contain some references to formal and non-formal music

¹⁸⁷ Dorothy Jones and Archibald Meston, *Trinity Phoenix: A History of Cairns and District*. (Cairns: Cairns and District Centenary Committee, 1976).

¹⁸⁸ Timothy Bottoms, "A History of Cairns: City of the South Pacific (1770-1995)" (PhD, Central Queensland University, 2002).

¹⁸⁹ George Skeene, *Two Cultures: Children from the Aboriginal Camps and Reserves in Cairns City* (Kuranda: Rams Skull Press, 2008).

¹⁹⁰ Hugh A. Borland, *From Wilderness to Wealth: Featuring the Storied History of the District of Cairns* (Cairns: Cairns Post Print, 1940).

¹⁹¹ Aubrey John Walters, *In Pride of Place: A Story About Cairns in Far North Queensland* (Cairns: The author, 2005).

¹⁹² Wendy Favell, *Moments in History from Cairns & District: Being Five Generations of a Northern Pioneer Family* (Cairns: Wendy Favell, 1976).

¹⁹³ Alan Hudson, *Growing up with Cairns: A Memoir* (Cairns: The Cairns Post, 2007).

¹⁹⁴ Jean Devanny, *By Tropic Sea and Jungle: Adventures in North Queensland*, (Sydney: Angus and Robertson, 1944).

¹⁹⁵ *No Place for Snapdragons: Memories of Cairns*. Cairns: Cairns Historical Society, 1999.

education processes, for example the history of the Cairns Choral Society¹⁹⁶ and the Cairns Municipal Band. Another publication, *The Aquatic Life* is a history of the bands and musicians that performed at the Cairns Yacht Club over an 80 year period.¹⁹⁷ An honours thesis titled *Live Music in Cairns 1958-2008*¹⁹⁸ documented dance and rock music groups, performances and audience life in Cairns.

References to formal music education were found in histories that dealt with schools in the city, namely the Cairns Central State School, Cairns State High School, Parramatta Park State School, Balaclava State School, Cairns North State School, St. Monica's College, St. Joseph's School and St. Augustine's College.¹⁹⁹ Non-formal music education practices were referenced in anniversary histories produced by local churches that were largely researched and written by committees. The Catholic church produced a *Golden Jubilee of the Diocese of Cairns: 1941-1991*²⁰⁰ which referred to the Cathedral choir, organists and conductors. Other church histories have been published by St Andrews Presbyterian Church, the Methodist-Uniting Church and All Saints Church of England at Gordonvale that refer to music making as an integral part of the churches' activities.

Research into Indigenous Australian music in North Queensland by pioneer researchers Norman Tindale²⁰¹, Alice Moyle²⁰² and others from 1930 on was focussed largely on remote, "intact" Aboriginal communities and not in towns such as Cairns. Both Tindale and Moyle visited Yarrabah in 1938 and 1966 respectively. Moyle recorded traditional Aboriginal songs sung by elder Hilary Harris at Yarrabah and published contextual information and music analysis of the songs in 1970 with only minimal reference to non-formal music education or transmission practices.²⁰³ Lynne Hume and Noel Loos have both published historical accounts of life at Yarrabah since its establishment with analysis of the effects on Aboriginal

¹⁹⁶ Pat Dawson, *Cairns Choral Society Inc. 75 Years: A History* (Cairns: Cairns Choral Society, 1998).

¹⁹⁷ Bob Rendall, *At the Aquatic: Entertainment at the Cairns Yacht Club 1920-2007* (Brisbane: Book Pal, 2007).

¹⁹⁸ Taney, Thesis.

¹⁹⁹ Milton J. Undy, *A Century of Education in Central Cairns, 1878-1978* (Cairns: 1978). *Cairns State High School: 50th Anniversary Reunion, 9-11 August, 1991*, (Cairns: Cairns State High School, 1991). Mary Cath Togolo, *Every Reason to Be Proud: The History of St Monica's College, Cairns, 1890-2000* (Cairns: St Monica's College, 2000), *The First Fifty Years: St. Augustine's, Marist Brothers, Cairns 1930-1980*, (Cairns: St. Augustine's College, 1980).

²⁰⁰ *Golden Jubilee of the Diocese of Cairns: 1941-1991*, (Cairns: The Diocese of Cairns, 1991).

²⁰¹ The South Australian Museum is the official custodian of the Norman Tindale Collection that includes photographs from Yarrabah.

²⁰² Alice Moyle, *A Handlist of Field Collections of Recorded Music in Australia and Torres Strait*. Canberra: Australian Institute of Aboriginal Studies, 1966.

²⁰³ Alice Moyle, *Songs from Yarrabah* (Canberra: Australian Institute of Aboriginal Studies, 1970).

cultural practice and identity but with no particular focus on music processes.²⁰⁴ Alverina Johnson's exhibition "Blow 'Em" of 2002 at the Queensland Museum documented the history of the Yarrabah Brass Band and Bruce Rigsby produced an in depth expert report on Aboriginal culture at Yarrabah and its history for Native Title Claims in 2002.²⁰⁵ Timothy Bottoms has researched the history and culture of the Aboriginal tribes of the Cairns district of both before and after the establishment of Cairns.²⁰⁶

Histories of music education in any context in Queensland are scarce. Helen Stowasser's PhD thesis of 1983, "The Development of the Music Curriculum in Queensland Secondary Schools",²⁰⁷ provided detailed historical research into the inconsistent and slow introduction of a general music syllabus into Queensland schools. Percy Brier's *The Pioneers of Music in Queensland*²⁰⁸ and *One Hundred Years and More of Music in Queensland* (1971)²⁰⁹ provided some references to the status of music and formal music education in Queensland schools. Histories of formal music education in other states include the works of Robin Stevens and Jane Southcott, who have published numerous works and articles on the history of music education, mostly centred on Victoria and South Australia. Both Stevens and Southcott's historical research focused on formal music training undertaken in schools. Marilyn Chaseling's unpublished PhD thesis "Teaching Music in New South Wales Primary Schools: 1920-1956" documented the influence of British culture in music teaching in New South Wales; a theme that is present in this study.²¹⁰ Doreen Bridges examined the influence of the universities through the Australian Music Examinations Board in the development of music education syllabuses, methodology and overall attitude and thinking in Australia. Her

²⁰⁴ Noel Loos, "A Conflict of Faiths: Aboriginal Reaction to the First Missionaries in North Queensland" in *Lectures on North Queensland History*, (Townsville: James Cook University, 1975). Noel Loos, "From Church to State: The Queensland Government Take-over of Anglican Missions in North Queensland," *Aboriginal History* 15 (1991).

Lynne Hume, "Yarrabah: Christian Phoenix. Christianity and Social Change on an Australian Aboriginal Reserve," (PhD Thesis, University of Queensland, 1990).

Lynne Hume, "Them Days: Life on an Aboriginal Reserve 1892-1960," *Aboriginal History* 15 (1991).

²⁰⁵ Bruce Rigsby, F. P., Lee Sackett, John C. Taylor, Michael Wood, *Expert Report: Combined Gunggandji (Q6013/01), Mandingalbay Yidinji (6015/98) and Combined Gunggandji and Mandingalbay Yidinji (Q6016/01) Native Title Claims: A Report to the North Queensland Land Council*. Brisbane: 2002.

²⁰⁶ Timothy Bottoms, "The World of the Bama: Aboriginal-European Relations in the Cairns Rainforest Region to 1876," *Royal Historical Society of Queensland Journal*. XV, 1(1993). Timothy Bottoms, *Djibugay Country: An Aboriginal History of Tropical North Queensland*. (St. Leonards: Allen and Unwin, 1999).

²⁰⁷ Helen Stowasser, "The development of the music curriculum in Queensland secondary schools" (PhD, University of Queensland, 1983).

²⁰⁸ Percy Brier, *The Pioneers of Music in Queensland*. (Brisbane: Musical Association of Queensland, 1962).

²⁰⁹ Percy, Brier. *One hundred years and more of music in Queensland*. 1971.

²¹⁰ Marilyn Chaseling, "Teaching music in New South Wales primary schools: 1920-1956" (PhD thesis, Deakin University, 2009).

research revealed that the British model as adopted by the AMEB has dominated formal music education throughout Australia for many years.²¹¹

Research studies and histories using culturally based ethnomusicological methodologies are virtually non-existent until the most recent decade. Peter Dunbar-Hall was among the first Australians to publish research findings based on a multi-cultural view of Australian music education.²¹² Elizabeth Mackinlay has researched and published extensively on Indigenous music in contemporary social settings.²¹³

Lynn Costigan and Karl Neuenfeldt's studies of musicians in the Torres Strait identified international influences traceable in the music that was performed and taught in the region as well as in North Queensland generally.²¹⁴ Frank York's unpublished PhD thesis at James Cook University documented the music of Yam Island (Torres Strait) and made little or no mention of cultural transmission or music education methods in this culture.²¹⁵ As mentioned earlier, Georgina Barton's unpublished thesis²¹⁶ researched instrumental music teachers' methodologies and teaching strategies and compared them with instrumental teaching methods from India.

Various histories published by the Australian National University and James Cook University concerned the social, economic and political histories of the Chinese, Torres Strait Islander and Aboriginal communities in North Queensland, but none were focussed on

²¹¹ Doreen Bridges, "The role of universities in the development of music education in Australia, 1885-1970," (PhD thesis, University of Sydney, 1970), 2. Bridges unpublished thesis of 1970 was the first PhD in Music Education in Australia.

²¹² Peter Dunbar-Hall, "The ambiguous nature of multicultural music education: Learning music through multiculturalism, or learning multiculturalism through music?" In B. Reimer (Ed.), *World musics: Facing the issues* (pp. 57-69). Reston, VA: Music Educators National Conference, 2002.

Peter Dunbar-Hall, P. "Australian Aboriginal and Torres Strait Islander musics in the curriculum: Political, educational and cultural perspectives." *Philosophy of Music Education Review*, 10 (2002): 18-26.

Peter Dunbar-Hall, "Concept or context: Teaching and learning Balinese gamelan and the universalist-pluralist debate." *Music Education Research*, 2 (2000): 127-139.

²¹³ Elizabeth Mackinlay, "Making the Journey In: Opening up spaces for performing, teaching and learning Aboriginal performance traditions." In *Landscapes of Indigenous Performance: Music, song and dance from the Torres Strait and Arnhem Land*, edited by Fiona Magowan and Karl Neuenfeldt. Canberra: Aboriginal Studies Press, 2005.

Elizabeth Mackinlay, "Performative pedagogy in teaching and learning Indigenous women's music and dance," in *Australian Journal of Indigenous Education*, 29, 1 (2001): 12-21.

²¹⁴ Lyn Costigan and Karl Neuenfeldt, "Torres Strait Islander Music and Dance in Informal and Formal Educational Contexts in Australia," *Research Studies in Music Education* 19, no. 1 (2002).

²¹⁵ Frank A. York, "Ngai lag lama: music and musical practices of Yam Island, Torres Strait" (PhD Thesis, James Cook University, 1998).

²¹⁶ Georgina Barton, "The Influence of Culture on Instrumental Music Teaching: A Participant-Observation Case Study of Karnatic and Queensland Instrumental Music Teachers in Context" (PhD Thesis, Queensland University of Technology, 2003).

music. The publications of Henry Reynolds²¹⁷ and Cathie May²¹⁸, dealt with Aboriginal and Chinese histories respectively and contained few references to music. William Douglass' publication *From Italy to Ingham*²¹⁹ documented the settlement of Italian migrants in North Queensland and Sandi Robb's cultural heritage study into Cairns' Chinatown contained some evocative descriptions of Chinese music making that occurred within major community festivals before the time period of this study. The collection of authored chapters in *Music Cultures in Contact*²²⁰ has one study located in Australia; Graeme Smith's "Irish Meets Folk: The Genesis of the Bush Band" which explored the beginnings of the Australian bush bands of the 1970s. Other contributions such as Don Niles' "Religion, Media and Shows: The Effects of Intercultural Contact on Papua New Guinean Musics", Chris Saumaiwai's "Urban Fijian Musical Attitudes and Ideals: Has Intercultural Contact through Music and Dance Changed Them?" and Tan Sooi Beng's "From Syncretism to the Development of Parallel Cultures: Chinese-Malay Cultural Interaction in Malaysia" researched the effects of intercultural processes on music making in specific locations outside Australia. Parallel studies that concerned intercultural music processes in Australian communities were difficult to find. This thesis aimed in part to provide such a study.

The review of music education histories centred on Cairns and Yarrabah, and those that dealt with wider focuses further afield, revealed that publications have documented formal, non-formal or informal music education processes almost as a by-product of the historical focus of the publication, whether it was community groups, churches, or schools, or specific cultural groupings. This thesis aimed to add to these existing histories by presenting a thorough history of music education process in Cairns and Yarrabah, organised into chapters according to the teaching and learning contexts that also includes transmission that occurred within and across cultures.

In order to place the study in its historical context, the next chapter presents a history of music education practices in different cultures as Cairns and Yarrabah developed from 1876 to 1970.

²¹⁷ Henry Reynolds, "Racial Violence in North Queensland," *Lectures on North Queensland History*, (Townsville: James Cook University, 1975).

Henry Reynolds, Ed. *Race Relations in North Queensland*. (Townsville: James Cook University, 1978).

Henry Reynolds, *With the White People*, (Ringwood: Penguin, 1990).

Henry Reynolds, *This Whispering in our Hearts*, (St. Leonards: Allen and Unwin, 1998).

Henry Reynolds, *North of Capricorn: The untold story of the people of Australia's north*, (Crows Nest: Allen and Unwin, 2005).

²¹⁸ Cathie May, *Topsawyers: the Chinese in Cairns 1870-1920*, (Townsville: James Cook University, 1984).

²¹⁹ William A. Douglass, *From Italy to Ingham: Italians in North Queensland* (St. Lucia: University of Queensland Press, 1995).

²²⁰ Margaret J. Kartomi and Stephen Blum, Eds., *Music - Cultures in Contact: Convergences and Collisions*, (Sydney: Currency Press, 1994).

Chapter Two

History of Cairns and Yarrabah: 1770 to 1970

Before 1770

At latitude 16° 57' S and longitude 145° 45' E lies a lush, rain-forested, mountainous, wet tropical district on the Pacific coast that is now known as Cairns and Yarrabah. Aboriginal clans have lived in the area for millennia. The district features the extraordinary coastal saltwater topographies of the Great Barrier Reef beside a coastline of mountainous rainforests with many freshwater swamps, creeks, rivers and waterfalls.

The area has been home to a number of Aboriginal cultural groups known as Irikandji, Gunggandji, Tjabukai and Gurindji. Historian Timothy Bottoms identified the Djabugay-Yidiny speaking people as the Indigenous occupants of the Cairns rainforest area and that “their term for themselves is Bama, meaning ‘people’”.²²¹

In 2002, anthropologist Bruce Rigsby found that Aboriginal traditional culture at Yarrabah has survived better than expected given the attempts by missionaries to destroy it, and is still being passed from one generation to another.²²² He stated that contemporary Aboriginal people:

say that they *know* – that the ancestral Stories or Story-Beings not only fashioned the material world to be as it is, but they also established law and custom which describe how Aboriginal people should live their lives and which define the dimensions of the proper social world. . . When people say that a particular way of doing things is the “Murri way” or, perhaps, the “proper Murri way”, we believe that they are in effect saying that it is a custom. . . For example, Yarrabah people, like other Aboriginal people around the northern coast of our country, draw a major distinction between those things and matters which belong to the sea and saltwater domain and those which pertain to the interior, freshwater domain.²²³

Included in that law and custom was song. Bottoms noted that:

The Bulurru ancestors instituted the social institutions that regulated marriage, enabling society to reproduce itself, the law which guided it and the aesthetic by which that life was celebrated by art, song and dance.²²⁴

²²¹ Bottoms, *The World of the Bama*, 1.

²²² Rigsby, *Expert Report*, 16.

²²³ Rigsby gave the following as an example of the importance of the saltwater/freshwater divide: “Cecil Neal, a mature Gurubana-Gungganyji man, told me how another man had suggested to him that they should get some Yankee-Doodle (*yanggaragu*), a freshwater fish like a small mud cod, and use them as bait for reef fish. Cecil was angered, and he told his mate no way – it was against Bama Law. As Cecil told me later, had they done that, there’s no telling what the Old People’s spirits and Stories might have done to punish the transgression.” *Expert Report*, 14.

²²⁴ Bottoms, *The World of the Bama*, 2.

The languages, customs and laws of the Aboriginal people of the Cairns and Yarrabah districts were aligned with the saltwater/freshwater domains of the district and expressed through music, song, art and dance in daily and ceremonial life, were intrinsic to life cycles and beliefs. The 1966 “Songs of Yarrabah” recordings by Alice Moyle listed many songs that dealt with plants, animals, social protocols, and spiritual and metaphysical matters.²²⁵

The first appearance of white men on the English ship *Endeavour* in 1770 marked the beginning of a sustained and continuing period of cultural contact that has affected profound consequences for the cultural and therefore the music education processes of the Aboriginal people. Contact with Anglo/Celtic culture clearly disrupted the musical lives of Aboriginal people since local Aboriginal music has transformed markedly since 1770. By comparison, the music of the white people who settled in the district was found to be largely unaffected by contact with Indigenous Australians.

Captain Cook’s visit in 1770

On June 10, 1770, Captain (at that time Lieutenant) James Cook anchored in what is now known as Mission Bay where the township of Yarrabah is located. Cook named the point to the north of the newly named Frankland Islands as Cape Grafton where Banks had noted that about 30 men, women and children were “standing all together and looking attentively at us, the first people we have seen shew any signs of curiosity at the sight of the ship”.²²⁶ According to Bottoms “The unintentional psychological dispossession of Bama identity began with Captain Cook’s renaming of Djilibirri – Barramundi Head – Cape Grafton”.²²⁷ Griffin surmised that “the people whom Cook saw on the shore of Cape Grafton in all probability were members of the Kunghanji (Gungganyji) tribe.”²²⁸ The local Bama people continued to tell the story of Cook’s brief visit in their rock art and oral traditions and the “Harris family still tell the story of Cook’s visit”.²²⁹ In the 1966 Moyle recordings made at Yarrabah, one song called “Boat” referred to Cook’s visit: “Someone is signalling with a mirror (gelasi ‘glass’) the singer . . . said it referred to a boat rowed by a member of Captain Cook’s crew.”²³⁰ The *Endeavour* continued northwards on Trinity Sunday 1770, which is how the bay where Cairns is situated received its English name.

²²⁵ Song titles included: Cloud-Covered Mountain, Nuts, Spider Web, Saltwater crocodile (Myth), Cyclone and Spirit or Ghost.

²²⁶ Dixon in Rigsby *Expert Report*, 101.

²²⁷ Bottoms. *The World of the Bama*, 3.

²²⁸ Griffin in Rigsby, *Expert Report*, 102.

²²⁹ Rigsby, *Expert Report*, 102.

²³⁰ Moyle, *Songs from Yarrabah*, 5.

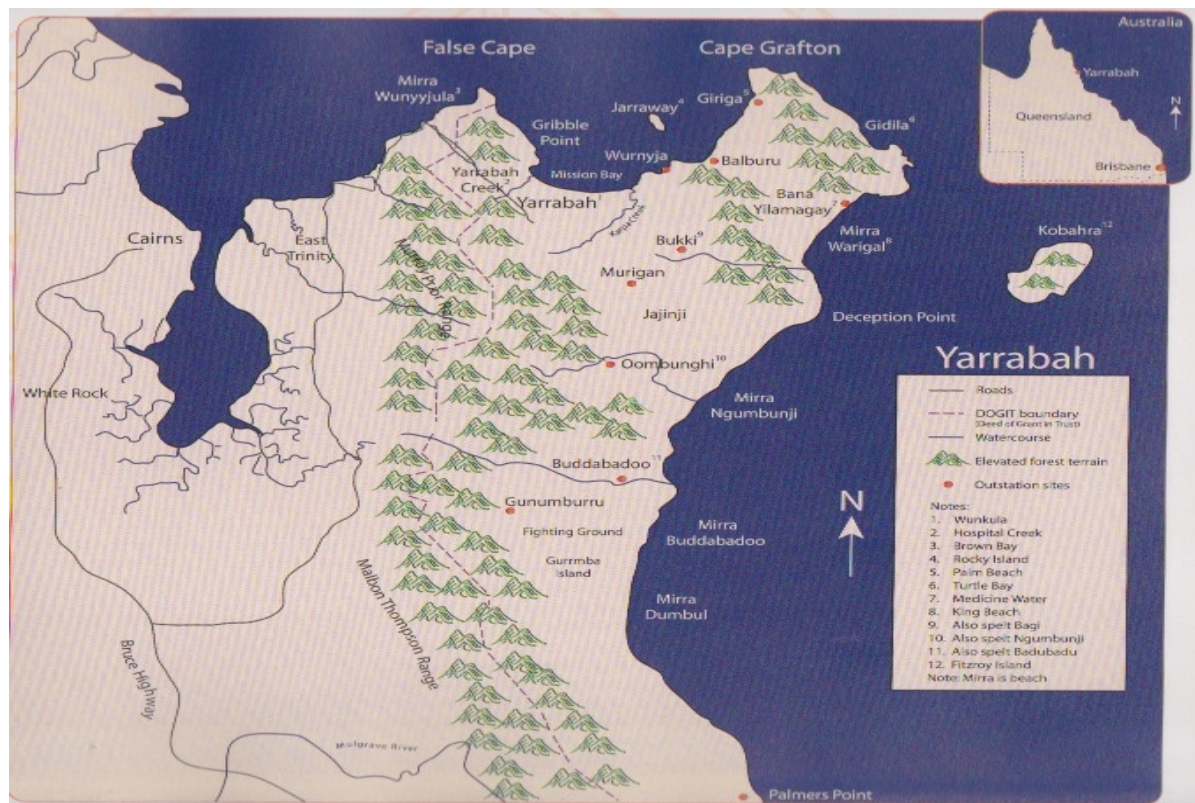


Plate 7: Map of Yarrabah district. Reprinted from Denigan, *Reflections in Yarrabah*, (Yarrabah: Yarrabah Shire Council, 2008).

The 19th Century to 1876

Maritime movements along the entire coast of Queensland preceded land arrivals in North Queensland. “From 1848 onwards, references can be found to the presence of Europeans on off-shore islands. Beche-de-mer fishing was accepted as relatively commonplace, even in 1849.”²³¹ One of the earliest accounts of beche-de-mer fishermen in the district was provided by J S V Mein who claimed to have explored the mainland from Cape Grafton to the Bellenden ranges and to have traded with Gunggandji people on these trips. Mein set up a fishing station on what is now known as Green Island in 1857.²³²

The township of Cardwell on the southern edge of the wet tropics area was established in 1864 and to the north, Cooktown was established in 1872 as a port for the nearby Palmer River gold fields. In 1873 a party left Cardwell under the command of George Dalrymple, a former commissioner of Crown Lands who had founded Bowen and Cardwell, and headed northwards to explore the coastal lands with a view to locating a river to access lands suitable for farming.²³³ Dalrymple, accompanied by police inspector Robert Johnstone,

²³¹ Bottoms, *The World of the Bama*, 5.

²³² Dorothy Jones and Archibald Meston, *Trinity Phoenix: A History of Cairns and District*. (Cairns: Cairns and District Centenary Committee, 1976) 13-15.

²³³ Austin, C. G., “Dalrymple, George Augustus (1826–1876)” *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/dalrymple-george-augustus-3357/text5059>, accessed 26 September 2012.

explored an inlet in Trinity Bay on which Cairns was later established and named it Trinity Inlet.

In a series of articles published in *The Queenslander* in 1903, Robert Johnstone documented this trip and others and recorded some of the way of life of the district's Aboriginal population. Johnstone recounted staying in Aboriginal huts: "this was the largest (group of huts) we had seen, and consisted of a dozen huts, some of them very large and comfortable"²³⁴ and he heard singing through the night when they went to bed:

but not to sleep, for one of the blacks, being musically inclined, gave us a song. It was a long one; he began it in our hut, and it lasted several hours. He then adjourned to the hut in which Phillips was located, and went on with it till daylight; he accompanied his voice by beating two sticks together.²³⁵

This "sketch" recounted how the Aboriginals were hospitable towards their party, providing them with cooked seafood, fruits and shelter for sleeping out of the rain and performing a series of songs/stories through the night. These observations and stories revealed the localised nature of Aboriginal living conditions, arts, customs and appearance. At this time there were over 200 Aboriginal nations speaking at least 90 Indigenous languages and many dialects over the territories that are now Queensland.²³⁶

Founding of Cairns and Yarrabah: 1876 to 1901

After the discovery of the Hodgkinson goldfield, a nearby port was urgently required to service it. Cairns was officially pronounced a port on October 6, 1876 when the ship *Porpoise* arrived at the Trinity Inlet with "the first officials appointed by the Government to produce some order out of the chaotic freelance activity then afoot at Trinity Bay."²³⁷ November 1, 1876 is considered the official beginning of the township with land sales held in the following year. A map dated 1876 showed roads planned as a grid parallel to the beach line that became the Esplanade.

²³⁴ According to Bottoms, "the Djabugay-Yidiny speakers were not nomads, their annual cycle of activities were based upon and regulated by seasonal changes." Bottoms, *The World of the Bama* p. 3. Within the relatively geographically defined areas of this district, the Aboriginal groups accessed their required resources readily: "Where resources were rich and dependable, semi-permanent villages were established (by Aboriginal people), providing evidence of habitation different from the familiar imagery of rapidly constructed windbreaks. . . . There were numerous 'Djabugay villages' along the Barron River, inland from Cairns where "sometimes they would build *djimurru* (large huts for thirty or forty people). These huts could be maintained over many seasons and were readily constructed when required for . . . social gatherings, ceremony or duelling contests." Evans, R. *A History of Queensland* (Cambridge: Cambridge University Press, 2007), 9.

²³⁵ R.A. Johnstone, "Sketches: Spinifex and Wattle," in *The Queenslander* 26 December 1903, 7.

²³⁶ Evans, *History of Queensland*, 3.

²³⁷ Jones, *Trinity Phoenix*, 76.



Plate 8: First photos of Cairns in 1876. Cairns Historical Society (CHS).

The area where Cairns is located today was at that time a series of roughly parallel sand dunes and swamps. Prodigious efforts over the next 80 years filled most of these low-lying areas. Cairns in the 21st century still experiences flooding in urban and city locations when intense tropical rainfall meets with a high tide.

An electric telegraph line was established in less than two years and by 1885, the first mayor, R A Kingsford, and aldermen were elected. Businesses, banks and a Post Office were all established. A Government Provisional school was opened in 1878 with an enrolment of 24

boys and 26 girls, conducted in a house on the Esplanade. A small private school had been established earlier to this.²³⁸



Plate 9: Abbott St 1892. CHS.

Evidence that showed a typical Anglo/Celtic society was being established in the wet tropics was found in the opportunities for music making, particularly in churches and schools. In 1883 the Primitive Methodist church was established in Cairns²³⁹ and in 1884 St John's Church of England was built, both in Abbott St. Presumably music was performed at St John's as at the Easter meeting at the church, a vote of thanks was "to be tendered to Miss Chard for her services as organist."²⁴⁰ Also in 1884, the first purpose built school in Cairns was opened. Members of the Chinese business community were significant donors to its funds.²⁴¹

In 1885, the choir of St John's church was complimented for their excellent performance and a special note of thanks for the conductor, Mr Hill, was given for his "patience and skill [in drilling] so many young people into shape. Active rehearsal . . . was going on for weeks

²³⁸ Jones, *Trinity Phoenix*, 122.

²³⁹ Bolton, *A Thousand Miles Away*, 172.

²⁴⁰ *The Cairns Post*, 1 May 1884, 3.

²⁴¹ Sandi Robb, Cairns Chinatown Cultural Heritage Study, 2004, 29.

previous, nothing being left undone by the choir master and their members.”²⁴² In January 1886 the Augustinian Fathers of the Catholic Church opened the first St Monica’s church, also in Abbott Street.²⁴³

In 1890, the Sisters of Mercy established St Monica’s School which began as a primary school and became a girls’ secondary college in 1933.²⁴⁴ In 1901, the first service of the Presbyterian Church was held in Cairns at the Oddfellows Hall with a minister and organist appointed. Within a year, its Sabbath School had an enrolment of 60.²⁴⁵ Photos showed the St. Andrew’s Church Choir in 1913 with a membership of 15 adults, 8 women and 7 men, and the Junior Choir in 1925 having a membership of 35 girls and 13 boys.²⁴⁶



Plate 10: St Andrew’s Church Choir 1913. *St. Andrew’s 75th Anniversary Year*, 15.

Evidence of music teaching at this time in the township was found in an advertisement placed in the *Cairns Post* public notices on September 4, 1884 when a Mr E S Mangan offered his services as a pianoforte teacher for two pounds two shillings per quarter for two lessons per week of one hour each at the Court House Hotel. Mangan was also able to

²⁴² *The Cairns Post*, 23 April 1885, 2.

²⁴³ St. Monica’s Centenary Committee, *Our First One Hundred Years: St. Monica’s Cairns 1886-1986* (Cairns: Bolton Printers, 1986), 5.

²⁴⁴ St Monica’s College website, Traditions, <http://www.stmonicas.qld.edu.au/mission/tradition>, accessed 2 March 2014.

²⁴⁵ *St Andrew’s Presbyterian Church Cairns, 75th Anniversary Year*, 7.

²⁴⁶ *Ibid.*, p. 12, 17.

“attend” Balls and Private Parties, presumably to provide piano music.²⁴⁷ With such substantial financial and time outlays on offer, this was clearly a serious attempt to establish a teaching practice in the fledgling township. It is worth noting that ability to play certain musical instruments, mainly piano, was one of the accomplishments expected of middle class girls and occasionally, boys, thereby assuring work for such teachers. Music performance also, was an important part of fundraising efforts to establish more local services, and to provide recreation for the townspeople. For example in 1885, local amateur musicians and actors presented a concert and two short plays over two nights to raise funds for the Cairns District Hospital at the newly built Divisional Hall. The concert featured a pianoforte overture played by two men, a number of songs sung by women and men, a vocal duet and a comic song. The *Cairns Post* recorded that despite the inclement weather, a large and appreciative audience of 150 attended the first night.²⁴⁸

The Divisional Hall had been opened in January 1885 and provided a much needed public space for meetings and concerts. It could seat about 100 people, had a smallish stage and also served as the offices of the Divisional Board. The Divisional Hall was built on the Esplanade and faced the sea with a large verandah and foyer.²⁴⁹ It was to become the major performance venue in Cairns for the next 20 years until the Hibernian Hall was built in 1906. Another hall used for meetings and smaller functions was the Oddfellows Hall in Lake St. It was to be refurbished in 1900 to become twice its original size and so provided “ample room for enjoyable dancing.”²⁵⁰

In 1886, a concert was given by a Miss Wheeler and her pupils along with:

the services of the local band (which) will be utilised on the occasion of the turning of the first sod of the railway. The members of that body have been working very hard of late, and have now attained a degree of proficiency highly creditable to themselves and their bandmaster.²⁵¹

Two weeks later, a reviewer described the contribution of the band at the event in bad weather in the presence of the premier of Queensland as: “the band struggled on bravely, making the boldest attempts to inspire something like vigour and a sense of the fitting order of things into the crowd”. School children from the newly opened school, under the “superintendence of Miss Wheeler” sang “God Save the Queen.”²⁵²

²⁴⁷ *Cairns Post*, 4 September 1884, 3.

²⁴⁸ *Cairns Post*, 12 March 1885, 2.

²⁴⁹ *Cairns Post*, 22 January 1885, 2.

²⁵⁰ *Morning Post*, 21 April 1900, 2.

²⁵¹ *Cairns Post*, 22 April 1886, 2.

²⁵² *Cairns Post*, 13 May 1886, 2.

Miss Wheeler must have been an influential musician and music teacher as in 1887, an advertisement announced the program for “Miss Wheeler’s Concert” featuring piano and vocal duets, “Cinderella” played by children in character and finishing with a chorus of “Ten Big Niggers” [sic] to be given by “Cairns Aborigines”. A review of the concert described it as “the most successful ever held in Cairns.” The final item was described as the “fun of the evening” with no other information given and would suggest that white men dressed and coloured as black people in the vaudeville minstrel tradition gave the performance rather than the “Cairns Aborigines” as advertised.²⁵³

In less than ten years after the foundation of Cairns, members of the Anglo/Celtic population of the frontier township of Cairns, including children, were presenting concerts, taking and giving piano lessons, providing music at church and for balls and parties, attending band rehearsals and giving performances for civic occasions. All music making was from the Western art music and church repertoire. Very little commentary on Aboriginal music making exists from this time as little or no musical interaction occurred between the Anglo/Celtic and Aboriginal communities.

Early Cairns was beset with difficulties but the town gained an assured future when it became the terminus of a railway over the coastal ranges to the huge mining and pastoral hinterland beyond. In 1886, construction began on the first stage of the railway line, to Kuranda at the top of the coastal escarpment. Workers on the project lived in tents and endured difficult working conditions along the railway line. Folk music and bush ballads were sung and recounted at gatherings at workers’ camps, at the mines and on farms and often lyrics were adapted to the local district. The song “Dead Drunk” was published in the *Cairns Post* on August 1, 1888, as a parody of Longfellow’s poem “Excelsior” set to music. It told of a railway “navvy” enjoying a night on rum and is an excellent example of early folk or bush music that was created and performed informally throughout the country at the time:

The shades of night were falling fast,
A youth through Kamerunga²⁵⁴ passed,
At Hart’s hotel he shouted twice,
His coat tail bore the strange device –
‘Excelsior!’

His brow was fair, his eye was clear,
And bright as Kamerunga beer,
While like a scrub hen’s cackle rung
The accent of that Doric tongue –

²⁵³ *Cairns Post*, 12 November 1887, 2.

²⁵⁴ Kamerunga was a small township at the foot of the range.

‘Fill ‘em up!’

The story continues for six more verses until:

There in the morning cold and grey,
Serenely beautiful he lay,
And from the scrub, so dark and thick,
A voice came like a falling brick –
‘Dead Drunk!’²⁵⁵

A report in the *Cairns Post* on October 3, 1888 titled “Kamerunga Ball” gave a detailed description of a wildly successful bachelor’s ball held in Meston’s Hall where the music was provided by a Mrs Richardson on the piano, and a Mr Summister and Mr Milford on violin.²⁵⁶ Party goers travelled to and from the ball at night and in the early morning from Cairns on the train.

Liedertafel

In the same year, a meeting was held for the purpose of forming a musical society in Cairns. It was to be known as a Liedertafel whose purpose was “the cultivation and practice of male voices only by means of regular meetings for rehearsal, and generally to promote the social relations of its members by occasional musical reunions.”²⁵⁷ The Cairns Liedertafel framed a set of rules based on those of the Melbourne Metropolitan and Sydney Liedertafel. Liedertafel was a movement that originated in Germany where essentially a group of men met to socialise and sing.²⁵⁸ The first concert in Cairns was held the following March and was very favourably reviewed: “The music presented to the audience was first-class, and well chosen in its quality, and faultlessly rendered.”

In the article praising the group’s success, some indications of contemporary thought concerning music were given: “The pleasure derived from music arises from its exciting agreeable sensations, and raising pleasing mental images and emotions.” The conductor explained how the singing club was to function:

the performers assembled twice a night, and after hard drill they had a short vacation and had a sort of a free and easy with smoking, after which they had more drill . . . the performers gained a benefit, for they could not go through all the drill and practice without gaining some knowledge of music, and the non-performers had only to sit down and be entertained.²⁵⁹

²⁵⁵ Ron Edwards, *The Big Book of Australian Folk Song* (Kuranda: Ramskull Press, 1976), 100-01.

²⁵⁶ *Cairns Post*, 3 October 1888, 2.

²⁵⁷ *Cairns Post*, 2 November 1888, 5.

²⁵⁸ John Whiteoak and Aline Scott-Maxwell, Eds. *Currency Companion to Music and Dance in Australia* (Sydney: Currency Press, 2003), 399 – 400.

²⁵⁹ *Cairns Post* 29 March 1890, 2.

The conductor as teacher in this convivial club setting was thus established. The Cairns Liedertafel continued to present “Smoke Concerts” over the next few years. Smoke concerts were male only events where politics were discussed while smoking and listening to music. They were also events where new music could often be performed. The formation of the Cairns Liedertafel was regarded as a sign that Cairns had developed a sense of sophisticated maturity according to this possibly ironic accolade: “The Liedertafel was a milestone in the progress of the town. They had had the dredge, the railway and other matters to mark the advancement of Cairns, and now they had a Liedertafel.”²⁶⁰

At a similar time to the establishment of the Liedertafel, a new group, the Cairns Amateur Theatrical Society or CATS as they liked to be known, presented their first performance at the Divisional Hall on August 5, 1897. The performance was a variety minstrel entertainment and featured songs, scenes and a small orchestra that “showed marked improvements since the last occasion on which we heard it.”²⁶¹ The orchestra members were advised to remember that “much constant practice” is required to arrive “at any degree of proficiency in the art” and a suggestion was made that the Society consider purchasing a small musical library to advance the skills of its musicians.²⁶² At the next performance, it appeared that the orchestra had not improved: “When the orchestral musicians in Cairns learn that concerted music demand concerted practice, we shall be spared the unpardonable crudities which at times were apparent on Friday evening.”²⁶³ CATS continued to present music theatre at the Divisional Hall over the next ten years. One of its main players was Mr F C Northage who ran a music shop in Cairns which sold pianos and sheet music, and also served as a booking office for the Society’s shows. Mr Northage’s daughter Ida was to become a prominent musician and music teacher in Cairns for many years.

The Chinese Community

Agricultural developments on land largely cleared and developed by Chinese and Melanesian workers flourished. An 1891 report published in *The Queenslander* on June 20 stated:

The trade is nearly all in the hands of Chinese, who have leased large tracts of land in the Barron Valley from the fortunate white owners, who not only get their land cleared but obtain a profitable rent from the yellow-skinned cultivators.²⁶⁴

An area called Chinatown developed in central Cairns:

the history of Cairns is closely associated with its Chinatown. From the first weeks of settlement a Chinese presence was integral to the success of Cairns as a burgeoning

²⁶⁰ *Ibid.*

²⁶¹ *Morning Post*, 5 August 1897, 7.

²⁶² *Ibid.*

²⁶³ *Morning Post*, 25 November 1897, 3.

²⁶⁴ *The Queenslander*, 20 June, 1891, 1183-84.

township. . . the Chinese residents were governed by cultural traditions and kinship rules which were maintained until the late 1920s. . . Chinatown was a place where Chinese culture was taught and spiritual worship undertaken.”²⁶⁵

Broadly speaking throughout Australia, Chinese people were seen by the Anglo/Celtic population as inferior:

according to the Sinophobe press the Chinese were racially and culturally inferior, morally destitute, economically dangerous, inherently unhygienic and prone to ghastly diseases.²⁶⁶

However “on the coast (Cairns) the Chinese presence was almost welcomed. [There was] an apparent lack of ill-feeling between the races” which led to a “pro-Chinese reputation” for the town.²⁶⁷

Even more aggravating to many white Australians was the clear evidence of the north’s economic dependence on Chinese and Japanese entrepreneurs, merchants and farmers . . . The Chinese went out of their way to accommodate themselves to the Europeans. . . The wealthy merchants put on lavish banquets attended by all the prominent white townspeople .²⁶⁸

Music making was a feature of Chinese events. For New Year’s celebrations and for important civic functions, banquets, birthdays and other occasions, Chinese music making was heard on Sachs Street, the Chinatown precinct of Cairns, later to be renamed Grafton St. Since Chinese women were less exposed to European influences within the confines of Chinatown than in other areas, the learning and teaching of cultural practices could be maintained more rigorously since women were the main teachers of culture.²⁶⁹

²⁶⁵ Robb, Cairns Chinatown Cultural Heritage Study, 11-12.

²⁶⁶ Cathie May, “Chinese and Europeans in North Queensland: A Study in Race Relations,” in *Lectures on North Queensland History*, (Townsville: James Cook University, 1975), 136.

²⁶⁷ *Ibid.*, p. 137.

²⁶⁸ Reynolds, *North of Capricorn*, 150, 69.

²⁶⁹ Robb, Cairns Chinatown Cultural Heritage Study, 71, 86.



Plate 11: Locally made junks in Trinity Bay ca. 1907. John Oxley Library.



Plate 12: Portrait of Chinese gardeners in North Queensland 1908 holding music instruments. John Oxley Library.

In the 1901 Chinese New Year, celebrations involved a parade and “music played in each Temple.”²⁷⁰ For the following year’s New Year celebrations, an intriguing mixture of gongs, drums, cymbals, a type of bagpipe, Chinese fiddles, banjos and a tenor singer performed:

The air has been filled with a hideous cacophony of tom-toms, cymbals and other barbaric alleged musical instruments ... Within the temple ... were a band of musicians playing on Chinese fiddles and banjos away up in a *false alto* gamat accompanied by ear-splitting bangs on discordant tom-toms and cymbals and punctuated by the occasional outburst of a shrill Chinese voice chanting in nasal false alto notes away up above all the ledger lines ... On the balcony of the leading Chinese merchants’ residence were seated a selected band of high-class musicians, who never seemed to have any sleep ... the leading performers were very high-class, including a leading Chinese tenor and a fiddle player of great renown.²⁷¹

For the visit of the Governor to Cairns in 1903, Chinese musicians played at the front of the civic procession. By 1907, when professional Chinese musicians performed at the New Year’s procession, this event was considered unique as they “very rarely took place in the southern towns”.²⁷² Clearly there was a lively musical life within Chinatown. A visiting Chinese opera company of up to 25 members visited Cairns regularly between 1894 and 1904 and performed to enthusiastic crowds, sometimes for weeks in a row in the Divisional Hall. However, not all the population were enthused about the Chinese Opera Company arriving for a month long season:

The wretches will be here the day after tomorrow! In the name of the Public of Cairns we protest against the Divisional Board letting the hall for Chinese uproar purposes. Surely we are not going to be subjected to another month’s constant and horrible annoyance simply because the Board obtains a certain amount of rent from these Chinese. Consideration for the townspeople should quickly prompt the country members of the board to courteously but firmly close the hall to such row-promoting fiends as compose the so-called Chinese Opera.²⁷³

The arrival in the Cairns district of Torres Strait Islanders engaged in the fisheries and South Sea Islanders indentured to work on cane farms along with Malays, Japanese and members from other cultural groups resulted in one third of the population of Cairns being non-European settlers by the turn of the century:

The towns of the tropical north . . . were cosmopolitan and multi-racial . . . In all the towns Aborigines and on Thursday Island Torres Strait Islanders as well, mixed freely with the multi-racial populations, experiencing far less discrimination than was common in the mainly white, Australian-dominated towns far to the South.²⁷⁴

²⁷⁰ *Ibid.*, p.50.

²⁷¹ *Morning Post*, 11 February 1902, 5.

²⁷² Robb, Cairns Chinatown Cultural Heritage Study, 65.

²⁷³ *The Cairns Post*, 18 October 1930,

²⁷⁴ Henry Reynolds, *North of Capricorn*, x.

Despite this, relations between the Anglo/Celtic community and Aborigines after the establishment of the Cairns township were tense, fraught with misunderstanding and sporadically violent. Routine brutal “dispersals” of Aborigines had resulted in reprisals and skirmishes that inevitably saw Aborigines lose lives, land, freedom and health. The cultural lives of Aborigines were already shattered well before the turn of the century. In 1889, Fred T Wimble, member for the district, proposed the establishment of a reserve for Aborigines in the Barron River Valley to prevent “the depredations upon settlers which are now of frequent occurrence . . and also to afford the aboriginals relief, so that they may obtain the means of subsistence”.²⁷⁵ Anglican priest John Gribble responded to this call by proposing to establish a mission for the care and spiritual conversion of Aborigines at Yarrabah which was eventually taken up by the Church of England in 1892.

Yarrabah Mission: 1892

John Gribble came to Cairns having already established Aboriginal reserves in Western Australia and New South Wales. “The Gribbles’ vision of justice for the Aborigines was well established by the time they came to be associated with the Australian Board of Missions.”²⁷⁶ His intention in establishing a mission at Yarrabah was to provide a safe refuge for Aborigines with a view to converting them to Christianity. However Loos pointed out that “missions to the Aborigines were seen in terms of a charity rather than as an inescapable Christian responsibility.”²⁷⁷

By the 1890s the Aboriginal people in the wider region were locked in a losing battle with European and Chinese settlers. Many were forcibly dispossessed of their lands and they needed a place of safety from the settlers and Native Mounted Police who used force to dispossess, defeat and pacify them. John Gribble thought that Mission Bay, isolated from the main currents of European and Chinese life and settlement, was an ideal place to develop a refuge for the surviving local indigenous people.²⁷⁸

John Gribble toiled for months to clear bushlands and build accommodation. His exertions may have contributed to his becoming seriously ill which forced his son, Ernest Gribble, to somewhat reluctantly take up the challenge:

Yarrabah owes its existence to John Gribble, because without his having made a beginning Ernest Gribble would not have done so, nor probably have become a missionary.²⁷⁹

²⁷⁵ *The Queenslander*, 6 April 1889, 651.

²⁷⁶ P. Smith, “*He Who Pays the Piper...*”: *The Crisis of Authority during Yarrabah’s Foundation Era*, 217. Accessed at http://espace.library.uq.edu.au/eserv/UQ:207963/DU270_J33_1978_pp215_232.pdf on 3 March, 2014.

²⁷⁷ Loos, *A Conflict of Faiths*, 47.

²⁷⁸ Rigsby, *Expert Report*, 106.

²⁷⁹ P. Smith, *He Who Pays the Piper*, 218.

Gradually, Gungandji people began moving to Yarrabah as Ernest Gribble made many visits to Aboriginal camps in the district and brought mostly children who were seen to be living in dangerous conditions, into Yarrabah. Eventually, due to the reputation of the philanthropic nature of the Reverend and Mrs Gribble and in reaction to the new *Aboriginal Protection and Restriction of the Sale of Opium Act 1897* where Aboriginal people were to become “protected” from the evils of white society, Aborigines from many different tribes were relocated to Yarrabah. What began as voluntary living on the Mission then legally changed to Aborigines being forced to live there.²⁸⁰ Living conditions at Yarrabah became highly structured. Boys’ and girls’ dormitories effectively separated families, Indigenous languages were banned, only English was allowed to be spoken and:

The missionaries used their expanding authority to work towards curbing and destroying what they regarded as the satanically inspired beliefs and practices of the Aboriginal people.²⁸¹

After only eight years (*i.e.* by 1901), the institutional structure of the community was well established with (the missionary) as its undisputed head ... In order to live in the mission, Aborigines had to espouse Christianity and forsake their traditional lifestyles ... [The] missionaries controlled every aspect of the settlement’s life: they taught school, adjudicated disputes, dispensed medicine, limited travel, and set codes for everyone’s conduct.²⁸²

Residents or “inmates” as they began to be known²⁸³ were forced to attend Church daily where the singing of hymns occurred to the accompaniment of a small organ. One can only imagine the emotional effect this must have had since not only the language, but the entire system of tonality for singing was completely alien and foreign to their traditional musical lives. It is reasonable to assume from the Johnstone article of 1903 that referenced all night singing (quoted on page 68), a song notation made by Gribble in 1898²⁸⁴ and the 1966 Yarrabah recordings that traditional Aboriginal singing was monophonic in structure with only either one singer or one melodic line present and an absence of harmony or multiple lines. Singing alien melodies to the accompaniment of an organ and later, part singing as recalled by Alma Michael were completely unknown musical constructs for the Aborigines and were another aspect of the control that was held over Aboriginal lives at Yarrabah.

²⁸⁰ When anthropologist Norman Tindale visited Yarrabah in 1938 he found 43 different tribal groups represented there. 969 forced “removals” occurred to Yarrabah until 1972.

<http://www.yarrabah.qld.gov.au/history> accessed 3 March, 2014.

²⁸¹ Rigsby, *Expert Report*, 108.

²⁸² *Ibid.*

²⁸³ Loos, *From Church to State*, 73.

²⁸⁴ See Appendix 3 for Gribble’s translation of 3 songs.



Plate 13: Missionaries and Aborigines, probably at Yarrabah. Note the organ. John Oxley Library.

While Gribble did not have a great respect for Aboriginal cultural practices, he did not exercise “active opposition to Aboriginal ceremonial and other practices ... [as he] believed that these things would disappear anyway and that there was little point in alienating the Aborigines whom he frequently held in high regard as people.”²⁸⁵ Complicating these cultural matters was the number of different tribal groups who were forced to live together. Each group had their own language, customs and culture. While children were all placed in dormitories together, the adults tended to remain in their own tribal groupings as far as possible. May Smith recalled:

They keep to their tribe. Like, if there’s a dance, the Fourmile (family) will have their own dance. They don’t mix with any tribe. Our lot, Kubbi, they’ll have their own dance too. A lovely dance.²⁸⁶

Loos noted that:

The attempt to create a Christian village resulted in a conflict of values with the traditions, life patterns, and values of Aboriginal society. E R Gribble of Yarrabah noted “To instil the idea of a fixed home is the first task of the missionary.”²⁸⁷

“A fixed home” also related to music as tonality in singing became “fixed” with the use of the organ.

²⁸⁵ John Harris, *One Blood: 200 Years of Aboriginal Encounter with Christianity: A Story of Hope*. (Sutherland: Albatross Books, 1990), 507.

²⁸⁶ Mrs. May Smith in Lynne Hume, *Them Days*, 9.

²⁸⁷ Loos, *A Conflict of Faiths*, 47.

The restrictions placed on Aborigines in early missions caused continued and developing effects throughout the 20th century:

The reaction of the first generation of adult Aborigines to have contact with the Missions is interesting. Initially there was a rejection of Christian ideology and morality. It was thought to be irrelevant to Aborigines. Indeed, the white man's religion often produced scorn and hostility. Thus at Bloomfield, the Aborigines were astonished that the Ten Commandments were meant for all human beings. However, access to the missionaries' material wealth necessitated a good deal of conformity with their expectations. *This resulted in two patterns of behaviour: one for the mission and another for real life.* (Author's emphasis)²⁸⁸

This final statement assists in understanding the evolution of Aboriginal musical life at Yarrabah as appears in Chapters Three, Five and Six. As will be shown, Aborigines became skilful in engaging in a variety of musical processes and learning and performing different musical styles, such as women playing the church organ²⁸⁹, which was music for the mission, while also managing to maintain traditional musical knowledge, which was music for real life.

An early indication of the development of multiple musical skills of Aboriginals at Yarrabah was provided by an enthusiastic review of an Aboriginal concert given in Cairns in 1903. The writer and apparently the entire audience were astounded at the musical abilities displayed in this performance in the Shire Hall:

The novelty of the affair probably caused more interest than any belief that the concert would be really an enjoyable one from a European standpoint, but in this anticipation the big audience which crowded the Shire Hall on Wednesday night showed from the start that they had made a mistake. Had anyone affirmed that it was possible to bring Australian aboriginals to the high pitch of education, training, and enthusiasm in their work, such as was shown that evening, they would have been scouted as persons whose imaginations were more vivid than their regard for the truth. To know that within a few years the self-sacrificing efforts of Rev E R and Mrs Gribble and their small staff of devoted workers should have been capable of transforming the wretched aboriginals who haunt all northern towns, into a happy, self-governing community, with a keen sense of responsibility and of duty, which desires for their physical, mental, and spiritual improvement, with a love of work and a recognition of the benefits of discipline, is a fact so surprising to a student of the Australian (indecipherable).

Rev Gribble addressed the crowd, giving information on the mission:

The fundamental idea of the station was that it should prove a real and permanent home for the blacks, and with this idea everything necessary in a community had been established. . . It had been said and repeated again and again, that nothing could be done in the way of civilising and raising the aboriginals of Australia. . . If more had been done for the aboriginals 60 or 70 years ago, they would to-day have been a greater credit to the people who had taken their land from them. (Applause.)²⁹⁰

²⁸⁸ *Ibid.*, p. 50.

²⁸⁹ Harris, *One Blood*, 506.

²⁹⁰ *Morning Post*, 14 August 1903, 7.

The programme began with a double row of boys and girls singing sacred choral works “Turn Back Pharoah’s Army”, “Good-bye Brothers” and “Christians Good Night.” The voices were described as “blending well” but it is not apparent if the choir was singing in parts or a single melodic line. An “Indian club” drill was presented by the boys and musical accompaniment was provided by one of them:

who played a mouth organ with considerable skill ... the gem of the evening in all respects was the “Nursery Rhymes” given by nine little piccaninnies, five boys and four girls ... the “pics” fairly lifted the roof ... people laughed till they cried, applauded, laughed and applauded again.²⁹¹

“Ten Little Nigger Boys” also featured on this programme as well as what must have been an early performance of the Yarrabah Brass Band who did “very well” despite being short of instruments.



Plate 14: Yarrabah Brass Band 1905. CHS.

Bishop James Leftwich who was born in Yarrabah recounted that the band was mostly made up of elders. His grandfather Victor, as a boy, played triangle in the original band.

²⁹¹ *Ibid.*



Plate 15: Victor Leftwich in the Yarrabah Band 1905. CHS.

As the Yarrabah Brass Band developed under Rev Gribble's direction, the musicians undertook concert tours around the district to promote the work of the mission. For example, in the Mareeba notes of the *Morning Post* on November 20, 1905, the following review appeared:

On Thursday the Yarrabah Mission blacks visited us. They are fine strapping fellows and the gins don't look the weeds one usually sees. They gave an entertainment in our hall. I'm sure everyone was pleased and got the worth of their money. Mr Gribble is to be congratulated on the success of his "boys" and "girls". To say nothing of the little "Polly Wolly" picanninies. The Mission Band is equal to any band we have heard and the blacks have fine lusty voices ... we honor Mr Gribble for his human and Christian work of trying to reclaim the aboriginals, but we think, as the race is fast dying out the quicker they die out the better. But we think that the Yarrabah blacks will increase and multiply under the good treatment they are receiving from Mr. Gribble, well housed, well clothed, well fed, and kept away from the contaminating influences of vice, drink and opium. Still the problem is beyond us and they were the original owners of the soil. Would that the whites could colonise China and that the original inhabitants (the Chinks) would die out.²⁹²

Many of the attitudes of the time are evident in this review. It is pertinent to this study that the band provided opportunities for Yarrabah musicians that other Aborigines and Yarrabah residents did not have access to, such as touring and playing instruments. Smith pointed out that the mission was run by a Board which at times undermined Gribble's authority:

An example of an arbitrary and regrettable decision of a Board out of touch with the actual needs of the situation was the indirect order to cease taking the Yarrabah band on fund-raising tours. - This caused loss to the mission's revenue, but more importantly, it reduced its effectiveness. Concerts were a useful means of countering public antipathy towards the mission. They were also helpful to the people involved, being opportunities, however slight, to build the confidence that would eventually enable them to assert their own right to self-determination.²⁹³

²⁹² *Morning Post*, 20 November 1905, 3.

²⁹³ Smith, *He Who Pays the Piper*, 221.

The Yarrabah Brass Band continued to function on and off for many years. Alverina Johnson's exhibition "Blow 'Em" of 2002 at the Queensland Museum documented the complete history of the band and in 2013, a revival of the band under the direction of leading Australian musician, James Morrison, occurred as part of the Queensland Music Festival. As can be seen and will be apparent, music learning, teaching and performance, played an integral role in the story of Yarrabah.

Cairns and Yarrabah: Federation to 1930

The Federation of the colonies in 1901 that created the nation of Australia was to introduce greater restrictions on non-white residents through the *Immigration Restriction Act 1901* that became known as the "White Australia Policy". Anti multi-racial sentiment began to take effect, even in the remote north. Reynolds however pointed out that:

There never was and never will be a White Australia north of the Tropic of Capricorn. Contemporary North Queensland is a multi-racial society with significant minorities of Aborigines, Torres Strait Islanders and descendants of indentured Pacific Island labourers. In the late 19th century this multi-racial character of our region was even more marked.²⁹⁴

Federation celebrations in Cairns began with a march in the morning of January 1, led by the Cairns Brass Band and up to 1,200 school children. At night, a concert was held on the Esplanade that featured singers and an "effective orchestra" of a piano, 5 violins, one "bass viol" and one cornet. The brass band also performed and the night was ended after fireworks with "God Save the Queen." "A national spirit was thoroughly aroused, and one and all, young and old, appeared to realise that they had taken an important stride amongst the nations of the earth."²⁹⁵

In a feature article titled "A City of Tropical Queensland, Cairns: The Beauty Spot of North Queensland" published in *The Queenslander*, November 30, 1901, the population of Cairns was described as comprising:

about 7000, including a large number of Chinese and Japanese, these interesting people having quite a town of their own, and two very fine and gorgeous jossouses which visitors make a point of seeing during their stay in the town.²⁹⁶

The article included a number of photographs showing a pineapple plantation, sugarcane harvest, the municipal council, various shops and portraits of the Magistrate and the chief of the Cairns Police. Mention is made of "Kanakas" with no reference made to Aborigines. The reference to the Chinese and Japanese population revealed the extent of their influence in the

²⁹⁴ Reynolds, *Racial Violence in North Queensland*, 21.

²⁹⁵ *The Cairns Post*, 4 January, 1901, 3.

²⁹⁶ *The Queenslander*, 30 November 1901, 1037-39.

town at the time. Legislation restricting Asian immigration and land ownership soon ate away at this presence.



Plate 16: Members of the Chinese Nationalist League in Cairns, early 1900s. CHS.

The new Federal government aimed to homogenise Australian society so that every town would reproduce European culture. Cairns certainly co-operated in its musical life. Private music teaching had continued to expand to the point where examiners from the Associated Board of Music and Trinity College, London, were visiting Cairns on an annual basis. In April 1900, Mr Enoch Massey advertised that he had vacancies for “a few violin pupils.” Massey described himself as “Late violinist Theatre Royal, Credley Heath, England, Certificated Violinist Trinity College London.”²⁹⁷ In something of a one stop shop, Massey also announced he was prepared to accept engagements for Soirees, Concert etc. as well as repairing string instruments, re-stringing bows and selling violin strings. Massey played a prominent role as a performer and conductor in Cairns for the next 20 years. In his obituary of 1930 he was described as “a violin virtuoso of considerable ability and conductor of the Masonite Methodist Church and other choirs in Cairns. His artistical [sic] gifts were always at the disposal of charitable and other good causes here. He was an officer of the Railway Department by profession.” His two young children also performed with him on many occasions. His son, Victor, was an accomplished player at a very young age. When he was

²⁹⁷ *Morning Post*, 28 April 1900, 2.

six years old he performed at a concert with his father and was described in the press as performing in “a very finished manner for one so young.”²⁹⁸

In 1902, Mr Elliott, “Professor of Music” advertised his services as a teacher of piano, organ, singing, theory and harmony. He prepared pupils for Royal Academy and Trinity Colleges of Music examinations at an address in Abbott St.²⁹⁹ Massey and Elliot were “outsider experts” who were able to operate their music businesses in the young town. Other music teachers who entered candidates in examinations in 1905 were Miss McMulken and the Sisters of Mercy from St. Monica’s Convent.³⁰⁰

Cahir noted that the role of women in the development of North Queensland was mostly a domestic one where they were seen as a “civilising” force. Not unlike the cultural education role that Chinese women had maintained in Chinatown, European women were the main practitioners of artistic maintenance and development. They painted, wrote diaries, letters or poetry, organised musical parties and picnics, made lampshades, papered walls and hung pictures. “Often these bushwomen continued playing the genteel role expected of them in middle-class England, even though it was frequently utterly unsuitable to Queensland conditions.”³⁰¹ Committees for hospitals and schools were almost always male yet women made up most of the workforce for these institutions and were responsible for organising community groups to raise money for them:

The townswomen, naturally, had more opportunity to indulge in wider interests. There were musical societies, opera and dramatic groups, discussion groups. . . . Secondary schools rarely gave academic education to the few girls who progressed past primary classes. More often they were like the Bowen Sisters of Mercy Convent which offered to its students the subjects of “violin, pianoforte, singing, French-oil painting, Irish Point lace, Limerick lace, dancing and darning.”³⁰²

As will be seen in Chapters Three and Four, the Sisters of Mercy in Cairns taught music continuously with widespread influence and effect from their beginnings at St. Monica’s College through to the late 20th century.

New institutions fostering music continued to develop. The Cairns School of Arts was first opened in 1886 and aimed to introduce learning to adults in the wider community. In March 1899, a sub-committee suggested that classes in drawing, painting and music be offered³⁰³

²⁹⁸ *Morning Post*, 5 May 1900, 3.

²⁹⁹ *Morning Post*, 13 May 1902, 2.

³⁰⁰ *Morning Post*, 3 July 1905, 2.

³⁰¹ Pauline Cahir, “Women in North Queensland,” *Lectures on North Queensland*, (Townsville: James Cook University, 1975), 101.

³⁰² *Ibid.*, p. 106-7.

³⁰³ *Morning Post*, 22 March 1899, 7.

and in July, theory of music and voice culture classes were offered on Saturdays by Miss Gibbins.³⁰⁴ A new building was opened in 1907 and still stands today.



Plate 17: The School of Arts building in 1935. CHS.

In 1908, the Cairns Aquatic Club was established and was to become an important hub of the social life of Cairns. The ball at the conclusion of a sailing regatta that year was held in the Shire Hall on the Esplanade with music provided by the Florodora Orchestra conducted by Mr Bennett, and its success “set a precedent for future functions.”³⁰⁵ In 1920 a new club house was built and was to become a major dance and social location in Cairns. Live music events were held in “The Aquatic” for the next 86 years before its partial demolition and relocation to the Cairns campus of James Cook University.

Chinatown and the Chinese population began to decline in the first twenty years of Federation: “Chinatown, faced with a diminishing population, was no longer able to support clan or kin obligations or maintain the same level of cultural traditions”.³⁰⁶ Cultural activities became more Westernized. A revolution in China along with some conversions to a Methodist mission in Cairns changed local politics and many returned to China taking

³⁰⁴ *Morning Post*, 12 July 1899.

³⁰⁵ Rendall, *At the Aquatic*, 6.

³⁰⁶ Robb, Cairns Chinatown Cultural Heritage Study, 71, 77.

everything with them.³⁰⁷ While the opening of a new lodge for the Chinese club in 1911 was accompanied by Chinese music, by 1920, traditional cultural events were becoming scarce. Also, Australian born Chinese people were not interested in living in Chinatown since barriers to living elsewhere had been removed and Chinatown became to be known more for its brothels than for Chinese residents and culture.³⁰⁸

At Yarrabah, the first generation of babies to be born at the mission was growing up. There was a very high infant mortality rate and Loos observed that those who did survive, emerged as leaders to assist the missionaries:

With few exceptions they were young Aborigines with little or no experience of traditional Aboriginal values and religion. The young Aborigines soon lost the ability or desire to fend for themselves in the bush as their eating habits changed.³⁰⁹

Soon enough “mission Aborigines married mission Aborigines and produced mission children to grow up, work, live and die on the mission.”³¹⁰ Gribble stated:

I respected all the old beliefs of the blacks, although they were all mistaken, and I was confident that in a year or so, with God’s help, they would all disappear as we progressed in our mission work.³¹¹

Despite this negative opinion of Aboriginal culture and the prevalence of malaria, malnourishment, discipline issues and many other difficulties that plagued Yarrabah for many years, “a substantial number of people, including the Harris family, Gurabana-Gungganyji people, maintained their connection with these places [Yarrabah and district]”³¹² and consequently, the cultural practices associated with them. As will be seen, music teaching and learning developed uniquely at Yarrabah from interactions between traditional Aboriginal, Anglo/Celtic, Torres Strait Islander and other cultures.

Torres Strait Islanders

In 1905, one of the first Torres Strait Islanders to settle in the Cairns area was Douglas Pitt (junior) whose family owned many fishing luggers and employed up to 200 men. Pitt was essentially a first generation Torres Strait Islander as his father, Douglas Pitt (senior) was from Jamaica, and his mother was from the Cook Islands. Pitt was to become very well known in the Cairns district and was to wield quite considerable influence musically both within his own culture and across Aboriginal and Anglo/Celtic cultures. In 1905 the *Cairns Post* reported that Douglas Pitt (senior) was at Green Island, a small sand cay island in Trinity Bay, with a fleet of eight pearling and beche-de-mer boats to collect the black lip

³⁰⁷ *Ibid.*

³⁰⁸ *Ibid.*, p. 87.

³⁰⁹ Loos, *A Conflict of Faiths*, 50.

³¹⁰ *Ibid.*, p. 53.

³¹¹ Ernest Gribble, *Forty Years with the Aborigines*, (Sydney: Angus and Robertson, 1930), 119-121.

³¹² Rigsby, *Expert Report*, 111.

pearl shell. Pitt (junior) and some of his brothers were also sailing in the fleet. The article noted that “all the occupants of the boats, including the wives of the sailing masters are colored people.”³¹³ Douglas Pitt (junior) visited Yarrabah and stayed after falling in love with Myra Kemble-Hopkins whose father was Scottish and mother was of Kalkadoon/Afghan origin.³¹⁴ Pitt was to become prominent in the district for more than his fishing prowess. He was a celebrated musician who played in the Yarrabah Brass Band, sang in the choir and accompanied his own singing by playing the accordion.



Plate 18: Doug Pitt with an accordion and Plate 19: in the Yarrabah Brass Band (centre). Yarrabah Museum and CHS.

Pitt also maintained traditional Torres Strait Islander practices through singing and dancing, as well as teaching girls at Yarrabah to make pandanus matting and the men grass thatching. He assisted in the construction of buildings at Yarrabah and raced competitively in Cairns Aquatic Club sailing races. In 1910, he and one of his brothers organised a concert in the Shire Hall that featured Islander dancing and singing in language: “the boys were in native costume and their movements were in perfect time.” In what appears to be a cross cultural creation, an original dance called the “cricket dance” was sung in Murray Island language where “various movements of the summer game (were) carried out.”³¹⁵ There was also a boxing dance, war canoe dance and a football dance. As a testament to his social standing in the community, he led and hosted a day trip to the Barrier Reef. Pitt entertained the party that included a doctor, a dentist and business men by singing songs, sailing the boat and swimming in mid ocean on the return.³¹⁶ At the Cairns Pictures in 1915, Pitt won a weekly musical talent quest. In 1918, he was to suffer great losses to his fishing fleet in the cyclone of that year. In 1920 he appealed to the public for financial assistance: “I want to ask the public of Cairns to do something for me. I have lost all my property, and I got nothing.”³¹⁷

³¹³ *Morning Post*, 15 June 1905, 2.

³¹⁴ The Kalkadoon tribe was from the Cloncurry area and “Afghans” were usually from Pakistan.

³¹⁵ *Cairns Post*, 10 December 1910, 4.

³¹⁶ *Cairns Post*, 2 September 1913, 8.

³¹⁷ *Cairns Post*, 5 February 1920, 5.

Following this appeal, a Douglas Pitt Benefit collected charity monies for him. Pitt suffered an untimely death in 1925 by which time he was known as “the king of Malaytown”.³¹⁸ The night before his death, he attended a party and had been singing and accompanying himself on the accordion. The next morning Pitt woke feeling unwell and died of a heart attack soon after. His children were to become famous on a national and international scale as musicians, as will be seen in Chapters Five and Six. His death was noted in the *Cairns Post*: “He was a favorite with all who knew him, and his demise will be keenly felt”³¹⁹ and “he has performed splendid service during several cyclones in which he has been involved and many people owe their lives to his prowess as a swimmer and sailor. The full story of his life, it is said, would make a very interesting narrative of an adventurous life in tropical seas.”³²⁰

Malaytown

Like Pitt, most Torres Strait Islanders lived in a small community about a kilometre away from the centre of Cairns called Malaytown which does not exist today. Malaytown was where most non-white residents of Cairns lived, including South Sea Islanders, Hindus (Indians), Chinese, Japanese, Jamaicans, Filipinos and some Aborigines, along with some Europeans.³²¹ Facilities and infrastructure at Malaytown were not as sophisticated as in Cairns city. Much informal music making happened in the unique community atmosphere that prevailed there. Pearling and trochus boats came to Cairns and the crews would visit Malaytown, much as they did at Yarrabah, and spend the evenings dancing and singing. “The music and songs and the beating of the drums, mostly on kerosene tins created a very happy atmosphere. Even the white people who lived in Bunda and Kenny streets would wander down to listen and watch.”³²² Malaytown was a geographically, socially and culturally separate area from Cairns and many Cairns residents were not aware that it existed.³²³

³¹⁸ *Cairns Post*, 2 January 1926, 4.

³¹⁹ *Cairns Post*, 30 December 1925, 4.

³²⁰ *Cairns Post*, 2 January 1926, 4.

³²¹ Jeremy Hodes, *Torres Strait Islander Migration to Cairns Before World War II*. (Masters thesis, Central Queensland University, 1998), 28 citing Lala Nicol.

³²² Nancy Guivarra, *Malay Town as I knew it in the 30s*, (Cairns: 1996), 4.

³²³ Hodes, *Torres Strait Islander Migration to Cairns Before World War II*, 38.



Plate 20: Malaytown in the 1930s. CHS.

Despite the segregation of living areas, Anglo/Celtic attitudes to Indigenous cultures at the time displayed some curiosity. Day visitors to Yarrabah were entertained by a “spectacular corroboree” that was performed by the village boys along with boomerang throwing and a “really graceful eurythmical display” by the girls. In the evening, the church service was “almost wholly carried out by native laymen, choir and organist.”³²⁴

Traditional Aboriginal cultural practice was being maintained at Yarrabah; Rigsby reported that day trips by Yarrabah Aborigines to Fitzroy Island and neighboring beaches allowed many of them to maintain their connection with tribal lands. However conditions at Yarrabah continued to be difficult, with malnourishment, poor health, harsh living conditions and “heavy-handed policies and practices” continuing through to World War II.³²⁵

New technologies

Technologies in sound reproduction and recording began with Edison’s phonograph in 1878 and were to develop and expand their capabilities rapidly into the 20th century. Recorded music was a major achievement that profoundly changed music, its consumption and its manner of transmission and therefore education, throughout the world. The first commercial production of records in Australia began in Sydney in 1904.³²⁶ The gramophone appeared in Cairns as early as 1909; an article in the *Cairns Post* outlined the features of new

³²⁴ *Cairns Post*, 10 December 1925, 9.

³²⁵ Rigsby, *Expert Report*, 110 – 111.

³²⁶ Whiteoak and Scott-Maxwell, *Music and Dance in Australia*, 564.

phonograph machines that were available for purchase through Palings and Co.³²⁷ Early recorded cylinders featured standard and comic vocal items, marches and waltzes and some banjo, piccolo and cornet performances. Recordings of Australian musicians on disks began to be commercially available from 1924. One solo artist who recorded through the 1920s was James Compton “Australia’s champion cornetist”. Compton moved to Cairns in the 1930s and was to become an influential musician in the town in that decade. As gramophones and records improved in quality and became more available, many households were to acquire one to the point where an article in the *Cairns Post* complained of the racket caused by so many gramophones and wirelesses being played in people’s homes and backyards and thus, disturbing the peace: “the abuse of loud speakers and gramophones have created such a condition of affairs that it seems as if only an Act of Parliament can deal with it.”³²⁸

Another invention that could play music without the necessity of having a musician on hand was the player piano which came to be known by a brand name, Pianola. Piano rolls inserted into a mechanism at the front of a modified piano turned as the operator pumped pedals. Holes in the rolls corresponded to keys on the piano and an entire song could be played. The pianola reached the peak of its popularity in Australia around 1926 – 27 and became a useful tool in learning the piano as the operator could slow down the mechanical performance of the keys and watch the patterns in each song. It was also useful in teaching new styles and pieces.³²⁹ Interviewees Hazel Tenni and Eleanor McInnes both associate their early music experiences and learnings with the Pianola. There was a concern that the new music technologies would stop the learning and playing of musical instruments. See Appendix 4, a *Cairns Post* article discussing the effects of the new machines on performing.

The new technology of motion pictures first appeared in Cairns with the travelling Verto’s Entertainments company who screened several films and presented vaudeville acts in between the films as a night’s entertainment. Verto’s had been visiting Townsville for screenings and performances since 1907 but did not appear in Cairns until 1910. A new picture theatre called “The Cairns Theatre” was built in 1912 and was able to seat 2,000 people in slung canvas chairs. Since the theatre was mostly open-air, the pictures could only be shown when the weather was clear. At its opening, the Cairns Band performed.³³⁰ The silent film era created job and performance opportunities for local musicians such as Ida Northage (see below) who performed every night of the week to accompany the films.

³²⁷ *The Cairns Post*, 22 December 1909, 7.

³²⁸ *The Cairns Post*, 16 December 1933, 10.

³²⁹ Whiteoak and Scott-Maxwell, *Music and Dance in Australia*, 523.

³³⁰ *Cairns Post*, 16 April 1912, 5.



Plate 21: Cairns Tropical Theatre 1925. CHS.

Australian music

In an editorial titled “Music for Music’s Sake” published in *The Queenslander* in 1916, the writer was stimulated after a recent music teachers’ conference to ask why was it that music teachers had not developed any distinctive Australian composing styles in their students:

This is not because our teachers are too academic, nor because the tendency of teaching for examination results is to produce “clever parrots” rather than sympathetic interpreters of the “soul of song.” It is because music is looked upon more, as an accessory to rather than as an essential part of general education, and because there is no professional outlook for the native (sic) composer as a composer.³³¹

The editorial argued that Australia was a land full of rich flora and fauna that gave much stimulus for the development of an Australian sound and that “it is a pity that the teachers did not give deeper attention to this side of their subject.” In his 2010 thesis “First National Music 1788 – c.1860”, Graeme Skinner listed 880 colonial compositions from the period and stated:

A first performance by professionals (theatre and concert artists, and military bands) was often followed by publication in sheet music format for the domestic market, complementing a limited supply of imported print music. Composers also regularly arranged and reorchestrated imported theatre music for local forces, and improvised. The press greeted new works as contributing to colonial production and social improvement. Contemporary commentators theorised that local conditions-geographic, climatic, social, and economic- would help form an Australian national music distinct from its British and European antecedents.³³²

Skinner argued that “in responding creatively to colonial realities, composers indeed produced a body of music (that was) locally distinctive.”³³³ It was more likely that the further a town was from the big cities, the less likely Anglo/Celtic musicians were to be innovative and were more likely to follow established procedures. Music shops in Cairns regularly

³³¹ *The Queenslander*, 12 August 1916, 20.

³³² Graeme Skinner, *Toward a General History of Australian Musical Composition: First National Music: 1788-c.1860*, (PhD thesis, The University of Sydney, 2011), 3.

³³³ *Ibid.*

advertised the latest compositions in sheet music format from Sydney which were available for purchase.

Folk music

Another form of composition, although not always formalized in publications, was occurring throughout the country in the form of folk song. Ron Edwards collected and recorded hundreds of Australian folk songs, many around the Cairns district where he lived, in the 1960s and 1970s. One such song he has traced to Jack Crossland whose grandfather was the blacksmith at the early town of Smithfield, on the Barron River in the late 1800s. The song “The Pig-Catcher’s Love Song” is sung to the tune of “On Top of Old Smokey” and begins:

Oh marry me darling,
I love you sincere,
I love you the way I
Love Cairns Bitter Beer

Chorus (changes each verse)

Oh Cairns Bitter Beer, love,
Cairns Bitter Beer,
I love you the way I
Love Cairns Bitter Beer³³⁴

Edwards noted that none of Crossland’s songs were intended for publication but were written for entertainment in the cane-cutters’ barracks and at the local pub. While this example used a known tune, there were songs with original melodies and others that featured Aboriginal and Torres Strait Islander words and melodic styles which will be referred to in further chapters. Edwards described folk songs as not having any *correct* version since “songs vary from area to area and from individual to individual”.³³⁵ As such, Edwards recorded a number of songs that featured Cairns and district in the lyrics. The travelling and evolving nature of Australian folk songs is shown by the following:

The Bull Stag is better known as a recitation than as a song, and most old bushmen in the north know at least a few lines of it. The present text was collected from Arthur Nevins, Cairns, on 12 March 1965. He had learned it on Normanby Station, in the Gulf Country around 1928. The tune came from Bill Scott who had it from Noel Sligar, who in turn had learned it from his father during the 1930s in the Snowy River area of north-east Victoria.³³⁶

A transcript of the song by Edwards appears below showing classic simple melodic shape and phrase structure.

³³⁴ Ron Edwards, *The Big Book of Australian Folk Song*, 300.

³³⁵ *Ibid.*, Introduction.

³³⁶ *Ibid.*, p. 281.

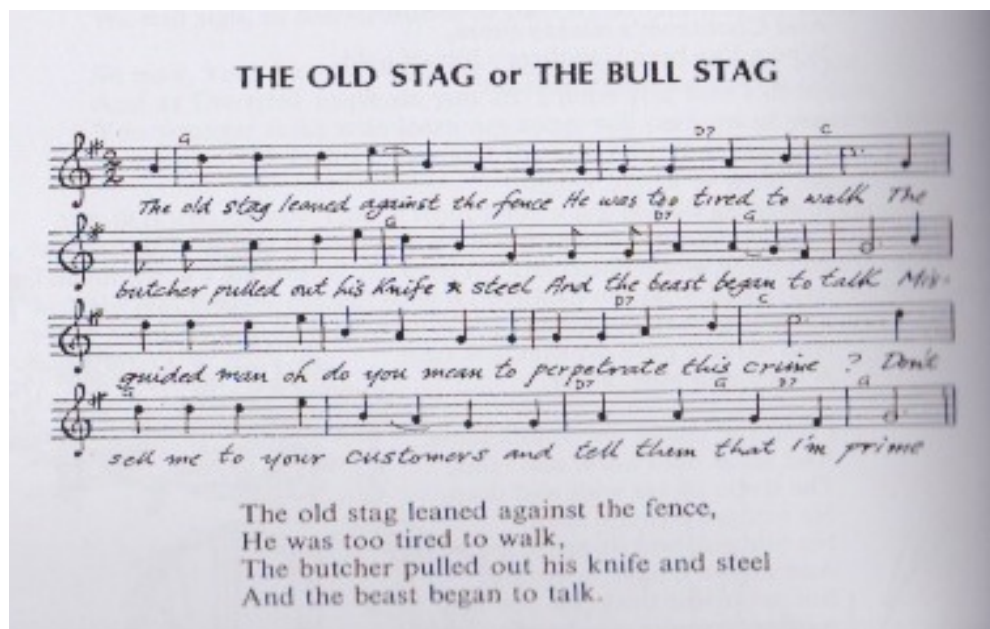


Plate 22: Notation for “The Old Stag” collected by Ron Edwards. *The Big Book of Australian Folk Song*, 280.

Tertiary music education

At a far remove from this growing national, informal music learning and performance network found in rural and urban regions, was the highly formal and institutionalized, fledgling tertiary music study on offer in a handful of Australian universities in the capital cities. Tertiary music study in the early 1900s was narrow in comparison to music study options in the 21st century as only the Adelaide and Melbourne Universities offered music degrees in Australia in composition and theory studies and in performance at their respective Conservatoria.³³⁷ In 1911, the first students were admitted to the University of Queensland and shortly after, moves were underway to begin music studies there. By 1918, five Australian universities had formed the Australian Music Examinations Board (AMEB).³³⁸ Mr George Sampson was an early music advisor at the University of Queensland and was also employed by the Department of Public Instruction to advise on music instruction in schools. As such, Mr. Sampson was to exert state-wide influence well into the 1930s over music teaching methods and content in Queensland State schools.

The Australian Music Examinations Board

The AMEB was to become a dominant music education force throughout Australia and continues to be so to the present. AMEB examiners began visiting Cairns from the late 1920s and included many well-known educators such as Mr Sidney May. May was the first appointed part-time Director of Music Examinations in connection with the University of Queensland in 1928. His role included not only administering AMEB examinations throughout Queensland but also taking on the role of examiner. May was an organist and

³³⁷ Bridges thesis.

³³⁸ Noel Wilmott, “A History of the Music Department, University of Queensland: 1912 – 1970,” (MA Thesis, University of Queensland, 1986), 1.

choirmaster and had no formal university qualifications in music, having originally trained as a metallurgist.³³⁹ May's career saw him become influential throughout the State over many years. It is extraordinary to note that an unqualified musician fulfilled such a role and operated within tertiary academic procedures.

The music examinations offered by the AMEB took over ten years to become established in Cairns as the following article explained:

University examinations conducted by the Australian Music Examinations Board have not been well supported in the North due to lack of knowledge of the University scheme. With the revised conditions of public examinations, music, that is theory and practice, can now be taken as one of the five necessary subjects for a pass in the Junior and senior public examinations, and this must attract the attention of all secondary schools. A pass Senior Trinity College, Intermediate Associated Board, and Grade III AMEB are all equal, but in addition the AMEB pass will count for the Junior Public, whilst the other cannot ... "The certificates of the AMEB, of the TCL and of the Associated Board," he (Mr May) concluded, "are of recognised standing all the world over. The other colleges examining in Queensland have no standing at all, and will not be recognised by any authority."³⁴⁰

In the same article, May offered his services to advise local music teachers:

During Mr May's stay in Cairns, he freely offered his advice in musical matters wherever it was sought and, before he left, offered to advise inquirers regarding suitable books proved by his own experience to be used for reference purposes.³⁴¹

May worked for the University of Queensland, promoted the AMEB and music teacher development, and ran a music studio in Ipswich. He also adjudicated for Eisteddfods and visited Cairns at the time of the above quote after adjudicating at the North Queensland Eisteddfod in Charters Towers.

Eisteddfods

Like the AMEB, the Eisteddfod movement regulated and defined formal music education, but through the competition of group and solo public performances. Eisteddfods are music festivals administered by a committee and are a series of organised competitive concerts based on specified repertoire selection that are linked with standards of performance, adjudication, aims, rules and procedures.

Community eisteddfods come from the Welsh tradition where the object was:

To encourage vocal and instrumental music and general literature of the Welsh, and to maintain the Welsh language and customs of the country, and to foster and cultivate a patriotic spirit amongst the people. The institution is of very ancient origin

³³⁹ *Ibid.*, p. 11, 12.

³⁴⁰ *Cairns Post*, 5 April 1929, 4.

³⁴¹ *Ibid.*

and in its present character, is supposed to have originated at the close of the 4th or the beginning of the 5th century on the departure of the Roman invaders from Britain.³⁴²

Eisteddfods began in North Queensland in 1888 when the first “Musical and Literary Festival Eisteddfod” was held in Charters Towers, at that time Queensland’s second largest city. The North Queensland Eisteddfod Council was formed in 1921 to oversee annual competitions staged at Easter. As far as road and weather conditions would allow, the event rotated among the townships of Charters Towers, Ayr, Townsville, Innisfail and Cairns. This tradition is still enacted today between Cairns, Townsville and Mackay. In 1924, the *Cairns Post* commented that “inter-city competition of this kind will tend more than anything to raise the standard of music in Cairns, and with it add considerably to the social amenities of life in the Far North.”³⁴³ Winners were noted in the local press as seen in an article in 1925 on the occasion of the first North Queensland Eisteddfod to be held in Cairns. Over 2000 visitors descended on the town to sing in choirs and as soloists. The Charters Towers Competitive choir won the aggregate competition with “good rhythm and fine tone. . . nice phrasing and good accentuation.”³⁴⁴ The practice of bringing expert outsiders such as Sidney May to North Queensland to adjudicate, give advice, perform and teach developed from the turn of the 20th century onwards and still is enacted today. The adjudicator of the first North Queensland Eisteddfod held in Cairns was Professor Joseph Ives who made the long, arduous trip up from Melbourne.³⁴⁵

Cairns Choral Society

The establishment of the North Queensland Eisteddfod in 1921 was influential in the creation and development of the Cairns Choral Society. At this time, there were a number of different choirs and societies that rehearsed and presented music for public performance. For example there was the newly re-formed “Cairns Amateur Theatrical Society” in 1919 that presented music and some vaudeville items under an overall theme of musical comedy. Their first concert contained solos and chorus numbers including a “southern mezzo soprano” who had been “highly commended by Mr Edward Branscombe, the Sydney producer.”³⁴⁶ The Masonic Choral Society gave a concert in 1920³⁴⁷ and the Cairns Amateur Operatic Society presented a short season of the opera *The Geisha* in 1921 where “the music, both choral and orchestral, was good throughout.”³⁴⁸ The community began to recognise the need to form one major choral society that would cater for all those in Cairns who wished to sing and

³⁴² *Brisbane Courier*, 2 March 1889, 5.

³⁴³ *Cairns Post*, 20 February 1924, 4.

³⁴⁴ *The Queenslander*, 18 April 1925, 20.

³⁴⁵ *Ibid.*

³⁴⁶ *Cairns Post*, 10 September 1919, 8.

³⁴⁷ *Cairns Post*, 31 December 1920, 4.

³⁴⁸ *Cairns Post*, 28 April 1921, 8.

perform, rather than spreading existing singers thinly through a number of societies that competed with one another not only for talented and able members and conductors, but also for paying audiences to attend performances. In an article in 1922, the idea was presented:

the various amateur companies at present in existence in Cairns, contain vocalists of high ability, and in the hands of a competent conductor, we believe a Musical Union, second to none in the State, could be successfully inaugurated.³⁴⁹

Clearly confidence about the potential of such a society was not in short supply. In the following day's paper, there was further comment that a major choir in Cairns, after a period of rehearsal, should be able to perform successfully at any Eisteddfod. A public meeting was eventually called the following January "for the purpose of forming a mixed voice and a male voice choir to compete at future Eisteddfods."³⁵⁰ The presence of a Mr. O'Connor at the meeting, "one of the most successful conductors in North Queensland"³⁵¹ appeared to be helpful to the formation of the society as he gave his assurances for assistance. Reference was made to the Cairns Liedertafel as a worthy civic precedent; the new choir "would not only assist in voice cultivation, but would be for the benefit of the town as well."³⁵² The meeting resolved that:

the object will be to create an emulative spirit amongst local talent, not merely between local artists, but even against visiting societies from other towns. This will inevitably result in producing an altogether higher standard of instrumental and vocal performance in Cairns and district, and should also assist in bringing out some of the latent talent which lies in our midst.³⁵³

The role of conductor as teacher in community groups was clearly outlined. The choirs' proposed outcomes were viewed as inculcating a raised local musical taste and skill.

At the subsequent first meeting of the Cairns Choral and Orchestral Society a few weeks later, it was decided that rehearsals would be held every Friday evening and that an orchestra would be formed alongside the choir. The Cairns Choral Society continues to rehearse on a Friday night to this day. Office bearers including a Patron and a pianist were elected with O'Connor as the first conductor: "the town is to be congratulated on the successful formation of the society."³⁵⁴ At Anzac Day celebrations of 1923, the new choir of 70 voices gave a "fine rendering of 'Lead Kindly Light'"³⁵⁵ and other hymns in what is most likely to have

³⁴⁹ *Cairns Post*, 17 August 1922, 4.

³⁵⁰ *Cairns Post*, 9 January 1923, 4.

³⁵¹ *Cairns Post*, 12 January 1923, 4.

³⁵² *Ibid.*

³⁵³ *Ibid.*

³⁵⁴ *Cairns Post*, 6 February 1923, 4.

³⁵⁵ *Cairns Post*, 26 April 1923, 8.

been the first public performance under O'Connor's "able leadership." A crowd of 2,000 also heard massed bands provide "an overture of excellent music."³⁵⁶

The first formal concert of the Cairns Choral Society was held in August that year and featured a visiting soprano, local vocalists and choral and orchestral items. By the end of the year, three concerts had been given where "both the male and the mixed choirs have made rapid progress under the tuition of Mr Frank Millett, and were heard in some excellent numbers."³⁵⁷ By the end of its second year, the Choral Society had brought three sopranos, a violinist and a contralto to Cairns as guest performers and had provided "two years of useful service to the community."³⁵⁸ Millett, having taken on the role of conductor after O'Connor moved to Townsville, had now established himself as a solo singer and conductor in the town. In a Christmas Eve article titled "Is Cairns Musical?" he summarised the current state of musical activities in Cairns by reviewing the first two years of the choral society:

Two years ago the choir was formed of very largely untutored singers who did not understand the most elementary requirements of choir work. Fortunately there were quite a number of choristers of experience as well. Having passed through a strenuous two years, they are now a fairly competent choir and capable of performing works quite impossible to them two years ago.³⁵⁹

With the imprimatur of North Queensland Eisteddfod success along with the self-appointed responsibility of raising "public taste" came a sense of importance and gravitas in the work of the choir. Funding to travel to Eisteddfods and to bring special artists to the north needed to be sought from public sources. In an article calling for greater public attendance at concerts, the choir's rehearsal hours were listed as several nights per week leading up to four nights rehearsal per week including Sunday night ladies' practice and Saturday rehearsals for quartets and duets. In Cairns Choral society productions to this day, it is not uncommon for rehearsals to be scheduled for up to five nights per week to be followed by weekend work. There appeared to be a sense that the noble and selfless labours of the choristers, committee and conductor were not being fully appreciated by an unaware or worse, indifferent public:

The society asks no unwilling support, or support granted in the spirit of sympathy. It merely asks that the public judge for itself. This can only be achieved by a better attendance at public performances which are given as a rule for the bare "cost of production".³⁶⁰

The Aquatic

For those involved with other types of music, there were plenty of opportunities to perform. The members of the Cairns Yacht Club deliberately designed their new building to include

³⁵⁶ *Ibid.*

³⁵⁷ *Cairns Post*, 15 December 1923, 5.

³⁵⁸ *Cairns Post*, 22 November 1924, 5.

³⁵⁹ *Cairns Post*, 24 December 1924, 11.

³⁶⁰ *Cairns Post*, 20 August 1926, 10.

space for a function or entertainment area: “our new combined boat house and amusement hall, the best brains have designed it and enthusiastic voluntary workers have built it well and strong.”³⁶¹ It was indeed built strongly as it was to be used extensively over the next 80 years with up to hundreds of people at a time on the dance floor, as well as withstanding numerous cyclones and tropical wet seasons. The hall was to become a popular music, dance and social centre of Cairns for the next 80 years:

At the time the Club House was considered the premier hall in Cairns and was used extensively for dances prior to and after the advent of the Hibernian Hall and the Trocadero.³⁶²

Many balls, smoke concerts, dances and social events were held at “The Aquatic” as it came to be known. Almost all these events featured music performances of some sort, either as entertainments or for dancing. The social scene of Cairns provided many opportunities for musicians to perform and refine their skills with many players beginning their careers in their teens in groups such as Fosters’ Orchestra which played at the opening of the hall, and Julien Breslin’s full jazz orchestra which played at the annual trophy night in 1929.³⁶³ There were numerous music groups such as these and often in the advertising of dances and socials, the group’s name was not mentioned. “Good music secured” was deemed enough information to attract a crowd.³⁶⁴

Private teachers

As mentioned earlier, a musician who was born in Cairns and, like Enoch Massey, ran a music store, was Mrs Ida Wilesmith (nee Northage). Wilesmith “played accompaniments at public functions when very little taller than the keyboard of the piano itself, and she found it much easier to stand when playing than to sit down.”³⁶⁵ On a trip to London in 1911 and 1912, Northage wrote a series of articles that were published in the *Cairns Post* titled “From Cairns to London, Travels of a Cairns Girl, Experiences and Impressions.” She recounted how she was appointed as “ship’s pianiste” and how she performed many times with other musicians on the lengthy trip.³⁶⁶ On her return to Cairns, Northage married to become Mrs. Wilesmith when it was announced that she:

will resume pianoforte and theory tuition and has re-opened her teaching salon at Northage’s music store. Owing to many requests for violin tuition, arrangements have been made with a competent violinist, a member of her famous jazz Orchestra, to receive pupils for the violin ... Mrs. Wilesmith is prepared to accept engagements for dances, wedding receptions, evenings, etc. and can provide an orchestra of up to six members.³⁶⁷

³⁶¹ *Cairns Post*, 19 July 1920, 4.

³⁶² Rendall, *At the Aquatic*, 6.

³⁶³ *Cairns Post*, 6 June 1929, 2.

³⁶⁴ *Cairns Post*, 30 August 1922, 4.

³⁶⁵ *Cairns Post*, 23 September 1923, 8.

³⁶⁶ *Cairns Post*, 12 December 1911, 2.

³⁶⁷ *Cairns Post*, 18 January 1923, 4.

She played piano for a number of years at the Cairns and the Palace Picture theatres and led a jazz orchestra that played at functions. On her departure from regular performance at the silent movies the *Cairns Post* noted:

It is with regret that the picture-loving public hear of Mrs I Wilesmith's decision to sever her connection with motion pictures in the capacity of pianiste. She is more than that – a musical interpreter of motion pictures would be a far better title for this talented lady who is a native of Cairns.³⁶⁸

Following her departure from accompanying films, Wilesmith was a constant feature on the musical scene in Cairns as a performer and teacher. She was appointed as local secretary for the London College of Music in 1929 and continued teaching and performing to at least 1946 when she organised a concert at St. Mary's school in Herberton.³⁶⁹

Another teacher who rose to prominence and who, in contrast to Ida Wilesmith, came to Cairns in 1925 and then left after a short stay, was Miss Dorothy Mowlam. She was reported to have a "very sweet and clear soprano (voice) of good range."³⁷⁰ Miss Mowlam performed and taught music at Edge Hill State School over a three year period. She produced two pantomimes that were performed at the Hibernian Hall and displayed evidence of effective teaching in the performance of the under 14 year old children: "The little people, who were happy in their parts as they would have been at one of their games, showed by their happy faces that they had been trained in an atmosphere of love. This is the secret of Miss Mowlam's success."³⁷¹ The pantomime was accompanied by "Miss Amie's Orchestra" with Miss Mowlam at the piano. At a function organised at her departure in 1928 her students wrote her a farewell letter that stated in part:

During the short period of our musical studies with you, you have taken a personal interest in each of us individually; you have displayed that qualification essential in a Teacher of possessing and at the same time being able to impart the necessary musical knowledge; having a kind and patient disposition whilst being firm and keen on our advancement, and we have in consequence made highly satisfactory progress under you as our Tutor.³⁷²

The *Cairns Post* noted her departure, describing her as a "wonderful acquisition" who was "an efficient and sympathetic music teacher."³⁷³

Queensland Music Teachers' Association

In 1921 the Queensland Music Teachers' Association (MTAQ) was formed in Brisbane. Its main aim was "to promote the general welfare of the musical profession."³⁷⁴ Membership

³⁶⁸ *Cairns Post*, 23 September 1926, 8.

³⁶⁹ *Cairns Post*, 3 December 1946, 4.

³⁷⁰ *Cairns Post*, 29 June 1925, 3.

³⁷¹ *Cairns Post*, 27 September 1927, 3.

³⁷² Letter from students to Miss Mowlam, 4 May 1928. CHS collection.

³⁷³ *Cairns Post*, 7 May 1928, 3.

was to be divided into three classes: 1. Professional members who derived most of their income from music teaching; 2. Associate members who did not derive most of their income from teaching; and 3. Honorary members. The elected president was Mr George Sampson who published a *Queensland Teacher's Manual of Music* in 1912 and had been Lecturer in Music at the Teacher's College since 1914. In 1924 the association lobbied for legislation that would require all music teachers to register with a government agency.³⁷⁵ At its first conference five years later, this was still unfinished business. The presidency had changed to Mr Percy Brier, a distinguished Queensland conductor, composer, teacher, organist, examiner and historian.³⁷⁶ At the 1929 conference, Brier:

stressed the need for greater solidarity in the profession, raising the status of musicians in the eyes of the public and the realisation by the public that teachers were striving to uplift the community by fostering in the younger generation a love of beauty as expressed in music.³⁷⁷

Schools

In 1913, a public meeting was held to discuss a proposal to establish a Cairns High School and in 1914, examinations related to secondary schooling were held at Cairns State School. Reflecting the growing population of Cairns, the Cairns North State School and the Cairns High School both opened in 1917. An enrolment of 30 at Cairns High ensured that “a lady graduate [would] be sent at once to assist the present head teacher.”³⁷⁸ Four years later, a fund-raising concert for the school in 1921 featured violin solos, piano solos and amusing dialogues with the musical feature of the night being the choruses of high school students “who had been carefully trained by Mrs W S Baker.”³⁷⁹

³⁷⁴ *The Brisbane Courier*, 11 April 1921, 6.

³⁷⁵ *Cairns Post*, 5 March 1924, 5.

³⁷⁶ Robert K. Boughen, *Brier, Percy (1885–1970)*, Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/brier-percy-5357/text9059>, accessed 14 March 2013.

³⁷⁷ *Cairns Post*, 14 August 1929, 14.

³⁷⁸ *Cairns Post*, 5 February 1917, 4.

³⁷⁹ *Cairns Post*, 2 November 1921, 4.



Plate 23: The first Cairns High School buildings. CHS.

On 2 June, 1925, The Minister and Under Secretary for Public Instruction opened the new school building, which is still occupied by the school today. The growing population of Cairns resulted in the Parramatta State School opening its doors in 1927. The school was to become influential in the community with its support of school music programs in Cairns.

In October 1929, the Catholic Church authorities invited the Marist Brothers of Sydney to establish a Catholic school for boys in Cairns. A concert was presented as part of the official welcome to the Archbishop of Brisbane, Dr J Duhig and the Bishop of Rockhampton, Dr J Shiel, who had arrived in Cairns by train to open the new school. On the night before the foundation stone was to be laid, program items included a violin solo, tableaux by young women, a vocal solo and Irish dancing.³⁸⁰

Tropical conditions

A constant feature of tropical life in Queensland is the annual monsoonal wet season accompanied by the threat of destructive cyclones and consequent flooding. In February 1927, a powerful cyclone hit Cairns and caused widespread destruction and damage to buildings, roads, crops, water pipes, telephone and telegraph lines.³⁸¹ St Monica's Church and school were damaged to the extent that it was decided to erect a new building that would be "durable and solid . . . because if another cyclone came a new building would have a greater chance of survival."³⁸² While the new church buildings were being built, Mass was held in the Palace Theatre and classes were given in the Hibernian Hall.³⁸³ Buildings at Yarrabah were also extensively damaged in the cyclone and the mission ship on a return

³⁸⁰ *Cairns Post*, 19 October 1929, 5.

³⁸¹ *Cairns Post*, 14 February 1927, 5.

³⁸² *Cairns Post*, 25 April 1927, 4.

³⁸³ Saint Monica's Centenary Committee, *Our First Hundred Years*, 5.

voyage from Palm Island was beached.³⁸⁴ In an editorial that bemoaned the annual bad weather of Queensland and its damaging effect on infrastructure and the cost of rebuilding, the design of roads and railways was also called upon to be improved. Ahead of this however, was the vital need for a radio station in Cairns: “Where the telegraph and the telephone cannot reach, the weird thing called Wireless penetrates with unerring force and accuracy.”³⁸⁵ It was to take another seven and a half years before the first experimental radio station was finally broadcasting in Cairns.³⁸⁶

A year after the cyclonic destruction, a new venue opened its doors in April 1928. “The Trocadero” was to become one of the most popular and well patronised dance venues in Cairns over many years. On its opening night a large, well dressed crowd attended with “bright music” and a “festive atmosphere”.³⁸⁷ Of particular note for the reviewer was that “the varied and suffused lighting effects were entrancing, and their manipulation corresponded excellently to the music, the harmonies and the tones blending beautifully.”³⁸⁸ Another article in the same edition of the paper claimed that “no expense has been spared in an endeavour to make the new building equal to, if not better than anything of its kind in Queensland”. The walls were “tastefully panelled in dark tones” and the waitresses were “tastefully attired”. The music was provided by an orchestra from Brisbane and played the latest music just as “dance music should be played.”³⁸⁹

Music continued to be played and sung in the many hotels in and around Cairns and Malaytown, and at numerous dances held in community halls. A local musician born in 1902, Jock or Jack Dingwall, became very well known in the 1920s for playing at country dances where he “played all night simultaneously on three instruments: drums, guitar, and mouth-organ.”³⁹⁰ Dingwall was a gold-miner working claims in the rainforested hills behind Cairns and was recorded in 1965 by Ron Edwards singing folk songs such as “On the Flinders” and “Stringybark and Greenhide”. Songs that celebrated working life in mining, farming, droving, cane-cutting, stevedoring and more were learned and taught on the job site, at social occasions and in hotels in and around Cairns since the 1900s. Edwards tirelessly collected hundreds of examples of folk songs from older residents like Dingwall in the Cairns district and elsewhere throughout Australia from 1960 onwards. His collection

³⁸⁴ *Cairns Post*, 29 May 1952, 6.

³⁸⁵ *Cairns Post*, 17 February 1927, 4.

³⁸⁶ *Cairns Post*, 23 November 1934, 7.

³⁸⁷ *Cairns Post*, 5 April 1928, 3.

³⁸⁸ *Ibid.*

³⁸⁹ *Cairns Post*, 5 April 1928, 7.

³⁹⁰ Edwards, *The Big Book of Australian Folk Song*, 284.

revealed how extensive the folk music network was in Australia and how much music was learned and taught in informal situations.

Edwards, a musician and artist himself, learned “Sign-on Day” from Bill Oliver in Redlynch, a small centre close to Cairns, which told the story of the beginning of the cane cutting season when the cutters signed their contracts with the farmers. The sign-on usually took place in a local hall:

It’s sign-on day at the Dance Palais,
And we’re down to a quid or two,
But we’ll cut a quick tone if you give us the run,
And we’ll see the season through.

Chorus
You can have Maria,
Sophia and Madeleine,
But we’ll take the sugar,
That comes from sugar cane.

We’ve cut down on the rivers,
And up at Mossman too,
But give us the cane with the Herbert strain,
And we’ll see the season through.

.....
There’s grog of sorts in other parts,
But Cairns has got the brew,
That we’ll drink and drink and drink and drink,
When we’ve seen the season through.³⁹¹

Another folk song, “The Wharfie’s Song”, was popular with waterside workers along the east coast of Australia and was based on a British music-hall melody. The Cairns version was sung by ‘Tiger’ O’Shane who learned it while working on the Cairns’ wharves:

All my life I’ve wanted to be a wharfie,
A wharfie that’s all I’ve wanted to be,
I wheels me barrow, I wheels it with pride,
Paddy Murphy, Jimmy Woodster* staggering by me side,
I thumbs me nose at all the pannos**,
Down where the Cairns inlet flows,
They’ll sell you for a shilling
That’s how they get their living,
They should have been in the police force years ago
Gord Blimey!
They should have been in the police force years ago
*Names and locations are altered to suit the singer and the working area.
**A panno is a pannikin boss, or more correctly, a foreman stevedore.³⁹²

³⁹¹ *Ibid.*, p. 331.

³⁹² *Ibid.*

Folk music was performed constantly in the Cairns district by locals and itinerant workers and occasionally incorporated words or melodic phrases from other cultures to match the local conditions. For example, the song “What’s a Matter You” was collected by Ron Edwards in Cairns in 1965 from an Torres Strait Islander and included Hawaiian words and melody inserted at the end for a “hula” finish.³⁹³

In a complete contrast to the informal learning, teaching and performing processes of folk musicians in the Cairns district was the teaching style of Madame Rosa Horwitz. Her arrival in Cairns in 1928 was announced in the press as: “Genius in Cairns”.³⁹⁴ Horwitz came with her husband who was an insurance businessman and was reported as being “to the fore in the encouragement of musical talent.” The couple announced that they were considering establishing a scholarship to develop young musicians in the city.³⁹⁵ Horwitz, nee Spriggs, grew up in Kalgoorlie and was instrumental in recognising and fostering the development of international concert pianist Eileen Joyce. She studied piano at the Elder Conservatorium in Adelaide and with Edward Goll at the Melbourne Conservatorium, who was described as a “musical lineal descendent” of the celebrated Hungarian pianist and composer Franz Liszt. Horwitz advertised her classes in the press: “Madame Rosa Horwitz has decided to accept a limited number of pupils for pianoforte and voice production” at the Hotel Pacific.³⁹⁶ She was to give many recitals for charitable causes, including concerts with the Cairns Choral Society over the next two years until she moved to Townsville. One of Horwitz’s daughters, Leah, is currently a prominent piano teacher in Brisbane. In one charitable concert, Horwitz performed with local musicians including Mrs Carl Knudson who “had lost none of her beautiful voice since her last appearance. The clarity of her intonation, the flexibility of her voice . . . and the timbre of her voice were displayed over a wide range of songs.”³⁹⁷ Mrs Knudson was to have daughters, both of whom have played prominent musical roles in Cairns as performers and teachers, showing the roles of both outsider expert and local expert in music teaching.

³⁹³ *Ibid.*, p. 397.

³⁹⁴ *Cairns Post*, 20 January 1928, 5.

³⁹⁵ *Ibid.*

³⁹⁶ *Cairns Post*, 29 October 1928, 2.

³⁹⁷ *Cairns Post*, 16 July 1928, 4.

1930 to 1970: time frame of the study



Plate 24: View of the main intersection of Cairns business district in the 1930s, the beginning of the time frame for this study. CHS.

In 1930, Cairns had a population of around 9,500 and “was no more than a tropical outpost.”³⁹⁸ The town area included the central business district and the suburbs of Parramatta Park and Cairns North. Only a few houses were connected to electric power and many people struggled to find enough food. The economy was in a slump:

During the Depression of the 1930s large numbers of unemployed people were attracted to the Cairns region by the prospect of casual work in the canefields and a favourable climate which allowed people to live outdoors in relative comfort.³⁹⁹

The tropical environment did provide food in the form of fruit trees, home vegetable gardens and fishing from the inlet and ocean. The labour intensive industries in agriculture and transport resulted in well-supported Trade Unions and in the mid 1930s the town had an active branch of the Communist Party.

It was often said that Cairns never slept because there was always someone on the street. Waterside and railway shift workers were coming and going on bikes through

³⁹⁸ Hudson, *Growing up with Cairns*, 7.

³⁹⁹ Rodney Sullivan and Dawn May, “The Reconstruction of an Agrarian Populist Mentality: the Parramatta Park “Riot” of 1932,” in *The Electronic Journal of Australian and New Zealand History*, 1.

the nights. Cairns was a workers' town with a much smaller established middle class than Townsville.⁴⁰⁰

Any Aboriginal families living in Cairns at the time were mostly found in one of the three town camps rather than in houses in the main town area. There was one camp on English St. near the Cairns Central Swamp, another at the northern end of the Esplanade and one near Alligator Creek. By 1930, many Aboriginal people had been moved to Yarrabah or lived across the inlet. Some Aboriginal children attended the Cairns schools and others worked small domestic jobs for payment.⁴⁰¹

Malaytown continued to be well known in Cairns for its dances and music nights that featured guitars, ukuleles, accordions and singing. Cairns was still a multicultural town with people from Italy, Denmark, India, Japan, Malaysia, Philippines, Finland, Greece, Russia, Malta, the South Pacific Islands, Austria, Germany, France, China, Thursday Island and the Torres Strait Islands, and Great Britain. Workers also entered Australia via Cairns to labour on the Barron River Hydro-electric scheme from 1932 to 1935. In this time, the Cairns Citizens and Railway Bands and the Cairns Choral Society were regular performers at outdoor and indoor venues. Picture theatres, evening dances, visiting circuses and Vaudeville shows also provided entertainment. Church going and playing sport were part of the weekly routine and day trips by land and sea to the many beautiful beach, sea and rainforest locations in the district were common.⁴⁰² A new Council chambers building was opened in Abbott Street in 1930, which now houses the Council library. The Council chambers were to become a regular venue for concerts and rehearsals as housed there was one of the few grand pianos to be found in the town.⁴⁰³

Schools began to develop extra-curricular music programs. At Parramatta State School, the headmaster, Mr Don Campbell, was a prominent and active supporter of the Cairns Combined Schools Band that began recruiting potential boy players from the three State schools of Cairns Central, Edge Hill and Parramatta Park in 1931. The Combined Schools Band, the Combined Schools Choir and other combined schools events played major roles in the music education of many from the 1930s to the early 1960s (see Chapter Three for more detail).

⁴⁰⁰ Anna Reynolds, *Marbles, Muddies and Jitterbugging: Memories of Cairns through a child's eyes 1930 – 1945*, (Cairns, 1995), 2.

⁴⁰¹ Kal Ellwood, Indinji Elder, personal communication, 2012.

⁴⁰² *Ibid.*, p. 1-9.

⁴⁰³ Joan Croker interview, 2012.

The arrival of radio: 1936

Wireless programs had been listed in the *Cairns Post* in 1927 that featured live music broadcasts from venues in Brisbane⁴⁰⁴ but Cairns listeners experienced many problems with reception. A private citizen, Mr Nolan, began his own “experimental radio station” in 1934 when he broadcast music in three sessions during the day “without the inevitable and irritating flow of advertising patter.”⁴⁰⁵ It was not until May 1936 that the first public broadcast of a commercial radio station, 4CA, occurred. There had been numerous delays in establishing the radio station including difficulties negotiating studio space with the City Council.⁴⁰⁶ The program of the first broadcast featured the Cairns Citizens’ Band under the baton of Warrant Officer James Compton performing at Anzac Park. The program included an overture, trombone and cornet solos, the Grand March from “Tannhauser” and other “descriptive scenes” and “popular numbers” such as “In a Persian Market.” As will be seen in Chapter Five, Compton and the Cairns Citizens’ Band were at this time in peak condition, having recently returned from a highly successful international performance tour to New Zealand. The band were also quite experienced in live to air performances as on the New Zealand tour, it had broadcast programs in Brisbane, Sydney, Wellington, Auckland and at a national radio convention.⁴⁰⁷

The radio was to become a significant source not only of entertainment, but education, to a large percentage of the population. As will be seen in Chapter Six, listening to music on the radio at home was an important and pervasive form of informal music education for people in Cairns and Yarrabah. Radio was also utilised in formal music education broadcasts that were played in classrooms throughout the North. The local radio, and later, the establishment of ABC local radio, also provided performance opportunities for local musicians. 4CA began a series of weekly broadcasts featuring “talented Cairns artists” that was broadcast for one hour and the ABC radio also broadcast live performances by local musicians regularly in the 1950s. In August 1936, 4CA broadcast excerpts from Handel’s “Messiah” performed by the Cairns Choral Society. “Reception of the programme was stated to be excellent and this offering of splendid music was greatly appreciated by those fortunate enough to hear it over the air.”⁴⁰⁸ Unfortunately these live broadcasts were not recorded at the time as recording of radio programs did not begin until the 1940s. Recording was generally done by radio production houses that produced radio serials on disks that could be sent to a number of stations. When audio tape for recording appeared, it was expensive and was often re-used.

⁴⁰⁴ *Cairns Post*, 2 August 1927, 4.

⁴⁰⁵ *Cairns Post*, 23 November 1934, 7.

⁴⁰⁶ *Cairns Post*, 17 October 1935, 9.

⁴⁰⁷ *Cairns Post*, 23 October 1935, 3.

⁴⁰⁸ *Cairns Post*, 1 August 1936, 6.

Unfortunately for historical research, the recording of live broadcasts was not a feature of the first decades of radio broadcasting.⁴⁰⁹

There was some national debate over the qualities of differing forms of music that were broadcast and how this impacted on “cultural standards” in communities. “Classical” or “serious” music was seen as “high-brow” and jazz or “light” music was seen as “low-brow”. Radio was seen as a way of “elevating the musical tastes of the community” and listeners therefore had a duty to learn musical “language” and to educate their children in musical appreciation.⁴¹⁰ A further concern of the time was that with the growing prevalence of the wireless and gramophone machines pervading life both in and out of the home, the learning of musical instruments, in particular the piano, was likely to suffer.⁴¹¹

At Yarrabah, a wireless set was needed to tune into the 4CA broadcasts especially for safety reasons during the cyclone season. Rev J Norman presided at Yarrabah in 1936 and he was also keen to obtain a second wireless set, regardless of its condition, as this would be “an inestimable boon to the aboriginals. They are only called on to do 32 ½ hours work a week, and to occupy them in their spare time is quite a problem for the administration.”⁴¹² There were plans to build a recreation hall but the building of houses had to remain a priority at this point. Yarrabah at this time had 500 inhabitants who worked at blacksmithing, carpentry, house building, roof thatching and erecting electric light poles. There were also stock and crops to tend to, a power generator and a fresh water supply at the settlement. In 1936, a new girls’ dormitory was built by the inhabitants and was seen as “a job that city craftsmen might well envy.”⁴¹³ A radio was duly donated by the St. Mary’s Guild in Cairns who also provided batteries for the set to operate.⁴¹⁴ Radio was to become influential in informal music learning processes at Yarrabah as it introduced residents to new and varied music providing a significant aural pathway from which many different musical styles were heard and subsequently learned.

⁴⁰⁹ Maryanne Doyle, Radio Archivist, National Film and Sound Archive of Australia. Pers. Comm (email) 15 May 2012.

⁴¹⁰ Bridget Griffin-Foley, *Changing Stations: The Story of Australian Commercial Radio*, (Sydney: University of New South Wales Press, 2009), 246.

⁴¹¹ *Cairns Post*, 3 April 1928, 9.

⁴¹² *Cairns Post*, 11 June 1936, 6.

⁴¹³ *Ibid.*

⁴¹⁴ *Cairns Post*, 19 August 1936, 3.

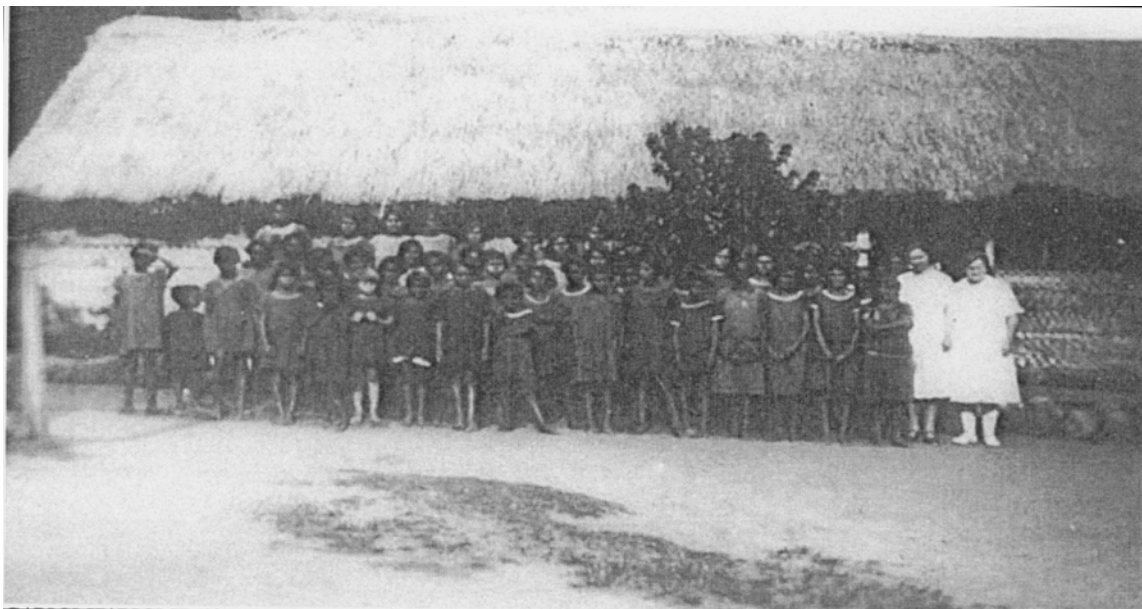


Plate 25: Girls and supervisors in front of the new girls' dormitory at Yarrabah, 1937, where they could listen to the radio. CHS.

In 1937, Noel Monkman arrived in Cairns to direct his first full length film at and around Green Island. While Monkman did not appear to be directly involved in the musical activities of Cairns, he had played the 'cello professionally in Sydney for about ten years. Sheila Knudson recalled that "the Monkman's performed everywhere."⁴¹⁵ Monkman's mother, who had been piano accompanist to Dame Nellie Melba for a time,⁴¹⁶ moved to Cairns for a short while and advertised in the *Cairns Post*: "Madame Monkman-Dempster is prepared to receive pupils for Singing and Music (Pianoforte)."⁴¹⁷ Noel Monkman and his wife lived at Green Island for over twenty years and became prominent in the Australian film industry, in particular for their pioneering work in filming Australian wild life including underwater marine life on the Great Barrier Reef. The 1938 film *Typhoon Treasure* included some local Islander men and was wrongly reported in the *Cairns Post* as featuring orchestrations of several Torres Strait Islander songs in the soundtrack.⁴¹⁸ The Monkman's in Cairns were outsider experts who made some contribution to the local music scene.

World War II

The declaration of hostilities against Germany in September 1939 began World War II. Many local men volunteered to join the armed services even though the war was half way around the world. The small amount of pay received for joining up provided "the first steady income [they had] for some time after the uncertainty of employment during the Great

⁴¹⁵ Sheila Knudson interview, 2012.

⁴¹⁶ *Cairns Post*, 3 July 1937, 6.

⁴¹⁷ *Cairns Post*, 7 September 1938, 1.

⁴¹⁸ *Cairns Post*, 15 February 1938, 3. The soundtrack is a collection of well known classical orchestral music with repetitive drumming patterns played whenever scenes with "natives" appeared.

Depression years of the 1930s.”⁴¹⁹ With the involvement of the United States of America in the war occurring after the bombing of Pearl Harbour in December 1941, Cairns was to experience profound changes. There appeared to be a real threat of invasion by Japanese forces in early 1942 and many civilians evacuated from Cairns while women and children from the Torres Strait were evacuated to Cairns, Townsville, Mackay and Brisbane. Thousands of troops, both Australian and American, were sent to Cairns and Townsville and army camps were established in the Cairns city area, in North Cairns, at Redlynch and on the Atherton Tablelands.

The massive influx of military personnel was to have a major social impact on the local community, and particularly on the local music scene. There were a number of factors which caused this. Firstly, the American services regarded music as an effective morale booster for the troops and had bands stationed at major bases along the east coast. In Cairns, “there was usually an open-air concert with topline acts every week at one of the several camps.”⁴²⁰ Some of the best known performers from Australia and America performed in Cairns including Artie Shaw and his band. Up to 10,000 people crowded into Parramatta Park to hear the famous American musician in 1943: “to say that Artie Shaw’s entertainment last night was successful is putting it mildly. The crowd at Parramatta Park was a record . . . enthusiastic applause, coupled with general orderliness were creditable alike to the famous band leader and his pleased listeners.”⁴²¹ Mary Zammit Brophy remembered when Artie Shaw played in Cairns: “it was big”,⁴²² but she was unable to attend the concert as she was playing in a band at a venue in town.

The US Services Pacific Band was stationed in Cairns and led by Bob Lyons⁴²³ who had established himself at the Strand Hotel to perform regularly at the American Red Cross Service Club.⁴²⁴ The club held regular performances with programs which were organised by a relatively recent arrival in Cairns, Mrs W A Gibbs. Gibbs was formerly employed with J.C. Williamson’s and was “affectionately known in show biz [circles in Cairns] as The Firm.”⁴²⁵ Gibbs’ performances featured American musicians and often included local musicians and performers including the Pitt Sisters from Malaytown who were particular favourites.⁴²⁶

⁴¹⁹ Hudson, *Growing Up With Cairns*, 17.

⁴²⁰ *Ibid.*, p. 23.

⁴²¹ *Cairns Post*, 28 September 1943, 2.

⁴²² Interview with Mary Zammit Brophy, *The Far North Queensland Oral History Project*. (James Cook University, 1994).

⁴²³ Clinton Walker, *Buried Country: The Story of Aboriginal Country Music*, (Annandale: Pluto Press, 2000), 56.

⁴²⁴ *Cairns Post*, 18 December 1942, 4.

⁴²⁵ *Cairns Post*, 28 November 1992, 35.

⁴²⁶ *Cairns Post*, 26 January 1943, 4.

Gibbs continued to be a theatrical producer of performances in Cairns for many years following the war and the Pitt Sisters were to become known nationally, with one member, Dulcie Pitt, going on to an international musical career. The American Red Cross Club functioned for the entertainment of white American soldiers. Even though Islander entertainers performed there, both Black American soldiers and Australians in general were not welcome as relations between the groups were often tense. This meant African Americans socialised with Islanders with significant consequences for Islander music.

A second reason for the impact on the local music scene was that many American services personnel were musicians who were able to play the guitar, piano and/or harmonica, who sang or who followed music and brought with them knowledge and skills in the latest styles in jazz and the blues from all parts of the USA:

The new dances and music introduced by American soldiers were the early form of rock-and-roll and they shocked and excited local people. North Queenslanders were probably given a more developed introduction to these new fashions and trends than their normally advanced cousins from the south. The jive, boogie-woogie and jitterbugging were great cultural exchanges that occurred during the last years of the Pacific War.⁴²⁷

Many Australian military personnel were also musicians and both American and Australian troops interacted with local families in “sing-a-longs” around a family piano in private homes in the evenings and at parties, concerts, other musical events and hotels.

Thirdly, African-American soldiers were not permitted to drink in hotels with white American and Australian soldiers and consequently socialised, which included music making, with Torres Strait Islanders in Cairns. “Some Aboriginal and Islander people developed strong friendships with the soldiers and attended the segregated dances.”⁴²⁸ This interaction was to have a profound effect on the musical development of particular Torres Strait Islanders as is seen in Chapter Six.

Many other personnel besides troops were also stationed in Cairns such as nurses, mechanics and members of the Allied Works Council (AWC) and the Civil Construction Corps (CCC). Concerts organised by the CCC that included many local musicians became a regular feature of life in Cairns. Numerous concerts were given by a broad range of community music groups such as brass bands, orchestras, choirs and others to raise money for the Patriotic Fund. One very large concert in 1941 was given by a combined State School choir of 350 children under the direction of Mr Moxey and Miss Baird from the Education Department

⁴²⁷ Anna Reynolds, *Marbles, Muddies and Jitterbugging*, 19.

⁴²⁸ *Ibid.*

who travelled to Cairns from Brisbane to stage the event (see Chapter Three). As will be seen in this study, the musical and social activities organised by and for the troops and associated personnel stationed in Cairns during World War II caused greatly broadened musical opportunities in learning, teaching and performance for locals and visitors alike:

During the war especially in North Queensland, Australians had been exposed to the habits and mores of a large number of people from around the world, which broadened their perspectives.⁴²⁹

In 1942, all “aliens” were required to register at the local police station.⁴³⁰ The practice of internment of aliens affected mostly men from Italian, German and Japanese backgrounds who were “rounded up” in North Queensland and “sent south”.⁴³¹ Internments disrupted many families who had been living and working in the Cairns district for up to three generations and caused them great distress, upset, humiliation and social isolation.

With the dramatic increase in the population of Cairns, the AWC and CCC were responsible for building and upgrading facilities to accommodate the new numbers. It is estimated that 1 million people passed through North Queensland between 1942 and 1945.⁴³² Facilities at the port and airports were improved as were roads and the railway. The Kuranda range road was upgraded as over 80,000 troops were stationed on the Tablelands. Five large fuel tanks were built at Edge Hill by the AWC and CCC and stand today in a refurbished form as the Tanks Arts Centre, a popular and unique performance and art exhibition precinct that is administered by the Cairns Regional Council.

After World War II

At the conclusion of the war, many service personnel left North Queensland. After the intense and heightened social activity that marked war time Cairns, the town was left to return to its former quietness. However, “socially there were many changes with women and children having developed a new independence and dominant role in the public world” and “while life was safe and stable, there was a restlessness created by a period where the dominance of war had made life very full.”⁴³³ Cairns remained a multi-cultural population. In the Labour Day celebrations in 1946, national groups identified as the ‘Torres Strait Warriors’, the ‘Coloured Social Club’, the ‘Chinese National Club’ and the ‘Jugoslav

⁴²⁹ Timothy Bottoms, "Defending the North: Frontline Cairns (1940-1946) - An Historical Overview." *etropic: electronic journal of studies in the tropics*, Vol 8 (2009), <http://www.jcu.edu.au/etropic> accessed Feb 20, 2013.

⁴³⁰ <http://john.curtin.edu.au/legacyx/aliens.html> accessed Feb 21, 2013.

⁴³¹ *Cairns Post*, 13 April 1942, 4.

⁴³² Anna Reynolds, *Marbles Muddies and Jitterbugging*, 14.

⁴³³ *Ibid.*, p. 20.

Cultural Club' marched alongside unionists, Communist party members, the Fire Brigade, the Cairns Municipal Band and the Combined Schools' Band.⁴³⁴

State government initiatives

Towards the end of the 1940s, a number of State government projects and initiatives in promoting music throughout Queensland were to have an effect in Cairns. An ABC orchestra of about 16 players had been formed in Brisbane in 1936.⁴³⁵ These players were to become the nucleus of the first Queensland Symphony Orchestra that was established in Brisbane in 1947. The orchestra was funded by the ABC, the State Government and the Brisbane City Council. Its first concert was given in Brisbane on March 26th in that year⁴³⁶ and the orchestra toured to Cairns in the following year. The tour featured Aboriginal tenor Harold Blair as soloist in a performance in the Palace theatre. Later that year, local leading violinist Joyce Reynolds was appointed as a violinist in the orchestra. At around the same time, another local musician, Mr Bill Gates, was selected to be a member of the ABC's 16 voice "Wireless Singers" based in Sydney. The appointment called "not only for a good vocal quality but all-round musical ability."⁴³⁷

Another State government initiative was the establishment of the State Opera Company and the State Opera Scheme in 1949. Directors from the company travelled throughout the State and auditioned singers who were hoping to be employed by the new opera company. Under conditions set by the Opera Scheme, a Cairns operatic society was formed since "as soon as a society was formed in the town, application could be made to the Government and 75 pounds would be granted to the society to assist in the production of its first opera."⁴³⁸ Local soprano Molly Maddock successfully auditioned and relocated to Brisbane as she was appointed one of the first principal sopranos of the company, a position she held for a number of years. The State Opera toured Queensland country towns in 1949 presenting scenes from Gounod's opera *Faust*. A State String Quartet was also formed and toured extensively throughout the State, giving numerous evening and schools concerts in Cairns from 1949 to the mid 1950s. The quartet's evening concerts were often held under the auspices of the Board of Adult Education. The success of three local musicians in joining major music ensembles in Brisbane and Sydney, showed that standards in performance in the town compared favourably with those of the capital cities.

⁴³⁴ *Cairns Post*, 7 May 1946, 3.

⁴³⁵ *The Courier Mail*, 16 May 1936, 20.

⁴³⁶ *The Courier Mail*, 27 March 1947, 3.

⁴³⁷ *Cairns Post*, 8 December 1948, 6.

⁴³⁸ *Cairns Post*, 12 May 1949, 5.

Efforts to keep standards high continued. Local music teacher Mr Burgemeister and conductor, Mr V Ennis, ran adult Education programs at the School of Arts building where in 1946 a series of music appreciation lectures were given.⁴³⁹ A new resident to Cairns who became prominent in the musical and music education life of Cairns, Dr R H Werther, arrived in 1949. Werther was an expatriate European and former pupil at the Berlin Conservatorium who was pivotal in the formation of a Cultural Committee by the Cairns City Council in 1950. One of the activities of this committee was to produce concerts given by selected pupils of Cairns music teachers at the City Council Chambers. Another of the committee's activities was to present series of public educational lectures and demonstrations about aspects of various European composers' music.

The student concerts were produced in partnership with the newly formed Music Teachers' Association of Cairns. The association was formed in 1949 with the following aims: to create performance opportunities for students, and to protect the interests of the members regarding minimum fees. The association stated that it "will take every opportunity to promote the musical life of this city and support all performing artists in every way possible."⁴⁴⁰ As further support for music students in the city, the Music Teachers' Association organised with the Cairns Light Symphony Orchestra to provide concession tickets to association members' students for the orchestra's concerts. The association did not appear to be concerned with the regulation of members and therefore teaching standards as the MTAQ in Brisbane previously had been.

Mr Sidney May returned to Cairns in 1950. He was employed as Lecturer in Music at the University of Queensland which included a managerial role of the Queensland branch of the AMEB. May paid tribute to the high standard of talent in Cairns:

"Cairns is unique for its diversity of cultural activities" said Mr. May "I know of no other city in the State of Queensland more culturally minded. Many of your artists here would hold their own in really good company." Mr. May said it was a pity that these artists, and similarly, those in other country centres, had to virtually abandon their careers because they could not afford to go to either Sydney or Melbourne for further instruction. He went on to say that those who could afford a southern university course in music, very often never returned to their own districts.⁴⁴¹

May's observation on the range, quality and presence of cultural activities of Cairns reinforces one of the observations of this study, that Cairns and district has a history as an active, high quality musical centre. While some talented students did leave Cairns, such as

⁴³⁹ *Cairns Post*, 22 July 1946, 5.

⁴⁴⁰ *Cairns Post*, 7 November 1949, 5.

⁴⁴¹ *Cairns Post*, 3 August 1950, 5.

John Curro and Ron Grainer in the 1940s,⁴⁴² other local highly skilled musicians remained. Conversely, and to the district's benefit, many experts moved to Cairns from within Australia or from other countries and made significant contributions to the local music scene. The purpose of May's visit in 1950 was to promote the establishment of a School of Music in Brisbane that would provide tertiary music training within the state. It was hoped that such a school would stem the flow of talented Queenslanders out of the state to further their musical studies. His visit was to establish a fund raising committee in Cairns to assist with the new school.

Also in 1950, the ABC opened its Cairns radio station 4QY. During the first broadcast on January 20, local musicians including the Cairns Municipal Band and Eleanor McGuiness performed a live to air concert. This local station was to become a regular broadcaster of local musicians who performed live from the station's studios. It is unlikely that any recordings of these broadcasts were made. A nationwide talent quest on radio called "Amateur Hour" enabled some local musicians to perform at a national level. In 1954, the only Queensland entrant to progress to the final was Walter Pitt, a "crooner" from Cairns who was the guitarist from the original group from Malaytown, The Pitt Sisters.⁴⁴³

Immigrants

With greater immigration to Australia occurring through the 1950s, a large number of Italian immigrants settled in North Queensland. A well known Italian immigrant who had been living in Cairns since 1928, Mr C Trucano was appointed as acting Consular agent for Italy for North Queensland in 1952.⁴⁴⁴ Mr Trucano's wife was a local music teacher and their daughter, Patrizia, was a prominent and talented young performer in Cairns on the piano and violin who was awarded her LTCL Diploma in piano at the age of 13.⁴⁴⁵ After studying in Brisbane she returned to Cairns in 1946 and advertised her services as a teacher.⁴⁴⁶ During his visit to Cairns in 1951, the Italian Vice-Consul for Queensland, Dr Benuzzi, described how Italians in North Queensland were the happiest ex-patriot Italians he had ever found. He also stated that "if there was criticism by Italians they would find it never came from the north because the people of the north were the only people who knew the Italian for his worth."⁴⁴⁷ The Vice-consul was entertained at lunch by the Italian community and again at night by an Italian choir. A large Italian community had also developed in Innisfail, 100 kilometres to the south of Cairns, that had a lively music community. Innisfail falls outside

⁴⁴² These two young men left Cairns in the 1940s and continued onto outstanding music careers. They are discussed more fully in Chapter Four.

⁴⁴³ *The Courier-Mail*, 26 November 1954, 8.

⁴⁴⁴ *Cairns Post*, 28 February 1952, 6.

⁴⁴⁵ *Cairns Post*, 2 June 1941, 3.

⁴⁴⁶ *Cairns Post*, 29 January 1946, 6.

⁴⁴⁷ *Cairns Post*, 10 September 1951, 1.

of the limitations of this study but has been the subject of many studies into its Italian cultural life.

As an indicator of the continued development of Cairns as a multi-cultural city, in 1954, the New Settlers' League organised a "Miss New Australia" contest which was claimed to be the first of its kind to be held in Australia.⁴⁴⁸ The twelve girls who participated represented Italy, China, England, Scotland, Ceylon, Malta North, Malta, and the Netherlands (Amsterdam) and wore national dress at the judging event.

Yarrabah

Life had continued at Yarrabah without a great deal of change through the 1920s and 1930s. Despite new legislation, the Aborigines Preservation and Protection Act and the Torres Strait Islanders Act, living conditions did not alter greatly. Aborigines at Yarrabah were still known as "inmates"⁴⁴⁹ and the reputation of the mission resulted in the name "Yarrabah" being equated with "prison".⁴⁵⁰ Stanley Martin lived at Yarrabah in 1937 for 18 months to give dental work and noted the lack of food and nutrition that led to starvation where men were too weak to work.⁴⁵¹

World War II was to cause changes for Aboriginal people living on missions and was the first major world event to influence Queensland Aborigines.⁴⁵² With a shortage of available labour in agriculture throughout the district and with "aliens" interned, the war conditions allowed and required that able bodied men from Yarrabah leave the mission and work on farms in the district. In 1942, 50 Aboriginal men moved to Cairns and Babinda to work on cane farms⁴⁵³ and the following year, 60 went to the Tablelands to assist with harvesting maize and cane for the war effort.⁴⁵⁴

This work in the pastoral, sugar and other primary industries from 1942 to the end of World War II⁴⁵⁵ "gave Aborigines themselves more of an insight into European society as well as greater confidence in their own abilities" including being paid a full wage.⁴⁵⁶ This insight

⁴⁴⁸ *Cairns Post*, 10 May 1954, 3.

⁴⁴⁹ Loos, *From Church to State*, 73.

⁴⁵⁰ Hume, *Them Days*, 18.

⁴⁵¹ Ester Szabo, *Like Rubies in the King's Crown: A Documentary about Yarrabah Mission*. (Cairns: ITV, 1998).

⁴⁵² Hume, *Yarrabah: Christian Phoenix*, 110.

⁴⁵³ Annual Report of the Department of Native Affairs for 1941 - 42, *Queensland Parliamentary Papers of the Queensland Legislative Assembly*, 695-6.

⁴⁵⁴ AR, DNA 1943-44, *QPP*, 965-6.

⁴⁵⁵ Rigsby, *Expert Report*, 111.

⁴⁵⁶ Hume, *Thesis*, 110.

included exposure to a wider range of music through listening to the radio and hearing other people play and sing.⁴⁵⁷

The majority of Aborigines employed throughout the state worked in the pastoral industry. Although the gangs were supervised by European overseers of the Department of Native Affairs, this was an opportunity for Aborigines to prove their capabilities in the white man's arena.⁴⁵⁸

This "proof" would eventually extend to music matters: Yarrabah resident, Keith Enighi was a talented musician who toured with the famous Slim Dusty country music tour for a number of months in the 1950s. Later, in the early 1960s, a Yarrabah rock band called "The Night Birds" performed many times in Cairns and won the local "Battle of the Bands" and the revived Yarrabah Brass Band played in Cairns and elsewhere.



Plate 26: The Yarrabah Brass Band playing at the rotunda on the Esplanade in Cairns, 1960. CHS.

After the relative freedom of the war years, Aborigines who had been working away from the mission were not keen to return to the restrictive life of Yarrabah. Living conditions were still tightly controlled by the superintendent and combined with inadequate funding and controversies over management, constant problems and tensions in the community occurred: "This decade was a time of rapid change and one in which Aborigines began to take more positive action towards change."⁴⁵⁹ Education standards among the community's members were rising as more children moved away from the mission to attend school. New housing was built and the range of entertainment possibilities also increased with the showing of films and the holding of regular dances. However:

Despite the apparent improvements in education and living standards - improvements

⁴⁵⁷ Henrietta Fourmile-Marrie interview, 2012.

⁴⁵⁸ Hume, Thesis, 111.

⁴⁵⁹ Hume, *Them Days*, 20.

in a Western sense - the Yarrabah people still did not control their own lives, nor have any real input into decision- making. Permission still had to be obtained for even the fundamental rights of obtaining employment, leaving the Reserve, and getting married.⁴⁶⁰

By the mid 1950s, Yarrabah residents were very dissatisfied with their living conditions and various efforts were made to improve the situation including a visit to the mission by members of the Trades and Labour Council from Cairns and a workers' strike in 1957. Between 1957 and 1959 many residents left the mission and lived over the Yarrabah range at Bessie Point or moved to Cairns. Finally, in 1960, the State Government assumed direct control of Yarrabah while the Church of England remained in the community to provide pastoral care.

With the change to State control, residents were allowed new freedoms though non-Aboriginal people still remained in control with "the power to determine the reserve's future and the fate of the Aborigines living on it."⁴⁶¹ The primary school expanded to an enrolment of 279 students in 1962⁴⁶² and the following year, 14 students attended Cairns State High School, travelling daily by boat.⁴⁶³ During the late 1950s and the 1960s musical life at Yarrabah was quite complex. Singing at church continued regularly, the Brass Band was revived, dances were held weekly with residents providing music, corroborees were presented to tourists, a fife band was formed at the newly opened school and rock bands were playing in people's houses along with the ever present radio, record players and films.

Life for the residents of Yarrabah from 1960 to 1970 was still largely isolated from mainstream Cairns and district since permission still had to be obtained from a European administrator to enter or leave the community. The only methods of transport to and from Yarrabah were either on the boat, that was owned by the administration, or a long and difficult walk over the range.⁴⁶⁴ In 1965 the Aborigines and Torres Strait Islanders Affairs Act was passed in the Queensland Parliament. The new legislation removed some of the restrictions placed on Aboriginal people yet still left power in the hands of white administrators in the newly formed Department of Aboriginal and Island Affairs. In this same year, 38 Yarrabah students attended high school in Cairns and in the following year, a "very successful" debutante ball was held.⁴⁶⁵ Despite the intentions of the administrators, life for Aborigines was continuing to normalise with greater contact with the wider society.

⁴⁶⁰ *Ibid.*

⁴⁶¹ Craig quoted in Rigsby, *Expert Report*, 112.

⁴⁶² AR, DNA 1962-63, *QPP*, 1057-90.

⁴⁶³ AR, DNA 1963-64, *QPP*, 1057-82.

⁴⁶⁴ Hume, Thesis, 132.

⁴⁶⁵ AR, Department of Aboriginal and Islander Affairs, 1966-67. *QPP*, 1147-54.

The long association between Yarrabah and Cairns through social and fishing interactions at Malaytown was to be finally ended in the early 1960s when the city council began a large reclamation project. The swampy areas and creeks on the northern side of the Trinity Inlet were filled and levelled causing Malaytown to literally disappear. By this time, many Torres Strait Islanders, Aborigines and South Sea Islanders were living in suburbs throughout Cairns with a considerable number of Aboriginal and Torres Strait Islander men working in the sugar industry and on the wharves. Such was their presence that in 1960, the Cairns Aborigines and Torres Strait Islander Advancement League was formed to advocate for better working and living conditions. Similar leagues were being formed at the same time in all mainland states with the Cairns league being noteworthy in that Aboriginal and Islander members were in the majority and held all the main executive positions.⁴⁶⁶ “In the post-war period Aboriginal and Islander people looking for work were attracted to Cairns. They came from other centres on the mainland as well as from the islands of the Torres Strait.”⁴⁶⁷ A leader in the formation of the League, Joe McGuinness found that Aboriginal people were outsiders in Cairns when he arrived in 1951:

The outdoor Tropical Theatre had segregated seating and most hotels refused to serve Aborigines and Islanders. The Coloured Social Club provided the one place where people could feel accepted. It was not only the social centre for non-whites, but assisted new arrivals and provided small loans to help with business ventures.⁴⁶⁸

The Coloured Social Club was operating during the war and was where evacuated Torres Strait Islanders socialised. It continued to operate through to the 1960s and was something of a precursor to the establishment of the Advancement League. The Advancement League and the One People for Australia League (OPAL) ran dances for Aboriginal and Torres Strait Islanders at the Harbour Hall, which was next to the famous Aquatic dance venue, throughout the 1960s.⁴⁶⁹ The O’Shane family from Holloways Beach were involved in the Advancement League and were referred to by Ron Edwards in relation to songs from the waterfront in his publication *The Big Book of Australian Folk Song*. The Cairns Folk Club was established in the early 1960s by Ron Edwards and was to become something of an institution over the next 30 years for providing valuable performance opportunities for musicians away from noisy dance venues.⁴⁷⁰

⁴⁶⁶ Sue Taffe, “The Cairns Aborigines and Torres Strait Islander League and the Community of the Left,” *Labour History* 97 (2009): 149.

⁴⁶⁷ *Ibid.*, p.153.

⁴⁶⁸ *Ibid.*, p. 155.

⁴⁶⁹ Interview with George Skeene, 2011. OPAL was an organization that ran counter to the left leaning Advancement Leagues and was comprised predominantly of members from the mainstream Christian churches and service organisations.

⁴⁷⁰ Taney, Thesis, 31.

Rock and Roll music arrived on the scene midway through the 1950s and gradually overtook the “old time” or 60/40 dances in venues around Cairns. Rock bands such as the Blue Jays, the Gold Tones, the All Stars, the Comets, the Fireflies, Ed Owen’s Tempo Twisters and the Rhythm Trio played at venues such as the Aquatic, the Trocadero, the Central Hotel, St. Joseph’s Hall and later, the House on the Hill.⁴⁷¹ American style shows on television such as *Six O’Clock Rock* and *Bandstand* fuelled the growing rock trends. The annual *Battle of the Bands* competition promoted local rock groups and provided performance experience and the possibility of performing in regional finals in Brisbane.

The construction of infrastructure through the 1960s such as the installation of sewerage in the town, the opening of a new jetty at Green Island, the building of Tinaroo Dam on the Tablelands and the new Barron Falls power station, the opening of an automatic telephone exchange and a new sugar loading terminal were all indicators of a growing population and economy in Cairns. A new longer runway was opened at the Cairns airport in 1965 and international tourists began arriving to participate in game fishing off the coast. The first commercial television station, FNQ Channel 10, opened in 1966 and jet services began regularly to Brisbane in 1968. The long serving Hibernian Hall was demolished in 1969. Cairns was changing and “Old Cairns” was fast disappearing.

In his report of 1953, the Director-General of Education questioned that with two decades of radio and film now commonplace in modern life: “can the schools continue to ignore the influence of these two media?”⁴⁷² Television was also mentioned in the report for the first time and was felt potentially to be more influential than radio and film.

More tertiary music courses could be offered to Queenslanders when the Queensland Conservatorium of Music began operations in Brisbane in 1957. Its establishment replaced the need for the School of Music for which Sidney May had been advocating in 1950. In the following year, music as a subject was offered for the first time at the University of Queensland as a sub graduate Diploma course. However effective teacher training in music was still lacking in 1958 when it was acknowledged that:

State secondary schools are almost entirely without any organised music-making: anything which is done is the work of some enthusiastic teacher on the staff who unselfishly gives up his time to organise some sort of music-making.⁴⁷³

⁴⁷¹ *Ibid.*, p. 27.

⁴⁷² Annual Report of the Department of Public Instruction for 1953, *Parliamentary Papers of the Queensland Legislative Assembly*, 1954-55, Vol. I, 627-76.

⁴⁷³ AR, Department of Education for 1958, *QPP*, 1959-60, Vol. I, 659-744.

To address this problem the university planned to offer a course in secondary school music for approved Diploma of Education students. Despite this, little change or development occurred through the first half of the 1960s in school music programs at both primary and secondary level until the publication in 1966 of the first ever Queensland Secondary Schools Music Syllabus. The Syllabus required that music be taught for 35 minutes per week to all Year 8 to 10 students. This was the first upgrade of the 1930 Syllabus.

Summary

Over a century since its founding in 1876, Cairns progressed from a goldfields port to a major regional centre with a thriving agricultural sector and tourist industry. Europeans strove to establish a homogenous European culture, including the types and range of music that might be expected in a small British town. This resulted in a high standard of Western classical music performance, thanks to the organisation and activities of community musical societies, often under the leadership of experts from outside; and postwar efforts by the State government to bring culture to every part of Queensland. Advances in technology – film, radio, gramophone – also assisted to bring European music to a high standard in the town. There were many facilities such as halls and night-clubs for music making, and informal music such as folk music thrived in more private settings. Cairns became open to new musical styles such as jazz through the influx of troops during World War II.

Industries such as gold mining, pearlshelling and the sugar industry also introduced other cultures into the town such as South Sea Islanders, Malays, Torres Strait Islanders, Chinese, Japanese, Indians, Italians, Maltese and Yugoslavs which resulted in new cultural influences, including music, being introduced. Generally however, the cultural communities did not mix apart from in Malaytown.

Aborigines in the district were dispossessed and came under the strict control of the Protection Acts, apart from a few families who clung to their lands in small camps in rainforest or swamps within the town area. Most were in the Yarrabah mission which enforced European culture on the children by separating them from their parents. The mission trained its charges in the same European styles that occurred in Cairns itself. Despite this, Aboriginal music continued, thanks to corroborees and visiting Islanders who added another music tradition. All these factors meant that the music education history of Cairns and Yarrabah became complex and many layered involving formal, non-formal and informal music teaching, learning and performance. The following four chapters detail these processes in the study period of 1930 to 1970.

Chapter Three

Formal Music Education in Queensland, Cairns and Yarrabah: 1930 to 1970

This chapter deals with the Queensland wide context of formal music education and how it was realised in Cairns and Yarrabah. As suggested from the theories presented in the Literature Review, formal music education practices:

- occur within an organised and structured context such as schools and conservatoria
- are explicitly designated as learning
- are teacher initiated
- regard the teacher as all-knowing⁴⁷⁴
- prescribe a sequenced, methodical exposure to music teaching
- are curriculum based
- focus on *how to teach*
- are when the minds of both the teacher and the students are directed towards learning *how* to play music,⁴⁷⁵ and
- are largely initiated by Government policy.

This chapter therefore presents an overview of music education policies and procedures in government and non-government primary and secondary schools and tertiary colleges and universities in Queensland and how they were implemented in Cairns and Yarrabah. Other government initiatives and programs concerned with music education such as radio broadcasts, Adult Education and the Opera Scheme are also presented.

Formal music education before the 1930s

All education in Queensland was overseen by the Department of Public Instruction, which published annual reports in the *Queensland Parliamentary Papers*. The first Catholic school was established in Brisbane in 1845, while State primary schools have been operating since 1850, independent Grammar schools since 1860 and State secondary schools since 1912.

⁴⁷⁴ Mak, *Learning Music*, 3.

⁴⁷⁵ Folkestad, *Here, there and everywhere*, 280 – 282.

Music education programs produced by the Queensland Department of Public Instruction from 1912 were based primarily on British procedures and attitudes. They called upon the enthusiasm of teachers, rather than their musical skills and knowledge, to implement music instruction. While there was some music training for trainee teachers, it was not cohesive or adequately resourced and supported in schools. The training of teachers in music before 1930 was overseen by the Lecturer in Music at the Teachers' College at Kelvin Grove in Brisbane, Mr George Sampson. Sampson published a "Queensland Teacher's Manual of Music" in 1912 which detailed his purely theoretical course of instruction and was largely concerned with teaching music in primary schools. There was no practical application in it for trainee teachers to develop their musical skills to teach in the classroom. The school inspector's report of 1925 verified the unintended outcome of Sampson's syllabus: "The teaching of singing among teachers of smaller schools is not popular . . . even those teachers fresh from the Training College evade teaching it."⁴⁷⁶ Through most of the first half of the 20th century, the prevailing attitude towards formal music education in Queensland was that it was not regarded as worthy of serious study in schools; specialist music teachers were not appointed until 1944. Higher level music study was viewed as a difficult, remote and secretive skill in which only a certain type of student could engage. It would most likely be in the form of private instruction where outcomes were validated through external examinations and competitions, also modelled on English structures.

Paradoxically then, with a formal published music syllabus in place from 1930, most successful classroom music education within the study period in primary and secondary schools appears to have occurred randomly. That is, a small number of teachers who had musical knowledge, skills, confidence and a successful personal teaching style, were responsible for most of the effective, structured, formal music education processes that occurred in schools throughout Queensland. This implied that there was probably a majority of unskilled, unconfident and/or unwilling teachers who taught music unsuccessfully or who chose not to teach any music in class at all. At this time, many children left school around the age of 13 or 14 with only a small percentage finishing secondary school. Considering the 1930 music syllabus was written for classes up to Year 7, the expected levels of achievement in it were quite high.

Material presented in this chapter was drawn from official sources such as the annual reports of the Department of Public Instruction, The *Education Office Gazette*, three State school curricula (1930, 1938, 1960), the Secondary School Music Curriculum of 1966, and

⁴⁷⁶ AR, DPI 1925, *QPP*, 1926, 93.

documents and histories of the Teachers' Training College in Kelvin Grove, the Queensland Conservatorium of Music, the University of Queensland Music Department, interviews and other sources. The history of formal music education in Queensland, Cairns and Yarrabah is next presented by decade.

1930 to 1939

The Department of Public Instruction and the Queensland Syllabus: 1930

A new Queensland syllabus, "The Syllabus or Course of Instruction in Primary and Intermediate Schools: 1930", was produced that:

retained what was essential in the old syllabus, but altered, to some degree, the point of view, and suggested certain methods and directions of teaching. . . The inspectors' (opinion) is that the appearance of the revised syllabus has re-vitalised the work of the schools, and that the teaching has become more real, more interesting and more educative."⁴⁷⁷

At this time, official education discourse began to focus on the learning experiences of students rather than the teaching style of teachers. In the Far North Queensland Education report of 1930, the district Inspector, Mr. Chadwick, reported: "Some teachers appeared to be afraid of it [the new syllabus] and to be somewhat overwhelmed...[as] the dominant factor in the revised syllabus was the need for developing the initiative, the self-activity and the sense of responsibility in the child."⁴⁷⁸ Chadwick complained of teaching styles in Far North Queensland that relied too much on teacher talk. Chapter 8 of the new syllabus titled "Music" outlined an action based course:

. . . which is designed to train children to perform and to appreciate, to sing and to listen, includes the teaching and singing of good songs, breathing exercises, tone-production, sight-singing, ear-training, and the hearing of good vocal and instrumental music. For this last purpose, the gramophone is of great value, for through it music of the highest quality and in the greatest variety may be brought to the pupils.⁴⁷⁹

The advice to teachers concerning the value of the relatively new technology of recorded music to be used as an aid to classroom teaching was modern for its time in its outlook and somewhat prescient, as recorded music was to exert a profound and ubiquitous influence in music learning, particularly in informal contexts as will be seen in Chapter Six.

The 1930 music syllabus mostly concerned content and expected outcomes and related little advice on teaching methodology. However, reasonable conclusions can be drawn about music teaching methods that were expected to be employed by teachers to achieve the

⁴⁷⁷ AR, DPI 1930, *QPP*, 1931, 661-770.

⁴⁷⁸ *Ibid.*

⁴⁷⁹ Department of Public Instruction, *The Syllabus or Course of Instruction in Primary and Intermediate Schools: 1930*, (Brisbane: Queensland Government, 1930), 123.

desired results. For example, to successfully implement the content of the 1930 syllabus, teachers would have to be able to sing well in front of a class, have an understanding of classical four-part harmony as presented in AMEB theory examinations, and be able to model correct breathing and posture to produce clear, musical singing. Students were expected to be attentive to radio broadcasts, which would have been of varying audio quality, and to engage in musical processes using a largely English folk and European Art song repertoire. By all accounts, it was rare that teachers in the classroom could meet the challenge of the standards and content prescribed in the syllabus.

Activities in the new course of instruction in music included exercises in rhythm, breathing, voice training along with “Modulator” exercises, which is the deconstruction of music using solfege names, the use of hand signs to signify pitch, sight-singing, ear training, and music appreciation.⁴⁸⁰ An indication of the mono-cultural nature of the 1930 music syllabus was shown by the interpretation of the function and “effect” of degrees (different notes) of the major scale entitled “Mental Effects”:

Doh [1 st note in the scale]	-the strong, firm tone.
Me [3 rd note]	-the peaceful, calm, steady.
Soh [5 th note]	-the grand, bright, bold.
Ray [2 nd note]	-the prayerful, rousing, hopeful.
Fah [4 th note]	-the mournful, desolate, grave.
Lah [6 th note]	-the sad, pathetic, weeping.
Te [7 th note]	-the piercing. ⁴⁸¹

This prescriptive description of how to interpret music did not allow room for other possible interpretations of the elements of pitch: the 6th degree (lah) was “sad, pathetic and weeping” and the 4th degree (fah) was “mournful, desolate and grave” regardless of other cultural notions, practice or opinion.⁴⁸² A list of recommended books of songs and rounds that were suggested for teaching the syllabus contained mostly publications from London with a small number published in Australia.⁴⁸³ Repertoire included short classical art songs, British folk songs and popular songs. A German folksong and a Swedish folksong along with a broader suggestion of “Any national songs” were also included.

Activities for each grade were matched with accompanying notes to assist teachers with classroom delivery. From these notes, official attitudes and expectations about teaching styles can be extrapolated. For example, Preparatory and Grade 1 teachers were advised that: “formal teaching methods are to be avoided for the chief aim must be to make music a

⁴⁸⁰ “Modulators” and hand signs related to pitch and key structures in music.

⁴⁸¹ *1930 Music Syllabus*, 128.

⁴⁸² Contemporary thought would allow multiple meanings or interpretation or that no emotional values be assigned to scale degrees.

⁴⁸³ See Appendix 5 for excerpts of the 1930 music syllabus, 131.

pleasure.”⁴⁸⁴ Such a statement implied that the teacher should know not only what “formal” music teaching methods were, but also what possible alternative teaching methods might be.

As a further example of the expectations in music teaching that were placed on general classroom teachers in the 1930 syllabus, the following plates show the curriculum for Grade II listed in the left hand column with advisory teaching notes given in the right hand column. Following this is a discussion of each curriculum point with reference to teaching methodology, knowledge and skills required to deliver each point.

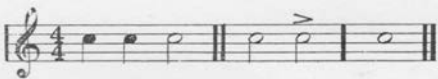
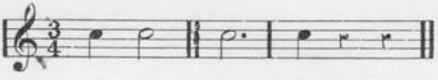
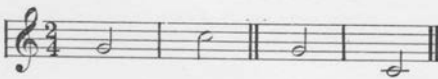

GRADE II.	
1. Breathing Exercises.	1. Short daily practice in accordance with the system outlined in General Notes.
2. Voice Training.	2. Regular practice in accordance with the system outlined in General Notes.
3. Ear Training—	3. (a) The teacher will sing to “laa” or play such phrases as—
(a) Intensity of Sounds—recognition of softest or loudest of two or more notes sung or played.	
(b) Duration of Sounds—recognition of shortest or longest of two or more notes sung or played.	(b) The teacher will sing to “laa” or play such phrases as—
	
(c) Pitch of Sounds. To recognise—	(c) The teacher will sing to “laa” or play such phrases as—
(i.) Whether a scale is sung up or down, or	(ii.)
(ii.) The lowest or highest of two or more notes.	
(d) Memory of Pitch—imitation of short musical phrase.	(d) The teacher will sing to “laa” or play such phrases as—
	
4. Rhythm Training— Rhythmic exercises in games and action songs.	4. See General Note on “Rhythmic Training.”

Plate 27: 1930 Queensland Syllabus, 132.

⁴⁸⁴ 1930 Music Syllabus, 132.

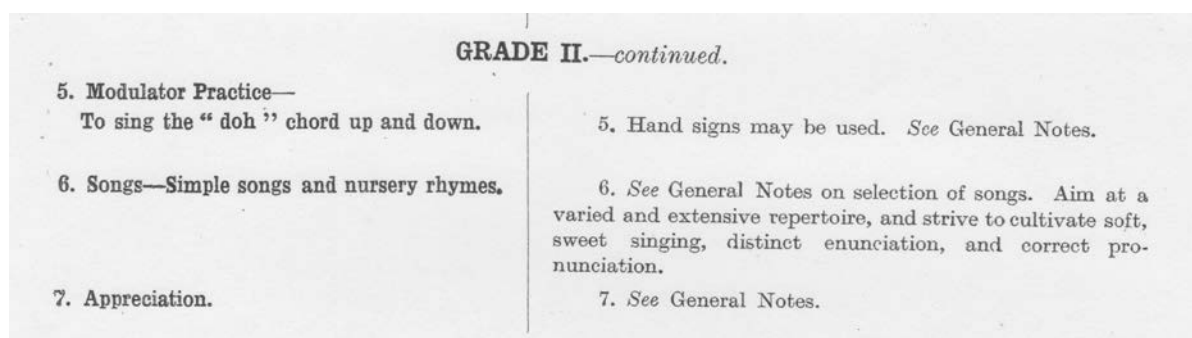


Plate 28: 1930 Queensland Syllabus, 133.

1. Breathing Exercises: A variety of exercises to develop diaphragmatic breathing was given in the General Notes⁴⁸⁵ that referred teachers to the physical education training scheme to “study and apply” them. Exercises in quick and slow inhalation and exhalation are provided. The final phrase: “In teaching by ear, the teacher must set an example of correct breathing” gave an indication of an expectation of teacher modelling, though no practical information was given on how the teacher was to “teach by ear”.⁴⁸⁶

2. Voice Training: Teachers were advised to adopt the motto for their class of “Sing softly and pitch high” as the preferred singing style as this allowed for greater breath control, facilitated better blending of parts in rounds and:

diminishes the tendency to flatness [in pitch], and it tends to produce the correct mental atmosphere in singing. The chief causes of flatness are fatigue, bad ventilation, lack of interest, carelessness, faulty production, and undue loudness, which render the brain incapable of co-ordinating the organs of the ear with the muscles of the larynx.⁴⁸⁷

To develop in tune singing throughout the whole class, the teacher was advised to divide students into 3 divisions of capability. The first division comprised children who sang in tune, the second, those who are “nearly correct” with the third comprising those “whose attempts are very imperfect”. Children in the third division required “special diagnosis and treatment”. Instructions were given on the use of peer modelling to develop pitch awareness and vocal production:

The aid of those in the first division should be enlisted, for their childish voices are a better model than the teacher’s for other children to imitate. As an aid to their “recovery” the backward pupils should listen to the others during the ordinary singing lesson.⁴⁸⁸

Chief faults in singing voices were identified as the “nasal tone, the reedy tone and the woolly tone” with “cures” such as “humming exercises and the free use of the

⁴⁸⁵ 1930 Music Syllabus, 125.

⁴⁸⁶ 1930 Music Syllabus, 125.

⁴⁸⁷ *Ibid.*

⁴⁸⁸ *Ibid.*, p. 126.

nasal cavities” being prescribed for each condition. A page of notes on voice production with detailed exercises on producing vowel sounds was provided. As with the Breathing Exercises above, no advice was given on how the teacher was to model desirable singing, yet clearly it would be expected to occur. Teachers were cautioned to “refrain, so far as possible, from singing with his pupils; they should be trained to rely on themselves.”⁴⁸⁹

3. Ear training: The teacher was advised to sing or play fragments or groups of notes to focus on concepts associated with the deconstruction of music. All the examples as found on Plate 27 above required the teacher to sing the given musically uncontextualised fragments. The inclusion of music notation in the notes to the teacher essentially required the teacher to be able to read music and to sing in tune. The General Notes encouraged the teacher to present the work “in as pleasant a way as possible”⁴⁹⁰ though no suggestions as to how this could be achieved were given.

4. Rhythm training: The General Notes advised that children were to move “naturally” by swaying or tapping feet to nursery rhymes, songs, marches and skipping songs with a strong “rhythmic nature” and to eventually move with the pulse. A course of Eurhythmics, a popular movement and dance based method of the time, could then be used to introduce more elaborate rhythmic movements. It was not clear how the stimulus music was to be presented or how students were to be encouraged to move. Percussion bands for infants were encouraged using “simple instruments, such as the drum, triangle, cymbal, castanet, tambourine, bells, or singing birds will suffice.”⁴⁹¹

5. Modulator practice: Using solfa names (do, re, mi etc.), this methodology aimed to relate the singing of pitches to music literacy. The teacher was somewhat worryingly warned that the modulator “can easily be a positive hindrance to musical progress”⁴⁹² and that care must be taken that the teacher taught effectively. Once again, no practical advice was provided.

6. Songs – Using simple songs and nursery rhymes the teacher was advised to “aim at a varied and extensive repertoire” that used words appropriate for the age group. Presumably the teacher was to teach the songs as a choral conductor after studying

⁴⁸⁹ *Ibid.*, p. 124.

⁴⁹⁰ *Ibid.*, p. 129.

⁴⁹¹ 1930 *Music syllabus*, 124.

⁴⁹² *Ibid.*, p. 127.

the recommended music scores: “The teacher must aim at an artistic interpretation which includes feeling, correct phrasing, breathing, expression, enunciation, and pronunciation, as well as correct ideas of attack and release”⁴⁹³ not to mention in tune singing as well.

7. Appreciation: This activity aimed to develop the students’ emotional response to music. The teacher was advised to use the gramophone to listen to “the classics”, to organise a band or orchestra or at least encourage students to play an instrument, to include biographies of great composers and to outline the fundamentals of melody-making. Many of the recommendations in this section required the teacher to act beyond the classroom. The teacher was advised to “induce his Committee” to provide a gramophone or to organise a band in the school to raise music appreciation levels.⁴⁹⁴

This brief analysis of the curriculum for Grade 2 music shows how the best intentions of the writers in presenting a thorough course of action based music studies would have appeared to be difficult and complex for a teacher who was also required to teach English, Mathematics, Geography, History, Civics and Morals, Nature Study, Art, Physical Education, Needlework, Home Science and Manual Training. A significant amount of content to be taught was either teacher directed as musical model, or lacked directions on how to deliver specific content. Teaching with the teacher as a musical model is age old across all cultures as the literature shows; however, providing a musical model does require that the teacher be proficient or at least, confident as a musician to be effective.

In 1931, only one year after the introduction of the new Music syllabus, the Director General noted “It is not expected that Arts work and music will be a success in our schools unless teachers themselves become proficient in these subjects.”⁴⁹⁵ This acknowledged that while desirable standards of music education had been prescribed, the ability of teachers to enable their students to reach these standards was questioned. The obvious divide between the aims of the syllabus and what was actually being taught or not taught in schools meant that attention then shifted onto the trainee teachers’ music program provided at the Teachers’ College at Kelvin Grove in Brisbane. A new lecturer in music, Mr Charles Hall, had changed the focus of music instruction at the Teacher’s College in 1930 from a theoretical approach

⁴⁹³ *Ibid.*, p. 124.

⁴⁹⁴ *Ibid.*, p. 130.

⁴⁹⁵ AR, DPI 1930, *QPP*, 1931, Vol. I, 695.

to a more practical one that introduced some live music experiences to a music lesson. However,

trainees still had to grapple with unfamiliar signs and symbols, the rules of harmony and the musical literature of an alien culture. Consequently, the few teachers emerging from the Teachers' College who were confident in their teaching of music were usually those who had previously undertaken the music examination systems of music education, such as TCL or AMEB, with private music teachers.⁴⁹⁶

Hall remained in his lecturing role for three decades and became influential in the use of the radio as a means of helping teachers with music teaching ideas as well as presenting ABC music lessons on radio broadcasts.

Cairns and Yarrabah

It is difficult to ascertain how many students in Queensland, let alone Cairns and Yarrabah, would have experienced the music curriculum as presented in the 1930 Syllabus. With over 4,000 teachers employed to teach the 120,000 students enrolled in Queensland primary and intermediate schools⁴⁹⁷, the education department relied on a small number of "enthusiastic" teachers to deliver the music syllabus. In all probability, only a small percentage of students would have completed the content of this syllabus.

Teachers, however, tried their best: Ursula Hancock taught at a one teacher school at Little Mulgrave, south of Cairns and recalled that "as there was no piano in the school and music had to be taught, my sole instrument for the Singing Lesson was a Tuning Fork. All our songs were taught this way."⁴⁹⁸ Another story that illustrated the climate of music teaching in class at this time was given by one of the original staff members at Parramatta State School in Cairns, Mr Eddie Gordon. Gordon described how he was to teach a music lesson in the presence of a school inspector, but all he "knew about music would fit on the back of a small postage stamp." Gordon consulted with the principal, Mr Campbell, who said "Now you understand the rudiments of the G-clef and notes so get some lines and the clef on the board and start to talk about them and I shall distract his [the inspector's] attention while you go ahead."⁴⁹⁹ This anecdote demonstrated the average teacher's confidence and abilities to teach music in schools at the time. Despite the dismissive attitude to music lessons revealed by this story, Campbell was actually highly supportive of music education in schools and was very influential in the development of music education practices in Cairns state schools.

⁴⁹⁶ Helen Stowasser, "The development of the music curriculum in Queensland secondary schools," (PhD Thesis, University of Queensland, 1983), 33.

⁴⁹⁷ AR, DPI 1931, *QPP*, 1932 Vol. I, 667-732.

⁴⁹⁸ Ursula Hancock *Recollections of 47 Years of Primary Teaching* Mulgrave Shire Historical Society, June 1992.

⁴⁹⁹ *Parramatta State School, 1927 – 1977, Golden Jubilee*, (Cairns: 1977).

Students also recalled that music was low on the priorities of classroom teaching. Fred Schipke attended Parramatta State School in Cairns from the early 1930s and recalled that “our music lesson was a singing lesson, no instruments, that was the school curriculum.”⁵⁰⁰ However, by the time his younger brother George attended the same school in 1939, he (George) was unable to recall if there were any classroom music lessons. He does recall having to “do some theory, composing on a bass line, I wasn’t much good at theory.”⁵⁰¹

A student at Edge Hill State School in the late 1920s and early 1930s, Dot Kelly remembered her music teacher, Miss Mowlam (see Chapter Two) who staged pantomimes with Edge Hill school students at the Hibernian Hall. Miss Mowlam ran a private music studio “down the street” from the school where she taught piano and singing and was involved as a music teacher at the school in some capacity. Kelly then recalled that a “very musical new teacher” came to the school in 1930, Mr L C Jones, who wrote a song especially for the school. Clearly the Edge Hill school community was benefitted from “enthusiastic” teachers before the 1930 syllabus was produced.

Another student, Ron Grainer who attended Edge Hill State School in 1933 and then Cairns State High School in 1935, was a celebrated young violinist before leaving Cairns for Brisbane in late 1937. Grainer went on to become a well-known composer in London and is best known as the creator of the famous theme music for the BBC science fiction series “Dr. Who”. There is little information about Grainer’s involvement in school music in Cairns except to note that he performed at the Edge Hill fete and concert in 1935.⁵⁰² Grainer’s music development in Cairns occurred primarily in private instruction and is documented more fully in the next chapter.

The school at Yarrabah was run by the Anglican church through the 1930s where white female school teachers “taught counting, arithmetic, spelling, never any hard words, local reading” and students then wrote about what they had read. Due to a shortage of teachers willing to live at Yarrabah and teach at the Anglican Mission School, a number of Aborigines from Yarrabah who were not teacher trained, also would teach.⁵⁰³ Most music instruction to the Yarrabah school children occurred in church and is therefore found in Chapter Five, non-formal education.

⁵⁰⁰ Fred Schipke interview, 2011.

⁵⁰¹ George Schipke interview, 2011.

⁵⁰² Ron Grainer, <http://rongrainertheaustralianyears.blogspot.com.au> Part 6, accessed 7 September, 2013.

⁵⁰³ Alfred Neal interviewed by Lloyd Hollingsworth 25 September 1999. National Library of Australia.

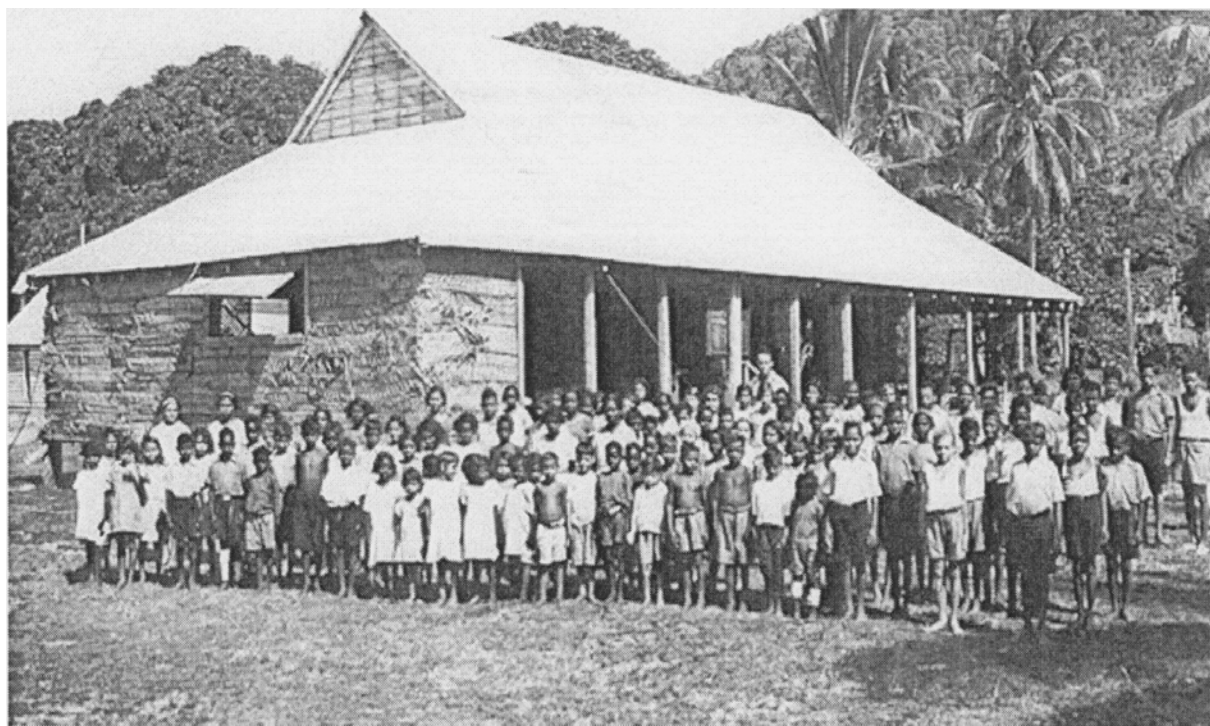


Plate 29: The Yarrabah school 1937. CHS.

Co-curricular programs

Despite the inclusion of music in the new syllabus, music in primary and intermediate schools⁵⁰⁴ was not an academic subject as it is today. In order to advance music programs at schools, co-curricular programs began to operate. Co-curricular programs provided music instruction and organised events outside of classroom hours that were reliant upon dedicated teachers, supportive school principals and helpful parents.

Cairns Combined Schools Boys Band

In his 1931 annual report, the district inspector of schools for the Far Northern District, Mr Chadwick, noted that a “Brass band [had] formed in connection with schools in Cairns. The band contains about forty players and the boys have been selected from the Parramatta, Cairns Boys and Edge Hill State Schools.”⁵⁰⁵ The principal of Parramatta School, Mr Donald Campbell, played a key role by supporting and promoting the development of the Cairns Combined Schools Boys Band (CCSBB) which was to become very popular and influential in music education for boys at these schools and a musical fixture in the town. To establish the band, an expert was needed to teach and conduct the students.

⁵⁰⁴ Greg Logan and Eddie Clark, *State Education in Queensland: A Brief History*, (Queensland: Department of Education, 1984), i. Intermediate schools were created as links between primary and high schools in 1928 and were almost completely phased out by 1936.

⁵⁰⁵ AR, DPI 1931, *QPP*, 1932 Vol. I, 667-732.



Plate 30: Mr Donald Campbell, Headmaster of Parramatta Park State School who was influential in the development of combined schools music events in the 1930s. From *Parramatta Park State School 1927 – 1977, Golden Jubilee*.

Mr “Jock” Denovan had moved to Cairns in 1928⁵⁰⁶ to take on the role of conductor of the Cairns Railway Band and he wanted to find ways to recruit young players for this band as well as to find more work for himself. Denovan “had very wide experience in band life, having been conductor of Scotland’s Premier Band and other prominent bands in Scotland and also several bands in Australia”.⁵⁰⁷ He coerced or collaborated with “his Scottish mate”,⁵⁰⁸ Donald Campbell, to form the CCSBB. At the time, boys’ bands were already established in Townsville, Mackay, Rockhampton, Wynnum and Tweed Heads.⁵⁰⁹

A committee to develop the band was set up with Campbell as president and:

41 instruments, including 1 bass, 1 kettle drum, were ordered from the south; these came to hand about the middle of October [1931]. The total cost of the instruments will be approximately £300 divided over 36 monthly payments of £8.5.0 per month with a deposit of £25.⁵¹⁰

For a fee of one shilling per week, selected boys were provided with an instrument “and not less than two lessons” per week. The band aimed to rehearse twice per week also and students were required to practise at home. The music content of the lessons was based on brass band repertoire and lessons were either “one to one” or given in groups. The division of players among the schools was aimed at 13 students per school with the instruments divided in such a way as to provide a balanced band at each school. This evidently proved to

⁵⁰⁶ Fred Schipke (interview, 2011) stated that Denovan moved to Cairns in 1928. Donald Campbell wrote in a letter to the DPI that Denovan moved to Cairns “about May, 1931” (*Parramatta State School, 1927 – 1977, Golden Jubilee*).

⁵⁰⁷ *The Cairns Post*, 15 June 1931, 2.

⁵⁰⁸ Fred Schipke, interview, 2011.

⁵⁰⁹ *The Cairns Post*, 15 June 1931, 2.

⁵¹⁰ Donald Campbell, letter to the DPI 9 January 32 As quoted in *Parramatta State School, 1927 – 1977, Golden Jubilee*.

be effective; Laurence White at North Cairns school recalled marching in every morning “to the strains of a military march played by the school band.”⁵¹¹ During vacation time, the band was to practise three times per week.⁵¹²

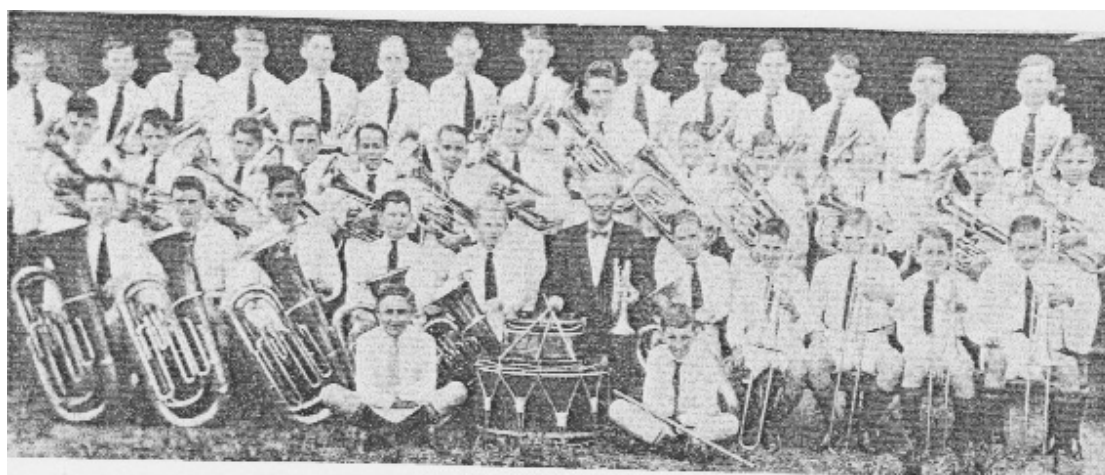


Plate 31: The Cairns Combined Schools Boys' Band with Jock Denovan before the Band had uniforms. *PPSS Golden Jubilee*.

Fred Schipke was a founding member of the CCSBB as an eight year old boy in 1931. His grandfather was the conductor of the Cooktown Rifle Club Band and by the time Schipke moved to Cairns with his family in 1930, he could play some scales and short tunes on the cornet. With these skills, Schipke played a leading role in the establishment of the CCSBB by assisting Denovan to audition boys and act as a peer role model. Denovan was required to obtain permits to take Schipke out of school for activities associated with setting up the band such as helping to audition the many boys who were keen to join. Schipke described the auditions: he would play a tune such as *Annie Laurie* or *Home Sweet Home* or a scale and the hopeful boys, “a couple of hundred or so would all file through and have to sing the scale. Every 5 or 6 kids, I’d play it again. They were like ear tests.”⁵¹³ Only those students who displayed a “sense of pitch” or a “musical ear” were selected.⁵¹⁴

To raise funds for the new band, the Railway Band “kindly consented to play a programme on the new instruments for the boys’ band in the Anzac Park”. Denovan anticipated that the boys’ band would present its first public performance after nine months of preparation.⁵¹⁵ He was true to his word as in August of 1932, the CCSBB performed as part of the official program for the visit to Cairns by the Governor of Queensland, Sir Leslie Wilson, along with the Cairns Choral Society, Lyric Orchestra and Railway Band.⁵¹⁶ Clearly Denovan’s

⁵¹¹ Laurence White “Bits of Nostalgia” in *75th Anniversary: North Cairns State School 1917-1992*, (Cairns: 1992), 13.

⁵¹² Donald Campbell letter, 1932.

⁵¹³ Fred Schipke interview, 2011.

⁵¹⁴ *The Cairns Post*, 13 October 1931, 4.

⁵¹⁵ *Ibid.*

⁵¹⁶ *The Cairns Post*, 31 August 1932, 5.

teaching and conducting abilities resulted in successful outcomes as the director general's report of 1932 stated:

The Cairns State Schools Boys Band is now firmly established. Several public performances have been given, and the standard of playing has been such as to merit highly favourable comment from those who have had the pleasure of hearing the boys play in public.⁵¹⁷

The activities of the band were extensively reported in *The Cairns Post* and it seemed whenever there was a public event, the CCSBB were on the program. By 1941, less than ten years after it was established, the same Governor Wilson remarked that:

although he had done a great deal of travelling, and had probably heard more children's musical work than anyone else present, he was of the firm opinion that the Cairns Boys' Band was undoubtedly the best he had ever heard.⁵¹⁸

Fred Schipke stated that members of the band were not taught how to read music and that he himself never had "theory lessons". He went to private lessons to learn how to play the cornet solos as only "a little bit of explanation [was] given to band members."⁵¹⁹ His brother George recalled that "as you learned to play the instrument, you learned to read music."⁵²⁰ The CCSBB was successful in the Cairns community. Though somewhat exclusive, as it had auditioned members who were only boys from three specific schools, it was a musical model that was attached to and administered by State schools, taught by non-registered and untrained music teachers (bandmasters) without theory lessons where students learned to play "on the job". This unique mix of formal and non-formal teaching contexts produced successful musical outcomes over an extended period of time. It is doubtful that the CCSBB could or would have existed without the patronage of the schools' principals and in particular, Mr Campbell. In some ways, the CCSBB provided an instrumental music education for boys that otherwise they would not have had. Dot Kelly remembered that it was mostly girls and not many boys who had private music lessons in Cairns at the time.⁵²¹

⁵¹⁷ AR, DPI 1932, *QPP*, 1933, Vol. I, 739.

⁵¹⁸ *The Cairns Post*, 2 September 1941, 4.

⁵¹⁹ Fred Schipke interview, 2011.

⁵²⁰ George Schipke interview, 2011.

⁵²¹ Dot Kelly interview, 2010.



Plate 32: The Cairns Combined Schools Boys Band displaying smart uniforms, shiny instruments and trophies in 1936. Interviewee Fred Schipke is in the back row, six from the left. CHS.

The successful interschool model of the CCSBB reflected a general desire in the teaching and parent communities throughout the State to promote interschool musical activities and improve standards among students since music was viewed to be “elevating, morale building, [and] creates interest and friendly relationships and closer harmony among the scholars of the various schools”.⁵²²

Schools' Eisteddfods

An officially encouraged method of promoting music making in and among schools was to establish schools' Eisteddfods at regional and State levels in Queensland. Once again, enthusiastic teachers supported by committees of other teachers and parents ran the programs:

Teachers, assisted by committees, have organised school Eisteddfods ... to raise the standard of music culture ... Several of our schools have an orchestra, one (Townsville West) has a brass band, while the excellence of the performances of our school choirs has become a feature of musical competitions and will enhance the already high reputation that the State enjoys for its choral music.⁵²³

The establishment of school Eisteddfods throughout Queensland began in the 1930s. To this point, Eisteddfods had been a largely community and adult forum of music making. The Department encouraged schools to adopt the Eisteddfod as a co-curricular music education model to involve students in music who may not have been so engaged in the classroom. This was a pragmatic move where a known and valued community music event, the

⁵²² *The Cairns Post*, 15 June 1931, 2.

⁵²³ AR, DPI 1930, *QPP*, 1931, Vol. I, 661-770.

Eisteddfod, was added onto the education curriculum as an already functioning and understood model. It also enabled knowledgeable and willing teachers in the community, such as Miss Mowlam, to become involved in school music programs. From another point of view, it could be seen as an “easy way out”, where involving schools in a formal music competition was viewed as fulfilling a duty to provide music education without the need to create any new or locally relevant, authentic music education experiences. Action to organise a Schools’ Eisteddfod was sparked in Cairns by an address to a Teachers’ Congress in 1931 given by the Director General of the Department of Public Instruction, Mr McKenna. He suggested that local schools collaborate to organise a schools’ Eisteddfod.⁵²⁴ State Schools’ Eisteddfods were held in Brisbane in 1934 and 1936 and enthusiastically received as this provided a forum for school choirs from around the State to compete against one another.⁵²⁵

Cairns combined schools projects in the 1930s

The four State primary schools in Cairns of Cairns Boys, Cairns Girls, Edge Hill and Parramatta Park collaborated to organise major music events and projects in the 1930s including the Schools’ Eisteddfod, performances in the Hibernian Hall, the already mentioned CCSBB and a Juvenile Eisteddfod, which was more a community than school based event. The advantages that combined schools music projects brought in a small country town were many. They were efficacious in building enthusiasm for the projects, they provided opportunities for the small number of “enthusiastic” school and community music teachers to become involved in large scale school music processes that may have otherwise been out of reach for many students and they allowed for ambitious repertoire to be learned and performed.

Two months after McKenna’s address in 1931, representatives from the four State schools’ committees met to organise the first Cairns Juvenile Eisteddfod that was held in December that year.⁵²⁶ Mr Penprase, employed by the Education Department to advise North Queensland schools on musical matters and based in Townsville, adjudicated the musical items on the program. The same committee, also under the presidency of Mr Donald Campbell, organised Cairns’ first Schools’ Eisteddfod which was held in June, 1932.⁵²⁷ Schools from all around the district travelled to Cairns to perform in solo, duo, instrumental and choral items. Dot Kelly recalled singing in a schools’ Eisteddfod that was run by a classroom teacher at Edge Hill State School in the early 1930s. As a bonus, winning

⁵²⁴ *The Cairns Post*, March 9 1931, 4.

⁵²⁵ *The Cairns Post*, 26 November 1935, 6.

⁵²⁶ *The Cairns Post*, 22 May 1931, 4.

⁵²⁷ *The Cairns Post*, 19 February 1932, 4.

performers at the Schools' Eisteddfod appeared in a "Grand Concert" at the Hibernian Hall in August.⁵²⁸

The Schools' Eisteddfod was noted in the Far Northern Queensland district inspector's report of 1932 where Chadwick reported on:

the creation of an atmosphere conducive to the development of a sense of appreciation of what is refined and elegant in speech, song and voice cultures.

He went on to encourage schools to develop their music programs:

teachers would do well to realise the stimulative mental effect of music in their schools and its aesthetic value in the formation of a good tone.⁵²⁹

Chadwick appeared to be mirroring the view of the music syllabus where music's "value is unquestioned":

Music is a means of promoting human fellowship, as well as an ennobling recreation. To have learnt to enjoy good music, and to be able to read at sight is to possess a sure means of happiness.⁵³⁰

These comments in the pre-rock era when popular music came to be viewed as a negative force, promoted a view that to have musical skills and to sing beautifully together was an aspirational value of civilised behaviour. The "stimulative mental effect" and "formation of a good tone [in the school]" were positive views of the benefits of music making in schools. However, the comment "teachers would do well to realise" suggested that classroom teachers were in fact, not providing stimulating music experiences, a situation that had been occurring for many years, and would continue to do so for many more.⁵³¹

The combined schools approach in Cairns was clearly successful as in 1934, the four schools again collaborated to present a "musical fantasy" called "Dreams Come True." This large scale production involved three separate casts of 92 students per cast accompanied by an orchestra with full sets and costumes, and was presented over three nights at the Hibernian Hall. Each school had prepared one cast for their performance (Cairns Boys and Girls joined as Central School).⁵³² Demonstrating the success of the teachers' organisation of extra-curricular activities, "Dreams Come True" was organised entirely by volunteers as *The Cairns Post* noted: "As all services in connection with the production of the play are honorary, the schools receiving the total takings, it is hoped that the public will provide

⁵²⁸ *The Cairns Post*, 30 August 1932, 3.

⁵²⁹ AR, DPI 1932, *QPP*, 1933, Vol. I, 739.

⁵³⁰ *1930 Music Syllabus*, p. 123, quoted from "The Handbook of Suggestions" published by the English Board of Education.

⁵³¹ Stowasser, Thesis, 43-45.

⁵³² *The Cairns Post*, 1 December 1934, 3.

bumper houses each night.”⁵³³ Mrs W Owen, musically trained in England, who had been appointed the conductor of the Cairns Choral Society in 1930, conducted each performance.⁵³⁴ At Owen’s departure from Cairns in 1937, *The Cairns Post* commented:

The Choral Society, together with the schools and various other musical bodies with which she has been closely associated, will miss her energetic and inspiring presence very keenly. Everyone associated with musical affairs in Cairns and district realises how much Mrs. Owen has done for the welfare of music generally.⁵³⁵

Owen was effective in her role as conductor in both community and school contexts just as Denovan was, and she clearly had the ability to teach both students and adults.

The combined schools choral program that was formed from students in existing school choirs such as the Parramatta school choir (see Plate 33), continued in Cairns into the 1950s providing musical experiences that may have otherwise not been available to students who did not study music privately.

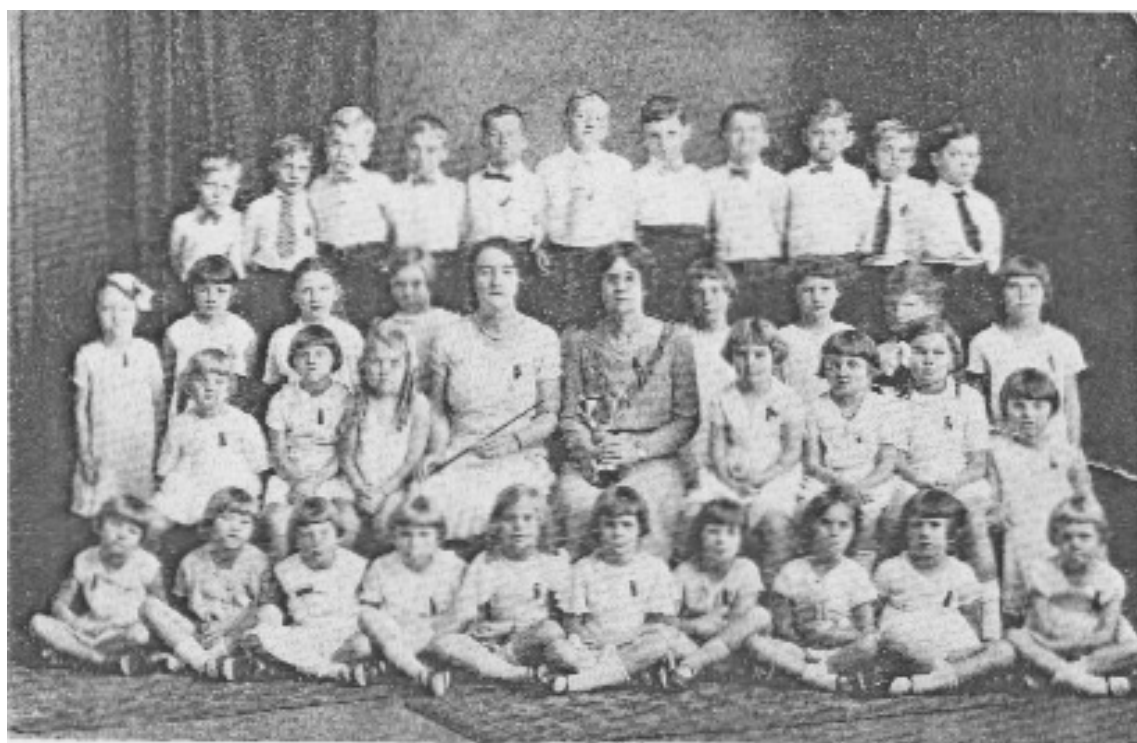


Plate 33: Parramatta Park State School Choir around 1935 with Miss Winston-Smith, Conductress and Miss Johnston, Pianist. These students would have sung in the combined schools’ choirs. Note the large conductor’s baton. *PPSS Golden Jubilee*.

Five years after the introduction of the new musically active syllabus, it was noted that the standard of choral music had risen but:

generally, the quality of the music – its very existence, indeed – depended upon the attainments and interest of a few real enthusiast musicians among the teachers. Ability to “take” music is still far from universal, but we are making an effort,

⁵³³ *Ibid.*

⁵³⁴ *The Cairns Post*, 14 February 1930, 4.

⁵³⁵ *The Cairns Post*, 10 March 1937, 3.

through the Training College, to send into the schools a greater number of qualified teachers of singing.⁵³⁶

In North Queensland in 1935, the district inspector noted what many had already realised:

The full range of the Syllabus in Music and Art is rarely attempted ... still some very good work is being done. Both these sections are properly the work of specialists, and where outstanding ability is present in the teacher, the results, due to his influence, are remarkable. In other cases, the results are poor.⁵³⁷

This is the first mention of the need for “specialists” and an acknowledgement that skilled music teachers were required to teach music to achieve outcomes consistent with syllabus demands. These official reports acknowledged that the delivery of music education was inconsistent and random in its application, was totally dependent on the skills, attitudes and motivation of individual teachers and therefore made the realisation of desired musical goals for the curriculum as a whole to be almost impossible.

Not all music making at school produced positive outcomes. For example at the Edge Hill State School:

Mr Henderson would organise the concerts and in his desire to produce a well-organised concert would often yell and scream at the participants. This would reduce me to jelly and make me feel ill as I was absolutely terrified of him, and would consequently make many mistakes during rehearsal. On the day of the concert I had worked myself up so much that I became ill and unable to attend either school or the concert.⁵³⁸

Clearly being involved in music and concerts was not necessarily a joyous and successful activity for all those involved. In this situation, the teacher’s expectations of the students’ performances did not match the learning situation of the student. The demands of the teacher appeared to stem from an adherence to a performance model that did not recognise or cater for differences in children’s learning styles and abilities and caused an extreme reaction from the student.

Evidence of successful music teaching however, was noted in the inspector’s comment of 1936 in The Far North Queensland District report, that “music (is) most successful in the larger schools, especially with a teacher of outstanding ability” and that it was a good thing to send choirs to the Queensland State Schools Eisteddfod in Brisbane.⁵³⁹

⁵³⁶ AR, DPI 1935, *QPP*, 1936, Vol. I, 857-952.

⁵³⁷ *Ibid.*, p. 911 Mr. Rahmann’s report

⁵³⁸ Alison Maugeri (nee Strange) “Reminisces,” *Cairns North State School 75th anniversary*.

⁵³⁹ AR, DPI 1936, *QPP*, 1937, 926. Mr. Pestorius’ report.

Catholic schools

Catholic schools also ran curricular and co-curricular music programs in primary and secondary schools. As referred to in Chapters One and Two, the Sisters of Mercy lived in convents and taught at their Catholic primary and secondary schools that were positioned in the larger towns from Cooktown to the north, to Tully, to the south of Cairns. Affirming the role of the nuns as expert educators, Sheila Knudson, born in Atherton in 1923, stated that: “North Queensland owes its music to the import of the Irish nuns. Mother Brigid, Sister Maria Callas, they were educated women, they were the first ones to spread this kind of learning and culture throughout the North.”⁵⁴⁰ Rita Butler (nee Strike), born in 1929 outside of Cairns, also was of the opinion that “the nuns were responsible for starting music [education] in Queensland.”⁵⁴¹

The principals of the convent schools influenced the music instruction at their schools by teaching singing classes themselves. In the late 1930s, Madge Hurst recalled the principal of St Joseph’s primary school, Sr Joseph, as having “a wonderful voice” who took the singing class and would “conduct with her cane – and she would swing it around.”⁵⁴² Kevin Turner recalled her as “strong, stern and strict, she would stand on a platform to swing her cane.”⁵⁴³ Singing and choir lessons were run by Sr Joseph frequently and included sessions of hymn singing where students were asked to select their favourite hymn to sing. Monica Strike “loved to sing and often sang solo standing in front of the choir.”⁵⁴⁴ Students were called upon to provide music for school gatherings. Dorothy Langtree was seven years old when she began playing the piano for students to march into school⁵⁴⁵ and Rita Butler recalled playing the piano for hymn singing as she could play the hymns by ear.⁵⁴⁶

Adjacent to St Joseph’s school is St Augustine’s College, where the principal, Br Xaverius, from 1936 to 1941, also taught singing lessons. Alan Hudson recalled that “He taught us many songs, two of which I still remember and often sing them to bring back memories of those happy days: “There’s a Long, Long Trail and When the Great Red Dawn is Rising””⁵⁴⁷ (See Appendix 6 for the sheet music for the latter song that gives an indication of standards and styles). Many of the Sisters taught instrumental and vocal lessons before school, during the lunch hour, after school and on Saturdays, but it would appear that none of the Marist

⁵⁴⁰ Sheila Knudson interview, 2012.

⁵⁴¹ Rita Butler interview, 2012.

⁵⁴² Togolo, *Rising Above the Tide Lines*, 22.

⁵⁴³ *Ibid.*, p. 17.

⁵⁴⁴ *Ibid.*, p. 22.

⁵⁴⁵ Dorothy Langtree interview, 2012.

⁵⁴⁶ Rita Butler interview, 2012.

⁵⁴⁷ *Cairns Post*, 5 August 2005.

Brothers took on this role at St. Augustine's College. Some instrumental lessons were held during the school day "if necessary".⁵⁴⁸ In comparison with the average classroom teachers abilities in teaching music in state schools, the Sisters, due to their own music knowledge and education given by Sr Theresa McGrath and Mother Brigid,⁵⁴⁹ would have been far more comfortable teaching music in the classroom. They would have had greater confidence in acting as musical models in front of their classes. This, combined with the constant on-site private music instruction, would have contributed to a pervasive music teaching and learning culture in the day to day life of the schools and their associated convents. Such a culture reflected a learning community where music teaching and learning reinforced meaning and identity through daily practice. Past pupils of St. Monica's school recalled that "music shaped their lives" and that the Sisters carried on the traditions established by the early Sisters, who aimed to bring culture to the North by making their young charges into "ladies".⁵⁵⁰ A further factor for the Sisters was that music activities were a major part of their lives "as there was nothing else to do."⁵⁵¹

The Catholic schools presented concerts on Saints Days, Speech Nights, bridge and garden parties, and special events that were useful as fundraisers since these schools received little funding from the government. A regular feature on the performance calendar was the St Patrick's Day concert at which all the Catholic schools in Cairns would contribute items. At the St Monica's School annual concert of 1932, choir items, double piano duets, vocal duets, "a youthful orchestra of 13 players", a violin duet and song and dance in costume items preceded the annual prize giving.⁵⁵²

Cultural diversity

With increases in immigration, in 1936 a growing development was noted from Tully to Mossman of a "language difficulty" that affected many children of "foreign extraction". In 19 schools in this area, more than 50% of the children enrolled were born outside Australia.⁵⁵³ These figures indicated the growing cultural diversity of the North Queensland population. As will be seen in the 1950s, the musical cultures that immigrants brought to the classroom were often overlooked as teachers did not know their languages and cultural practices.

⁵⁴⁸ Sheila Knudson interview, 2012.

⁵⁴⁹ Sister Mercy interview, 2012.

⁵⁵⁰ Togolo, *Every Reason to Be Proud*, 118.

⁵⁵¹ Sister Mercy interview, 2012.

⁵⁵² *The Cairns Post*, 8 December 1932, 6.

⁵⁵³ AR, DPI 1936, *QPP*, 1937, 926. Mr. Pestorius' report.

New technologies

The new technologies of recordings, film and radio (then called “wireless”) were gradually making their presence felt in the Australian classroom in the 1930s. In 1934 it was noted that: “In some of the small schools, teachers who are unable to sing themselves utilise the gramophone for the purpose.”⁵⁵⁴ The heavy reliance on teacher modelling in the 1930 Syllabus could now be relieved by the new technology; students could learn songs from recordings rather than live singing, or no singing at all. Also, the radio was an essential tool in bringing the Music Appreciation component of the 1930 Syllabus to students:

We can, too, I think, thank the radio that our young folk can be heard whistling or humming classical tunes that, without the wireless, they may not have had the opportunity of hearing.⁵⁵⁵

In 1937, lessons produced by the Australian Broadcasting Commission began to be broadcast into schools and included music lessons with accompanying booklets. The “wireless apparatus” was of increasing interest to the Education Department as a means for distributing educational material, particularly music, over the vast distances of the State. However, difficulties with providing all schools with the new equipment, and problems with transmission, reception, quality of wireless sets and timetabling had to be overcome.

The introduction and spread of radio and film had a complex effect on music making in Queensland. On the one hand: “The introduction of radio and sound tracked films in the 1920s had a more widespread impact on the musical life of Queensland than local music societies.”⁵⁵⁶ However, the downside to this was that the act of listening to and exposure to professional music making through recordings and broadcasts caused people to passively listen to music and not actively make music together:

The coming of radio broadcasts and gramophone records in the 1930s brought music into the lives of many more Queenslanders, but this had the effect of discouraging the convivial “songs around the piano” which had been a popular pastime in the early days, and instead, music came to be regarded more as an entertainment for passive listeners than a discipline worthy of serious study in a secondary school.⁵⁵⁷

Dot Kelly noticed that the radio broadcasts at school replaced the daily singing session which was an unfortunate and unforeseen consequence of their introduction.⁵⁵⁸ Molly Strelow, however, recalled that the radio reception was not good quality for listening in schools.⁵⁵⁹

⁵⁵⁴ AR, DPI 1934, *QPP*, 1935, Vol. I, 878.

⁵⁵⁵ AR, DPI 1935, *QPP*, 1936, Vol. I, 936.

⁵⁵⁶ Stowasser, Thesis, 15.

⁵⁵⁷ *Ibid.*, p. 54.

⁵⁵⁸ Dot Kelly interview, 2010.

⁵⁵⁹ Molly Strelow interview, 2012.



Plate 34: A view of a main intersection in Cairns showing the School of Arts building. Note the prominence of the radio mast mounted on the roof of a building. CHS.

In 1937, the new ABC broadcasts to schools were written by a general committee based in Brisbane. Subjects included Health and Biology, Geography, French, History, English, Science and Music. In the 1938 timetable of broadcasts, music had the largest number of programs for one subject area per week, consisting of Australian Music Examination Board Music (Mondays at 3.30pm for age 11 and over), Easy Music Lessons (Wednesdays at 11.40am for age 7 to 11), Music Appreciation at noon on Thursdays (11 to 14 years) and Adventures in Music to finish the week on Fridays at 3pm for ages 11 and over. An “Easy Music” lesson would last for 15 to 20 minutes and would begin with the presentation of a song to be learned, performed by a group of Teachers’ College students under the direction of Charles Hall. One such song was “The Merry Peasant” by Schumann, broadcast on April 11, 1939. This song has a range from middle C to F on the top treble clef line, giving a range of a 13th including leaps of a minor 7th and ascending and descending 5ths all of which are reasonably difficult to sing. The following week a round was included, presumably composed by Hall in simple rhythm with a range of a 9th including leaps of a 6th and an octave (see Appendix 7). Whilst the songs may appear “simple” both aurally and visually, their musical content would be relatively difficult for whole classes to sing together. In the broadcast, Hall would sing each line of the song which was then repeated by the students in the studio and ideally, by the students listening in classes around Queensland thus providing aural models for both students and classroom teachers to follow. An accompanying booklet had the song notated for students to read, as well as “Your little job at the next class lesson”

where musical homework was given for the teacher and class to complete before the next broadcast. Solfa names, intonation, breathing and pronunciation exercises were also included as well as listening examples of recordings of well known art music pieces such as “The Flight of the Bumble Bee”, *Surprise Symphony* and *Carnival of the Animals*.⁵⁶⁰ In order to learn such a large amount of content and to develop good singing, far more time would have been required for follow up musical activities to be run in class than the 15 to 20 minutes of broadcast time. It is more likely that most teachers would have considered the radio lesson to be sufficient musical exposure for the week. The radio broadcasts had their value for teachers in North Queensland as they were often during the hottest part of the afternoon when it was difficult for teachers to keep the attention of tired and distracted students.

Tertiary Music Education

With the phasing out of the pupil-teacher system in the 1930s, where trainee teachers were taught in schools by practising teachers, the Teachers’ College in Kelvin Grove, Brisbane, became the main source of primary school teachers in Queensland. Music was examined at the Teachers’ College by external examinations set by the Department of Instruction and not internally as Art was. This could be interpreted as the College recognising its own lack of knowledge and resources in this discipline and by implication seemed to acknowledge that music was better left to experts due to the complexities of its content.

In 1930, a merit point system was created that allocated points to trainee teachers to determine the candidates most worthy of selection for any current teaching vacancies. Graduates who did not gain an appointment as a teacher were “sent” to the Public Service. To allocate merit points, students were awarded points according to the following scale:

Teaching ability	10 points
Disciplinary power	10 points
Personality	10 points
Scholastic results	10 points
Worth	10 points
Special Qualities:	
Singing	1 point
Playing a music instrument	1 point
Elocution	1 point
College and Social activities	1 point
Woodwork for men	$\frac{1}{2}$ point
Total	54 $\frac{1}{2}$ points ⁵⁶¹

It is noteworthy that musical ability rated 2 points in this merit system. The very small number of points showed the value placed on musical skill to be quite low, calculated to be

⁵⁶⁰ The Australian Broadcasting Commission, *Broadcasts to Schools*, (Brisbane: Queensland Government Printing Service, 1939), 4.

⁵⁶¹ AR, DPI 1930, *QPP*, 1931, Vol. I, 661-770, Teachers College Report.

at about 4% of overall skill. Yet, the fact that musical skill rated two separate divisions - vocal and instrumental skills - showed official recognition of the desirability of possessing musical skills, particularly as many other skills such as sporting prowess, artistic ability, debating etc. did not appear at all.

Stowasser pointed out that the quality of music teacher training in this period continued at a mediocre level for many years:

While the quality of teacher training gradually improved for general secondary school teachers in Queensland from 1930 onwards, there was little improvement or change in the training of music teachers until the late 1950s when music appreciation classes began to appear in the secondary schools.⁵⁶²

International developments in music teacher training during the 1930s included the formation of action, student and music based music pedagogies that were developed by Carl Orff, Zoltan Kodaly and others that were different from the standard mathematical, theoretical and notation based studies.

In 1939, a Diploma Course in Music became available through the University of Queensland. It included Harmony, Counterpoint and History of Music. Almost all text books for the course were Oxford University Press publications. No practical music making was referred to in the course outline.⁵⁶³ This course was not aimed at teacher training.

1940 to 1949

This decade began with the continuation and intensification of the activities of World War II. Far North Queensland was particularly affected by the increase in military activity in the early 1940s. Thousands of soldiers, both Australian and American, lived in camps throughout the North and were to have a profound effect on local culture, notably through the presence of American musicians, who played jazz and blues styles. Students in Cairns were very aware of the presence of the military personnel. Mary Bowie, a young Torres Strait Islander evacuee from Thursday Island remembered hearing American soldiers and bands in Cairns and “loved the music”.⁵⁶⁴ During the war, most teachers in schools were female as many local men had left home to join the military efforts. However, these new styles found no place in the official curriculum, which rather became a bastion against them.

⁵⁶² Stowasser, Thesis, 60.

⁵⁶³ University of Queensland, *Calendar of Courses*, (St. Lucia: University of Queensland, 1939).

⁵⁶⁴ Mary Bowie interview, 2008.

New technologies

The DPI Director General's report of 1940 commented on the potential effect of the radio: "to train the ears of every member of the community".⁵⁶⁵ However by 1942, he was less enthusiastic about the pervasiveness and influence of the new media of radio and film:

Everyday habits of speech, dress and behaviour no less than habits of thought are moulded by the example offered to wireless listeners and picture fans en masse, and transmitted even to those who themselves seldom see a film or hear a broadcast.⁵⁶⁶

There was a general feeling that with so much access to music and film, people were at risk of being exposed to unworthy material. Somehow, things seemed to be heading out of control as the following advertisement for a book in the *Education Office Gazette* in 1941 described:

In these days the ordinary person is inundated with a flood of music, good and bad, and anything that can help him to distinguish between them is doing the community a real service. Listening is something we have to do in so much of everyday life; let's see to it that we know how to listen.⁵⁶⁷

Listening to educational radio broadcasts in school lessons aimed to develop the ability to listen discerningly.

Adult Education

The Adult Education program provided a wide range of education events in the evenings and was run by the Department of Public Instruction. Lectures, recitals and sessions of listening to recorded music for community music education were given by local and visiting experts and were held in the School of Arts. "An evening of recorded music" was held in 1948 where Mrs Walmsley played the complete recordings of Handel's *Messiah* on the gramophone. The recording was by the Liverpool Philharmonic Orchestra and conducted by Sir Malcolm Sargent, and totalled 38 sides of records.⁵⁶⁸ Classes such as this provided listening opportunities for those who did not own a gramophone or the various disks that were played.

ABC broadcasts

In the 1940s, ABC broadcasts continued to expand in content and scope with music programs again featuring prominently. The broadcasts assisted classroom teachers in providing music lessons, thus relieving them of the necessity to teach the subject themselves. In 1941, teachers were invited to a "special demonstration of educational broadcasting" on

⁵⁶⁵ AR, DPI 1940, *QPP*, 1941, 549-60.

⁵⁶⁶ AR, DPI 1942, *QPP*, 1943, 498.

⁵⁶⁷ Minister for Public Instruction, *The Education Office Gazette*, (Brisbane: The Queensland Government Printer, 1941), 53 2. September 3 1941, p. 135, from an advertisement for a book "Music and the Listener" by Dr. Keith Barry, Federal Controller of Programmes, Australian Broadcasting Commission.

⁵⁶⁸ *Cairns Post*, 23 November 1948, 3.

August 4 in South Brisbane, when Charles Hall conducted a music broadcast. Teachers, particularly country teachers, were cordially invited to attend this demonstration, presumably at their own expense which ruled out practically all teachers outside the Brisbane metropolitan area. For many teachers who had been following Halls' broadcasts regularly, this would have been an enticing offer to put a face to the voice and the music that was regularly heard on the school radio. The booklets to accompany the broadcasts continued to have short songs, solfa exercises, some repertoire listening and singing, along with homework and writing tasks. In 1948, the Music for Secondary Schools series was broadcast on Thursdays from 11.30 to 11.45am and covered the instrument families and repertoire from classical music. Once again, the content and teaching style were drawn from Western art music traditions reflecting a strict adherence to a static tradition that was notation-based.⁵⁶⁹ Due to the large area of Queensland, no particular local relevance was included in the radio broadcasts.

Combined schools' concerts

Patriotic concerts were held regularly in the Cairns community during the war to raise funds for the war effort and raise morale for those "left at home". The Department of Education sent Mr A Moxey and Miss Baird to Cairns in 1941 to organise a choral concert for "patriotic purposes". The pair visited five state schools over a ten week period and assembled a children's choir of up to 300 voices.⁵⁷⁰ At the performance, the program of 16 choral items included Purcell's "Nymphs and Shepherds" sung in parts. The *Cairns Post* reported that:

the method employed in the training of such a vast choir was for the two specialists to train a choir in each State school in Cairns; to practise the combined choirs sometimes; to pick out and to train special singers; and thus to get together a good concert.⁵⁷¹

The reviewer of the concert was impressed by how well Moxey and Baird had prepared the children as they displayed vocal control through the blending of their sound and "splendid"⁵⁷² enunciation. The Director of Education stated the diction of the choirs was the best he had heard in Queensland.⁵⁷³ The Combined Schools Band also performed, as well as soloists including a young Patrizia Trucano who is discussed in more detail in the next chapter. In a letter "Looking back to school days" written by Yvonne Johnson, she recalled

⁵⁶⁹ Schipper's TCTF descriptors, pp. 120 – 123.

⁵⁷⁰ *The Cairns Post*, 25 August 1941, 4. The Post also pointed out that Mr. Moxey "will be remembered by football fans of 12 years or so ago [as] he visited Cairns with Harold Horder's team."

⁵⁷¹ *The Cairns Post*, 5 November 1941, 3.

⁵⁷² *Ibid.*

⁵⁷³ *Ibid.*

finding this concert very moving and remembered “every word and note of the programme.”⁵⁷⁴



Plate 35: Parramatta Park State School students who participated in the Patriotic Concert Massed Choir with Mr Moxey, left, Miss Baird, Miss Serow and Mr Campbell. *PPSS Golden Jubilee*.

Moxey was also involved in community music events while he was briefly resident in Cairns, by singing at church and in other concerts.⁵⁷⁵

The Catholic schools in Cairns also organised a combined schools choir in 1941 singing at the St. Patrick’s Day concert given to a capacity crowd at the Hibernian Hall. In this concert, the first violin section of St. Monica’s orchestra featured some now well known Queensland musicians’ names: a young John Curro played with Joyce Reynolds and Molly Maddock.⁵⁷⁶ Reynolds was to become the first Cairns musician to be appointed to the new Queensland Symphony Orchestra as a violinist in 1948⁵⁷⁷ and Maddock was to become the first principal soprano of the Queensland Opera Company. Curro, who founded the Queensland Youth Orchestra in 1970 and was still conducting that orchestra in 2014, attended St. Monica’s primary school and St. Augustine’s College and is referred to in more detail in the next chapter.

⁵⁷⁴ As cited in *The Educational Historian*, The Queensland History of Education Society, Brisbane: 15, 3, (2002).

⁵⁷⁵ *The Cairns Post*, 27 September 1941, 3.

⁵⁷⁶ *The Cairns Post*, 18 March 1941, 3.

⁵⁷⁷ Reynolds was to become something of a celebrity in Cairns on her appointment to the Queensland Symphony Orchestra. In 1954 *The Cairns Post* reported her saying that the visit to Cairns was the highlight of the State wide tour for her. 25 May 1954, p. 4.

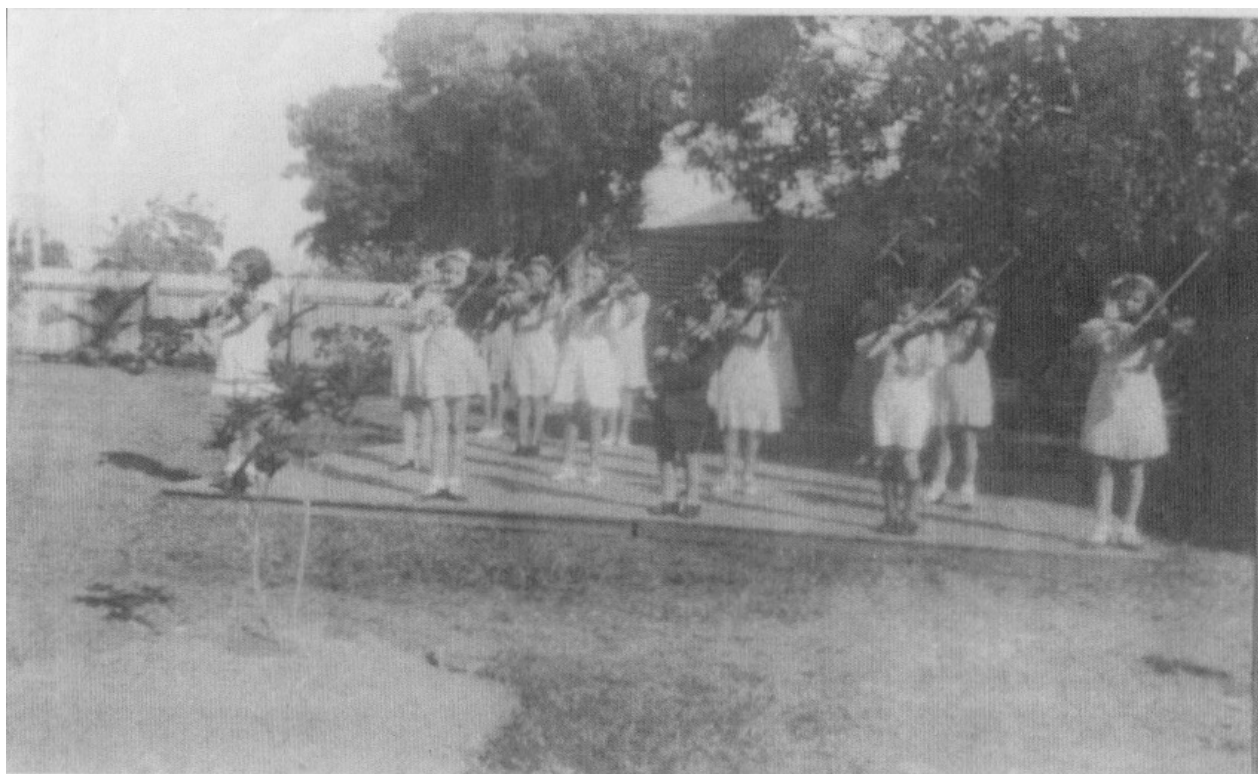


Plate 36: St. Monica's Orchestra c1938. John Curro is in the centre of the front row and Molly Maddock is to his immediate right in the second row. Photo from Molly Strelow collection.

Not all schools throughout Queensland provided co-curricular instrumental music programs similar to those found in Cairns. A 1941 article in *The Courier Mail* reported that “alarmingly few State school children in Brisbane could play any musical instrument” and that on average, “not five children in 100 were learning even the piano”.⁵⁷⁸ The writer had visited 23 State schools in Brisbane without finding one school orchestra and expressed a hope to create a combined schools’ orchestra in Brisbane. The Director of Education reported that the Department was not in a position to provide instruments for students during the war, and may consider doing so after the war. During the war, though, the focus would be on developing choral music.⁵⁷⁹ This state of affairs in Brisbane revealed how the State school students in Cairns were comparatively well provided for by the Department in music events at the time. The role played by the supportive headmasters of the state schools cannot be underestimated, for without interschool collaboration, many musical events in Cairns for children would not have occurred. Alison Maugeri (nee Strange) recalled that one headmaster at Edge Hill in the early 1940s, Mr Baker and his wife:

were very interested in music and encouraged the students to join the school choir for both singing and verse speaking. This was my first introduction to choral singing, something I still enjoy and participate in to this day.⁵⁸⁰

⁵⁷⁸ *The Courier Mail*, 5 August 1941, 4.

⁵⁷⁹ *Ibid.*

⁵⁸⁰ Alison Maugeri Reminisces in *North Cairns State School 75th Anniversary*, 21.

Choral singing was also encouraged at St. Monica's school where choir practices were held twice a week "with the whole secondary school constituting the choir in the late 1940s."⁵⁸¹ In 1947, students from all the Catholic schools and colleges along with the Cairns Light Orchestra, presented a 13 item program in honour of the visit to Cairns of Cardinal Gilroy of Sydney at the Hibernian Hall. Students were involved in choral and dance items, including the demanding "Gloria" from Mozart's *Twelfth Mass*.⁵⁸²

The Department of Public Instruction

Specialist music teachers

In the middle of the decade, the Department decided to meet the growing demand for the appointment of specialist music teachers that would alleviate, to some extent, the stresses placed on general teachers who had no music training. In the July 3, 1944 edition of the *Education Office Gazette*, a "Vacancies-Teachers of Music" advertisement was published. The notice called for applicants "to undertake tuition in such subjects as the theory of music, musical perception, voice production and choral and class singing." Males were offered £360 to 475 per annum and females, £340 to 450.⁵⁸³ In that year, the long awaited appointment of eight specialist music teachers took place in Brisbane, Townsville, Maryborough, Rockhampton and Ipswich. These teachers travelled between schools in their zone and had the dual role of teaching primary classes as well as providing "practical demonstrations to class teachers so that those teachers will be competent to carry on with the teaching of music at the high standards set by these specialist teachers."⁵⁸⁴ The added role of teaching music to fellow teachers would certainly have applied pressure to these new appointees, whose arrival on the school scene was more likely to have been interpreted as another sign to general classroom teachers that they need not persevere with teaching music.

One specialist music teacher was appointed in Cairns in April, 1945.⁵⁸⁵ Mr W F Burgemeister was to become an influential music teacher not only at the state schools but also in the community through his music teaching and by presenting music appreciation lectures at night under the Adult Education program.⁵⁸⁶ He was remembered positively by Sandra Gorton of North Cairns State School for his choir direction: "That man instilled a greater love of music into more children than the numerous music teachers and specialists

⁵⁸¹ Mary Cath Togolo, *Every Reason to Be Proud*, 117.

⁵⁸² Souvenir Programme of the visit of Cardinal Gilroy to Cairns, 1947.

⁵⁸³ *Education Office Gazette*, 3 July 1944, 58.

⁵⁸⁴ AR, DPI 1945, *QPP*, 1946, Vol. I, 526.

⁵⁸⁵ By 1949, specialist music teachers were to be found teaching in most principal cities in Queensland.

⁵⁸⁶ *The Cairns Post*, 7 September 1946, 5.

achieve today.”⁵⁸⁷ As a student at Balaclava State School, Aboriginal man George Skeene found Burgemeister’s lessons difficult to understand: “Most of the songs we sang were traditional songs from England. He (Burgemeister) said there are four beats to a bar. I never had a clue what he was speaking about.”⁵⁸⁸ Joan Croker recalled the choir at Parramatta school as:

raucous: everyone sang as loud as they could with no idea of blend or anything. There were a lot of kids in the choir and the school allowed a couple of periods per week for music ... the school choir had no music, everyone listened with their ear and no music was given out. You’d learn the words and then just sing; learn it line by line.⁵⁸⁹

Burgemeister clearly used oral/aural rote teaching to train his choirs along with voice modelling and reinforcement on the piano. He continued the then established combined State schools format that had been operating in Cairns since the early 1930s by organising a large community concert every two years. The first concert Mr Burgemeister organised was staged in 1947 and featured a choir of 300. A committee of principals with Mrs Burgemeister as secretary organised the concert while Burgemeister conducted the music program. Joan Croker recalled being asked to dance a solo item by Burgemeister while the choir sang a song.⁵⁹⁰

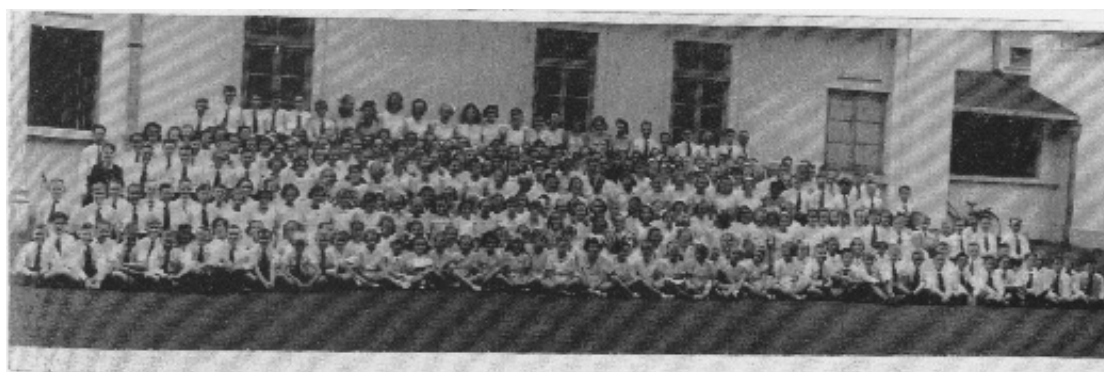


Plate 37: The Combined Schools Choir. Year unknown. As presented in the *North Cairns School History*.

A review of the concert stated that Burgemeister was “to be complimented on the painstaking care and artistic skill he has lavished on the children under his tuition, and the musical results of the night were a distinct personal triumph for him.”⁵⁹¹ The massed choir sang 14 items of a range of folk and art songs with “purity of tone, a pleasing interpretation and a verve not ordinarily expected of such young choristers.” The Combined Schools Boys Band also performed under the baton of a young and inexperienced conductor, George

⁵⁸⁷ Sandra Gorton, *North Cairns State School 75th Anniversary*, 16.

⁵⁸⁸ George Skeene, *Two Cultures: Children from the Aboriginal Camps and Reserves in Cairns City*, (Kuranda: The Rams Skull Press, 2008), 39.

⁵⁸⁹ Joan Croker interview, 2012

⁵⁹⁰ *Ibid.*

⁵⁹¹ *The Cairns Post*, 7 June 1947, 5.

Schipke, who had learned to play the trombone with the CCSBB. Many former students readily recalled their participation in the combined schools choir events, signifying the impact of the program. The activities of the combined schools choir assisted to create a learning community across the township of Cairns where participants developed a sense of identity from the practice of singing together. The positive acceptance of the performances by the audience, also a part of the learning community that comprised parents, siblings, relatives, friends, teachers, administrators and other interested people, reinforced all of the outcomes of these musical processes.

There was no music specialist appointed to teach at Yarrabah. Aboriginal Bishop Arthur Malcolm, born in Yarrabah in 1934, recalled that there was no music taught at the Yarrabah school.⁵⁹² In 1946 there were 110 pupils at the Mission school with one Head teacher, who was assisted by three male and five female Aboriginal teachers. There were reports of “concerts given by school children and adult residents” that year.⁵⁹³

In 1943/44 some Aboriginal children on missions were enrolled in high schools, a step which would be “watched with interest”⁵⁹⁴ by the Department of Native Affairs and in 1945, three Aboriginal children from Yarrabah were sent to the Church of England Grammar School as boarders at Herberton on the Atherton Tablelands,⁵⁹⁵ where they may have been able to take piano lessons as the school had three small buildings, each especially equipped with a piano.⁵⁹⁶

State String Quartet

On August 1, 1944, The Queensland State String Quartet was established by the DPI to improve musical appreciation in schools and to present concert programs for adults. In a matter of months, the quartet visited regional towns and cities from Stanthorpe in southern Queensland to Atherton inland from Cairns, and also gave radio broadcasts. The quartet produced some educational recordings for use in schools on phonograph equipment. In its first year it visited 322 State Schools and gave 45 adult recitals with the Board of Adult Education.⁵⁹⁷ The members of the quartet were highly trained string players; the lead violinist, Ernest Llewellyn, has been described as one of Australia's finest violinists. Llewellyn and the other players remained in this job until 1948, travelling over 80,000 kilometres in four years in Queensland alone. The quartet played to over 100,000 children

⁵⁹² Bishop Arthur Malcolm interview, 2012.

⁵⁹³ AR, DNA 1945-46, *QPP*, 1946, Vol. II, 1027-47.

⁵⁹⁴ AR, DNA 1943/44, *QPP*, 1944-45, 965-66.

⁵⁹⁵ *Ibid.*

⁵⁹⁶ Janice Wegner, personal communication, 2014.

⁵⁹⁷ AR, DPI 1944, *QPP*, 1945-46, 496.

and adults every year. They also performed in Sydney, Melbourne and New Zealand and included “modern music” in their performances.⁵⁹⁸ In the 1949 annual report of the Department, a photo of the quartet was published and later that year, a film was produced called the “State String Quartet”. The quartet visited up to three schools in one day, giving one hour long recitals, often including a complete movement from a string quartet or an entire string quartet for the young listeners.⁵⁹⁹ The quartet visited Cairns and the Tablelands many times. John Curro remembered hearing the State String Quartet in Cairns but had “no idea what effect they had on (him).”⁶⁰⁰ The press was more positive, announcing that the touring State String Quartet “had been an outstanding success, despite the serious nature of its music.”⁶⁰¹ The repertoire was chosen from Western art music with some arrangements of folksongs from Europe and the USA. The arduous and comprehensive touring schedule of the quartet ensured that they performed all around the State, providing live concert experiences for students that the radio or gramophone could not match.

Opera Scheme

In 1949 the Department of Public Instruction established a State Opera Scheme in Brisbane to develop singing, to enable full productions of opera and “in the hope that a love of good music will be still further developed in the community.”⁶⁰² The Opera Scheme’s purpose was to travel the State and in its first year presented scenes and acts from Verdi’s *Il Trovatore*, Gounod’s *Faust*, two other arias and an overture with costumes and scenery. This was performed in many towns including Cairns in front of large and enthusiastic audiences.

Cairns woman, Molly Maddock (later Strelow), successfully auditioned and joined the new company as its first principal soprano. Maddock had attended Parramatta State School in her early years before enrolling at St. Monica’s where she studied violin and voice. With the violin, she “went through the grades, scales, etudes [though] singing was the main thing.” She sang every afternoon for one hour at the Convent while another student accompanied her on piano. Sister Mary de Chantal taught her to diploma level singing. Maddock had attended the UQ Summer Music Schools in Toowoomba and Brisbane which she described as “wonderful events and very inspirational.”⁶⁰³

⁵⁹⁸ *Courier Mail*, 24 October 1950.

⁵⁹⁹ After his resignation, Llewellyn was appointed concert master (lead violinist) of the Sydney Symphony Orchestra, and following that, was appointed founding professor of music at the Canberra School of Music where the main music recital hall bears his name.

⁶⁰⁰ John Curro, pers. comm. 2012.

⁶⁰¹ *Courier Mail*, 16 January 1946, 3.

⁶⁰² *The Cairns Post*, 5 December 1949, 5.

⁶⁰³ *Ibid.*

On her first visit to Cairns in 1949 with the Opera Scheme, Molly Maddock's presentation was critiqued as a "delightful performance. Her soprano voice was sweet and expressive. Particularly outstanding was her rendering of "The Jewel Song", in which her voice revealed a richness and power hitherto unsuspected."⁶⁰⁴ Maddock went on to sing lead roles in 14 grand operas with the company until 1954. In her third visit to Cairns in 1953 she "displayed interpretive ability" singing the lead role of Mimi in *La Boheme*. The performance was staged at the Palace Theatre with a "well balanced" orchestra in the pit. Sheila Knudson remembered hearing Maddock sing *La Boheme* in Cairns.⁶⁰⁵ Maddock's success reflects the music education she had experienced in Cairns in both state and private schools, in choral singing and one on one lessons, and at the UQ Summer Schools. She is also an example of a successful outcome of the state music programs at the time. Maddock relocated to England after finishing with the Opera Scheme, where she gave recitals at Australia House, and joined the chorus at the famous Sadler's Wells company in London.⁶⁰⁶

As well as performing state wide, The Opera Scheme also lent sets of musical scores to regional musical societies. This was in many ways, the original body to offer musical services similar to today's State Library of Queensland and the Queensland Arts Council. The availability of sheet music for borrowing by local musical societies gave clear and real assistance from the state government.

⁶⁰⁴ *Ibid.*

⁶⁰⁵ Sheila Knudson interview, 2012.

⁶⁰⁶ Molly Strelow interview, 2012.



Plate 38: Molly Maddock, 4th from right, at the 1947 Cairns Mardi Gras before she was appointed as principal soprano of the Queensland Opera. *Cairns Post*, 13 June 1998, 58 from Molly Strelow's collection.

University of Queensland Summer Schools of Music

Another music education project that impacted on Cairns music students that originated in Brisbane was the University of Queensland Summer School of Music. Mr Sidney May, music lecturer at the University of Queensland and AMEB Queensland examiner, established and ran the Summer School of Music over a 6 year period from 1946: "The School obviously grew out of a desire to give musicians and teachers a concentrated educational experience of a kind not then locally available due to the lack of a central conservatorium."⁶⁰⁷ May reported that he had felt "for a very long while that teachers in Queensland wanted something done for them. Queensland is so widely scattered and educational facilities are extremely limited."⁶⁰⁸ Believed to be the first residential music school in Australia, the 1946 classes attracted 175 enrolments and featured notable musicians on the teaching faculty. Classes were held all day and participants attended concerts and the theatre at night. The *Courier Mail* reported that "some students from the Far North had never witnessed a high-class musical performance of any kind before coming to the school. A large number will see an orchestra for the first time at next Tuesday's public concert by the Brisbane ABC

⁶⁰⁷ Wilmott, Thesis, 46.

⁶⁰⁸ *Toowoomba Chronicle*, 12 January 1946, 6.

Symphony Orchestra in Toowoomba.”⁶⁰⁹ Mr Hugh Brandon, assistant music examiner at the University of Queensland, was reported as saying that the lack of suitable halls and good pianos had prevented orchestras touring throughout Queensland for music education purposes. Cairns students Sheila Knudson and Molly Maddock attended the Summer Schools which gave them “a boost” they would otherwise not have experienced.⁶¹⁰ At later schools, Ernest Llewellyn, the former violinist with the State String Quartet, was on the teaching staff among other luminaries.

Teacher training in music

In the 1940s, teacher training in music still required pre-existing technical competence and was of no practical help to the average classroom teacher. In the examination for “Admission as Teacher of the Third Class” in 1942, trainee teachers were required to complete an intermediate to high level theory paper on music that included the correction of notation errors, the transposition of a polyphonic four part passage of seven bars including many accidentals and double sharps, an explanation of how a chromatic melody would be taught in class, and writing out scales that corresponded to questions such as “Write the harmonic minor scale of which A flat is the mediant, and the melodic minor scale of which B sharp is the leading note.”⁶¹¹ Much of the content contained advanced theoretical musical problems. In the follow up report on how students responded to the examination, very little commentary was provided on the actual music teaching methods that trainee teachers might use, since the primary focus seemed to be on getting the music theory questions correct. For example, comments on the results of Question 2 read:

The formula for teaching a class to sight-read was usually clearly stated. Too many examinees treated the exercise as if it were in a major key. A teacher who makes a class sing the major scale and the Doh chord before giving a sight-singing lesson on a melody in a minor key is not fitted to be in charge of a sight-singing class.⁶¹²

And:

The simple and yet complete answer to (a) is as follows ... Examinees seem to be convinced that chromatic semitones must consist of two notes of the same letter name, but this is not so. In the key of C minor, C to Db is a chromatic semitone because Db is foreign to the key.⁶¹³

Such stern and technical language must have been an extra deterrent to a trainee teacher who had no private music training and who, in all probability, lacked confidence. Relying on rules, theoretical knowledge and formulaic teaching methods to prepare teachers for engaging children with music was the official line.

⁶⁰⁹ *Courier Mail*, 16 January 1946, 3.

⁶¹⁰ Sheila Knudson interview, 2012.

⁶¹¹ *Education Office Gazette*, 3 July 1942, 87.

⁶¹² *Ibid.*, p. 89.

⁶¹³ *Ibid.*

At no point was the notion of enjoyment of communal music making raised. Music was presented as a serious, mathematical and complex system of symbols, methods, rules and absolutes. No ideas or examples were given as to how to motivate students and develop musical experiences with them.

Queensland School of Music

In 1947, Sidney May stated that a lack of systematic training and an appropriate teacher registration system was hampering the development of music teaching in Queensland. Also, men were not encouraged to take up the profession as it was financially unrewarding.⁶¹⁴ As was the case with Cairns' private teachers, women throughout the State provided the large majority of instrumental and vocal teaching and also fulfilled roles as AMEB examiners. In his travels throughout the State as AMEB examiner in chief, May came to know the conditions under which private music teachers taught and their students learned music. In 1948, in an effort to advance music teaching and learning in Queensland, he formulated a plan to develop regional music instruction through the establishment of "Collegiate Schools of Music" in major regional cities. Such schools would provide tuition in piano, singing, violin and dramatic art and would "follow on" from the secondary schools. Suitably qualified students would then be received at the "head" school which would be established in Brisbane. At a meeting in Cairns, May claimed that "there were dozens of competent and efficient qualified teachers in England who would jump at the opportunity of coming to Australia to act as instructors and assist in fostering these subjects."⁶¹⁵ Such a claim reinforced the ties between the creators of Queensland's official music education program and those of England. The musical model was decidedly mono-cultural within a static tradition.

Two years later in 1950, May's plan had modified to the establishment of a Queensland School of Music in Brisbane only, discarding the regional collegiate schools plan. He suggested that such a school would allow developing musicians in Queensland to study in Queensland and not be lost to the Conservatoria in Sydney and Melbourne. May addressed a public meeting in the Cairns Council Chambers where he requested the local community raise £200 towards the establishment of the school. In his address, he described Cairns as having a high standard of musical talent and also:

"Cairns is unique for its diversity of cultural activities" said Mr May, "I know of no other city in the State of Queensland more culturally minded. Many of your artists here would hold their own in really good company."⁶¹⁶

⁶¹⁴ *Courier Mail*, 13 January 1947, 3.

⁶¹⁵ *The Cairns Post*, 5 August 1948, 5.

⁶¹⁶ *The Cairns Post*, 3 August 1950, 5.

May believed that the establishment of a Queensland School of Music would assist music students as many had to “virtually abandon their careers because they could not afford to go to either Sydney or Melbourne for further instruction.”⁶¹⁷ An appeal was held in Cairns shortly after his address at which a combined band rally was held between the Boys’ Band, the Caledonian Pipe band and members of a special Appeal Committee.⁶¹⁸ May’s advocacy in promoting music education throughout Queensland led in large part to the eventual establishment of both the Queensland Conservatorium of Music and the Faculty of Music at the University of Queensland. Before the Faculty of Music was established, the Diploma Course in Music offered at the University of Queensland in 1949 consisted of History of Music from 1600 to 1850 (all Western music), and Harmony which included four part writing and counterpoint, including strict counterpoint. As with the course ten years earlier, there were no subjects that covered practical music making or pedagogy with children or with the wider community.

1950 to 1959

European immigration

One of the many social upheavals that occurred in the aftermath of World War II was the mass movement around the world by refugees, migrants and displaced persons. This led to more than 50,000 migrants under the age of sixteen coming to live in Australia from the end of World War II to 1949⁶¹⁹, many of whom came with their families to live in North Queensland. In an editorial essay titled “The Teacher and the New Australian”, a discussion on the “education problem” that Queensland schools faced in 1950 stated in part that:

The educational problem involved is, of course, their [the migrants] complete assimilation into our society. This assimilation must be a two-way process, the enrichment of the life of both native-born and newcomer by a blending of cultures. It should never be thought of as the absorption of a minority by a majority.⁶²⁰

Teachers were advised to prepare their students to receive the newcomers with friendliness and open minds since:

when people have not been ready to accept the newcomers on a basis of complete equality, when they have shunned or patronised them, then have the immigrants formed their own communities. The mistakes of the Central States in America and of parts of Queensland cane-fields must not be repeated.⁶²¹

⁶¹⁷ *Ibid.*

⁶¹⁸ *The Cairns Post*, 16 November 1950, 5.

⁶¹⁹ *Education Office Gazette*, 3 April 1950, 66.

⁶²⁰ *Ibid.*

⁶²¹ *Ibid.*, p. 67.

The reference to Queensland cane-fields concerned Italian communities in Innisfail, some 90 kilometres south of Cairns and elsewhere, where the Italian community was seen to be too insular and not willing to participate in mainstream, Anglo/Celtic Australian society. The cultural values that the migrants were to bring with them into the classrooms were acknowledged in the *Education Office Gazette*: “arts and crafts and music and the dance can be enriched too, by their [the migrants] help” and “they represent some of the oldest cultures of Europe, and have much to teach us in music and art.”⁶²² A difference in attitude was apparent towards European cultures compared to that of Aboriginal culture. Where one was positively embraced for its age, cultural significance and values by the Department of Public Instruction, similar references to the local Indigenous culture were practically non-existent. As noted earlier, Cairns in 1950 had already been a multicultural town since white settlement in 1876. Official commentaries that concerned the increasing multiculturalism illustrated the growing diversity in the local and national populations.

A further *Education Office Gazette* essay the following year titled “What Other Nations Have Done for Australia” began with:

Most young Australians will immediately think of fish-shop or fruit-shop proprietors ... when Italians are mentioned. They have certainly made their contribution to the commercial life of Australia ... but it is in the realm of art and music that we owe them most.⁶²³

The article continued with praise for Italy as being the home of great music, and that Northern Italians were the “most cultured” compared to the Southern Italians who “lack the education and culture of those from the North”. However, to their credit, the Southern Italians had “supplied man-power for many works of national importance.”⁶²⁴ Despite warning Australians about having a “sense of superiority to the immigrants”, such judgemental comments (on the Northern/Southern Italian difference for example) promoted stereotypical attitudes. In many schools in North Queensland, migrant children were not allowed to speak in their native language anywhere at school.⁶²⁵ Australians were obviously facing questions of cultural identity in this period as an article later that same year, in preparing for the 50 year jubilee celebrations since Federation, described England as the Mother (with a capital M):

As the Colonies appear, the bonds of freedom will be the principal ties holding them together. If the bonds are too in-elastic the children rebel and may even break away from the Mother (American Colonies). Through experience the Mother learns the

⁶²² *Ibid.*

⁶²³ *Education Office Gazette*, 3 March 1951, 46.

⁶²⁴ *Ibid.*, p. 47.

⁶²⁵ Maria Caltabiano, *Learning English: From Slate to scholarship: the education of Italian migrant children in North Queensland at 2 State primary schools*, (Cairns: 1993), 16. Refers to Italians and Germans in Australia.

best form of bonds which will allow her family to grow and at the same time to strengthen rather than loosen as the children mature.⁶²⁶

Implications for education and music education could be drawn as, although there was acknowledgment of greater and increasing cultural diversity, all of the migrants' cultures (as with Aboriginal culture) were expected eventually to fade in the face of the real expectation of migrant assimilation to Anglo/Celtic culture and values.

In 1952, *The Cairns Post* somewhat poetically reported on progress that had been made by European immigrants in adapting themselves to Australian conditions, particularly those existing in Cairns, as:

the stream is becoming absorbed into the so-called "Australian way of life" as the waters of the Barron into the sea. There may be some turbulence where the animated current meets the placid tide, and some eddying as the warmth of an eager, expectant people anxious to make good in a promised land meets the cool placidity of an established population.⁶²⁷

Mr Trucano, the Italian consular agent for North Queensland, who was interned during World War II, was described in the *Cairns Post* as being "a typical example of complete absorption." Trucano was quoted as saying "We Australians should try to absorb the New Australians into our way of life."⁶²⁸ Trucano noted that it was "pleasant to see Australian and Italian farmers as neighbours. They are carrying on very well together in the Edmonton, Gordonvale and Redlynch districts."⁶²⁹

A few months later in the same year, a concert was held at the Migrant Centre to bring "Old Australians into contact with New Australians, break down language barriers and generally to make New Australians welcome in a strange land."⁶³⁰ "New Australians" seemed to refer mostly to Italians who performed vocal numbers alongside regular local performers including the leader of the Cairns Choral Society, Mr Robins. A second generation and "Old Australian" tobacco farmer from Mareeba who was an ex-Tivoli opera singer, Mr Dino Bertoldi, sang "all the old Latin and Anglo-Saxon favourites".⁶³¹ An uneasiness with the cultural exchange of this concert seemed to be implied as Trucano stated the hope that "the New Australians would appreciate what the old Australians were doing and that at future concerts both old and new would again rally to the cause."⁶³² Italian and "old Latin" songs

⁶²⁶ *Education Office Gazette*, 3 November 1950, 262.

⁶²⁷ *The Cairns Post*, 29 March 1952, 7.

⁶²⁸ *Ibid.*

⁶²⁹ *Ibid.*

⁶³⁰ *The Cairns Post*, 4 August 1952, 4.

⁶³¹ *Ibid.*

⁶³² *Ibid.*

are not so very different from Anglo/Celtic songs yet the concert was seen as a bold venture that crossed cultural lines to bring greater understanding between communities.

The Department of Public Instruction

In the annual report of the DPI published in 1950, the opening paragraph on music education was identical to that published in the 1935 report where “the attainments and interest of a few real musicians among the teachers”⁶³³ were held to be responsible for a small amount of successful music education programs throughout the State. That identical wording was used in two reports 15 years apart would suggest that the Department perceived that no progress had been made. Yet the report affirmed that:

During the past decade this Department has sponsored three notable developments. Specialist teachers of music have been appointed in most of the principal cities of the State. This innovation sprang from the success of war-time concerts in aid of patriotic funds. The experience of the concerts proved the value of having the work in music in the schools conducted by specially trained teachers ... As a result of their work, the standard of singing in the schools has improved considerably. In 1944 four leading Australian instrumentalists were appointed to form the State String Quartet. Their work has improved musical appreciation in schools and among members of the general public ... in 1949 the State Opera Scheme was instituted ... it is hoped that scholarship winners will eventually form the nucleus of opera in this State and that a love of good music will be further developed. Add to these activities the Governments’s action in subsidising the State Symphony Orchestra ... and it will be seen that much has been done to bring good music to the people.⁶³⁴

Despite all these programs it appeared that the fundamental principle of successful music education was still perceived to be located in the delivery of Western classical music taught by “a few real musicians among the teachers.” The government projects listed above, however, did have a direct impact on the Cairns community and in retrospect, can be seen to have influenced many Cairns students, such as Molly Maddock and Joyce Reynolds, into entering professional musical careers in Brisbane and beyond. The State String Quartet performed in Cairns in 1950 and 1951 in recitals for combined Cairns schools students and those of Cairns High School. In 1951 the quartet performed a free evening concert sponsored by the Board of Adult Education at the Aquatic Hall that included a Beethoven quartet and works by Schubert and Dvorak along with arrangements of folk songs. The quartet’s leader, Mr George White, was reported as saying that “prejudice against classical music was being broken down. People in general were becoming more appreciative of finer music” as the quartet has been received “remarkably well.” White reported that the musical facilities throughout country Queensland schools were “remarkably good.”⁶³⁵ Perhaps the Director-General in his report viewed professional music performance as disassociated from

⁶³³ AR, DPI 1950, *QPP*, 1951, Vol I, 641-42.

⁶³⁴ AR, DPI 1950, *QPP*, 1951, Vol I, 641-42.

⁶³⁵ *Cairns Post*, 22 September 1951, 5.

classroom music activities; that while the professionals were lauded, the classroom teacher was seen as still struggling with music in schools. The divide between professional musicians and music teachers was to remain a feature of Queensland education authorities' thinking for at least another decade, if not two.

Continuing on with the Schools' Eisteddfod and school choral festival format of the 1940s, the Department announced a Jubilee Music Festival for Schools to be held in Brisbane in 1951: "School choirs from all parts of the State" and from State and private schools were invited to participate in presenting choral items.⁶³⁶ Special train fares for country choirs were offered along with billeting in metropolitan homes. Cairns High School choir nominated to be involved and the principal stated that "members of the choir are keen and enthusiastic and that no effort will be spared to have a choir trained that will worthily represent the city of Cairns."⁶³⁷ Two choirs were to be selected to represent Queensland at the Commonwealth Schools Choirs Festival to be held in Melbourne. The complex community involvement in this large musical event involved a mixture of Government directive with community response. National broadcasts of the Jubilee Schools Choir Festival were transmitted in December of that same year.⁶³⁸

Despite these many initiatives, in the first half of the 1950s, music was not considered an important school subject and therefore featured infrequently in the annual education reports. In 1951, a photo of a school drum and fife band was included in the report while in 1952, the Adult Education report made mention of music concerts that were given in South East Queensland. In the same year, the Director-General commented on the changing qualities of contemporary life: "the ever increasing tempo of modern life, the demands of industry and commerce, the changing social structure, and the increase in leisure have raised problems which a generation or so ago were unknown."⁶³⁹

The changing conditions of contemporary life impacted upon music education attitudes and systems as the development of music was intrinsically intertwined in them. The comments quoted above date from the beginning of "rock 'n' roll" and the emergent youth culture that was to create divisions in music and music education experiences. Music that the newly identified "teenagers" listened to on the radio and record player, and heard and saw in films as informal learning experiences and engagement, was vastly different from the formal

⁶³⁶ *Cairns Post*, 16 June 1951, 5.

⁶³⁷ *Cairns Post*, 16 June 1951, 5.

⁶³⁸ *Cairns Post*, 5 December 1951, 6. Cairns High School later operated separate Boys and Girls choirs that performed at large civic celebrations for coronation festivities in Cairns in 1953.

⁶³⁹ AR, DPI 1952, *QPP*, 1953, Vol.I, 643-94.

music education offered in schools. Such a division can still be observed in contemporary education, though a great deal of change has occurred through the blurring of lines between formal and informal learning in music education inside schools.⁶⁴⁰

In 1953 the Teachers' Training College had 842 students enrolled, but there was a teacher shortage in Queensland schools due to a rising birth rate along with the influx of overseas families boosting school populations. From 1945 to 1953, there was a 35% increase in primary school enrolments in Queensland.⁶⁴¹ Adding to the shortage of trainee teachers was the increased competition for school leavers from commerce, industry and universities which attracted them away from a teaching career. Academic requirements of the teachers' college for entry were lowered in an attempt to gain more students. Teachers were in short supply across the curriculum but specialist music teachers were the least in demand.⁶⁴²

In efforts to improve the quality of music teaching in schools, the Department provided "Refresher Schools for Teachers" in the January holidays and in 1951 offered a course in Brisbane in music presented by Charles Hall. The three day course covered Music in the School, Song Teaching, Appreciation: Use of Radio and Gramophone, Voice Culture, Reading Music, Aural Training and Creative Work.⁶⁴³ By 1953, the duties and responsibilities of the music specialist were reviewed "with a view to increasing his usefulness as a unit in the State Education system" and to ensure that he/she visited all schools in his/her area once a week or as often each year as practicable, irrespective of their classification.⁶⁴⁴ This edict implied that not all music teachers were visiting their allotted schools weekly. In 1955 two refresher courses in music for teachers were offered by the Department. Music A was for teachers who had "some grasp of the work and who are searching for ideas and new procedures" and Music B was for teachers "who feel little confidence or knowledge in this field and who desire help in the conduct of music in a Primary School." The Department declared it was "particularly anxious that teachers take advantage of this course."⁶⁴⁵

Tertiary education also provided suggestions for improving music teaching in the classroom. In 1950, Professor Fred Schonell, Dean of the Faculty of Education at the University of Queensland, gave an address to the Queensland Institute for Educational Research titled

⁶⁴⁰ See Folkestad, *Here, there and everywhere*.

⁶⁴¹ AR, DPI 1953, *QPP*, 1954, Vol. I, 627-76.

⁶⁴² Stowasser, Thesis, 71.

⁶⁴³ *Education Office Gazette*, 3 October 1950, 223.

⁶⁴⁴ *Education Office Gazette*, 3 February 1953, 23.

⁶⁴⁵ *Education Office Gazette*, 3 October 1955, 233.

“Modern Developments in Secondary Education in England with Special Reference to Queensland.” In his address, Schonell provided many suggestions to improve the current system including giving students a “chance to develop standards and tastes in respect to music and art, and, in some secondary modern schools, knowledge of and critical standards towards the radio, the cinema and the newspaper.”⁶⁴⁶ These must have been radical suggestions at the time since these contemporary media were not regarded as subjects worthy of study. In further discussion under “Aesthetic Training”, Schonell noted that “experience in art, music and crafts” should be provided but “not as subjects for examination, but as subjects for cultural and leisure purposes.” He further noted that discipline in a school was enhanced by providing opportunities for effective emotional expression for adolescents such as those that are provided by music involvement.⁶⁴⁷ Despite his far-sighted suggestions, the reality of the times was that there was a greater call for more scientists, technologists and chemists, not for artists or musicians, and in this climate, music in schools, already unpopular, was seen as an unnecessary and unworthy subject for serious study by teachers and students.⁶⁴⁸

Folk Dancing

An addition to music experiences in schools in the 1950s was provided by Folk Dancing, promoted in schools and listed in the Syllabus as a Physical Education activity. Apparently the Queensland schools’ folk dancing program was much admired in other states as the annual report in 1955 stated: “The two handbooks, “Folk Dancing Syllabus” and “Music for Folk Dancing” are much sought after by individuals and various authorities outside Qld.”⁶⁴⁹ Maypole dancing was very popular, interviewee Henrietta Fourmile-Marrie grew up at Yarrabah and remembered learning Maypole dancing at school.⁶⁵⁰ Hazel Schipke played piano on a voluntary basis for many folk dancing classes at the Edge Hill and Redlynch schools for over ten years. Records of music for dances of either European or British origin were available for purchase for use in schools. In 1954 a catalogue of available dance music showed a range of European dances including a German Clap Dance, Durham Reel, Rospiggspolka, Swedish Schottische and a Varsovienne.⁶⁵¹ Dancing was seen as “valuable for its rhythmic and social training, its physical activity and its connection with the traditional dances which are part of the cultural background of older countries.”⁶⁵² Many of these attributes were also commonly associated with positive outcomes in music education.

⁶⁴⁶ Fred Schonell, *Modern Developments in Secondary Education in England with Special Reference to Queensland*, (Brisbane: Queensland Institute for Educational Research, 1950), 19-21.

⁶⁴⁷ *Ibid.*

⁶⁴⁸ Stowasser, Thesis, 71.

⁶⁴⁹ AR, DPI 1955, *QPP*, 1956, Vol. I, 28.

⁶⁵⁰ Henrietta Fourmile-Marrie interview, 2012.

⁶⁵¹ *Education Office Gazette*, 3 September 1954, 186.

⁶⁵² AR, DPI 1955, *QPP*, 1956, Vol. I, 28.



Plate 39: Children Maypole dancing at Yarrabah. From from *Youtube* community video of Yarrabah (<http://www.youtube.com/watch?v=c1piQNvG5OA>).

Cairns Aborigine George Skeene remembered doing much folk dancing at Balaclava State School in the 1950s but was not able to recall what type it was.⁶⁵³ Other past students also recalled square dancing and folk dancing at the same school where “the boys enjoyed swinging the girls madly if they got the opportunity.”⁶⁵⁴

Technologies

Gramophone recordings continued to improve in audio quality and were developed by the Department as resources for teaching differing subjects. Under the “educational aids” heading of the annual report of 1955 was mention of:

the gramophone recordings that have been produced cover a wide range of subjects. The recordings of music for Folk Dancing are in the greatest demand as they make it possible to do this work without the aid of piano or pianist.

and

The Learn-a-Song recordings have been very popular in small schools where often neither piano nor gifted singing teacher is available. One side of the recording has the words of the song to a piano accompaniment, and the other side has the piano accompaniment alone so that the children can sing to the piano without assistance from the vocalist.⁶⁵⁵

⁶⁵³ George Skeene, interview, 2011.

⁶⁵⁴ Balaclava State School Parents and Citizens Association, *Balaclava State School: 50th Anniversary Souvenir Book*, (Cairns, 2004), 12, 15.

⁶⁵⁵ AR, DPI 1955, *QPP*, 1956, Vol.I, 28.

The use of the gramophone to provide a “virtual” gifted pianist or singing teacher highlighted the scarcity of such teachers and possibly, also, in-tune pianos.⁶⁵⁶ Classes would sing along with the record, similar to the radio broadcast teaching method outlined earlier, to resemble a sort of massed karaoke session.

Radio, film and television were commented upon in the 1953 Departmental report as the year marked the twentieth year of radio and film being used in schools. Television was mentioned for the first time as it was said to be “more influential than radio and film.”⁶⁵⁷ The growing importance of visual and aural literacy in addition to traditional literacy was acknowledged by the Director-General who observed: “Can the schools continue to ignore the influence of these two media on modern life?”⁶⁵⁸ An awareness grew that students needed to be not only literate, “but “picturate” and “audiate” in order to comprehend and appreciate critically the visual and auditory presentations that have come to supplement, and to some extent replace, the printed word”.⁶⁵⁹ In an article in the *Education Office Gazette*, the growing pervasiveness of new media was noted. It exhorted educationists to embrace the new technologies meaningfully and employ them in teaching. Teachers-in-training should therefore “have opportunities for listening to radio and recorded speech and music faithfully reproduced under classroom conditions.”⁶⁶⁰ At a Queensland Teachers’ Union seminar held in Cairns in 1953, music specialist Mr Burgemeister commented on the influence of the crooning style of singing that was prevalent on the radio. He stated: “the fondness of boys for cowboy songs produces a nasal quality of tone in their singing ... so he urged young singers to throw their voices forward and sing softly and tunefully.”⁶⁶¹

Difficulties with the quality of school technological equipment often hampered the successful delivery of music lessons in the classroom. In an article in the *Education Office Gazette*, Heywood highlighted the importance of clear reception for the effectiveness of using radio as a teaching aid:

“Quality of School Radio Equipment” This is not mere faddiness of technicians, or of educationists specialising in this field, or of “highbrow” musicians ... Pupils subjected to unfaithful sound reproduction find it impossible to listen attentively for more than a few minutes at a time ... As the loudspeaker drones on, the broadcast on which so much painstaking labour has been expended becomes to the apathetic pupils just another meaningless background of sound with which modern life is already surfeited. The extent to which low standards of sound reproduction are tolerated in

⁶⁵⁶ Piano tuners were scarce outside cities.

⁶⁵⁷ AR, DPI 1953, *QPP*, 1954, Vol. I, 627-76.

⁶⁵⁸ *Ibid.*

⁶⁵⁹ C. L. Heywood, *Quality of School Radio Equipment*, originally published in “Look and Listen” November 1950, reprinted in *Education Office Gazette*, 3 May 1951, 96.

⁶⁶⁰ *Ibid.*

⁶⁶¹ *The Cairns Post*, 18 April 1953, 5.

school and home alike seems to the writer to constitute a menace both to our capacity for attentive, intelligent listening and to our sensitivity to tonal beauty in speech and music alike. We are in danger of producing a generation conditioned to acceptance of blatantly distorted vocal and musical sounds as the norm.⁶⁶²

In 1950 only 23% of schools received good radio reception, 29% received fair to tolerable reception while 43% reported “definitely unsatisfactory” reception.⁶⁶³ In North Queensland, good radio reception was dependent upon the weather. Turbulent weather and thunderstorms anywhere between the school and the radio tower as well as solar flares could degrade the signal. The delivery of good quality sound continued to be problematic for many years.

Radio music lessons now covered a range of topics including music from other countries and ideas about how to compose music. In July 1950, a lesson titled “Folk Music from Asia” asked that students be familiar with China, India and Java on a map. In the lesson, students were to hear the “strange instruments of the people [and] their unusual melodies.” After the lesson they were to “try to learn a Javanese song.”⁶⁶⁴

Composing

Fostering creativity through composition was introduced in radio lessons in 1950 in the program “Music Makers”, where teachers were requested to prepare students for the lesson by listening “to the regular clicks of the wheels of a train as it runs along the rails.” Then in the broadcast, students were to hear different pieces of music which imitated the sounds of trains. After the lesson, students were to be asked if they could “invent a tune to fit in with the sounds of the wheels on the rails.”⁶⁶⁵ In 1955, “Let’s Have Music” expanded the format for children to “make up” their own tunes. Teachers were requested to send short compositions to Brisbane from around the State with the best ones being played in subsequent broadcasts. Some were arranged for a small orchestra and then played at a special concert of “music by young composers.” Instructions to teachers covered preparation activities “before the broadcasts”, what to do “during the broadcasts” and follow up activities “after the broadcasts” and included teaching methodology and musical content (See Appendix 8).

The general aims of the Let’s Have Music program were set out:

Children taking these broadcasts will be able to take an active part in the making and appreciation of music. They will learn in an entertaining manner how to read music and how to write simple tunes of their own composing. They will be shown how to play the tunes they read and sing; so that when they have the opportunity of using a

⁶⁶² C. L. Heywood, *Quality of School Radio Equipment*, originally published in November 1950, reprinted in *Education Office Gazette*, 3 May 1951, 96.

⁶⁶³ *Ibid.*

⁶⁶⁴ *Education Office Gazette*, 3 June 1950, 135.

⁶⁶⁵ *Education Office Gazette*, 3 July 1950, 151.

piano, or a xylophone, or any instrument with a similar keyboard, they will be able to play it intelligently and to know the joy of making “real music” for themselves. No previous musical knowledge is required from either the children or the teachers; but by means of varied activities, stories and other methods that have been proved to arouse spontaneous interest, the children will become familiar with the basic materials used in music.⁶⁶⁶

These were lofty aims and targets, particularly as the program was broadcast once a week, for only 15 minutes. To be effective, teachers would have had to follow up on directives before the next session. The broadcast notes stated that “all the necessary knowledge for the making and writing of tunes will be gradually acquired during the first term and part of the second term, but many other things besides this will be learnt about musical appreciation”⁶⁶⁷ which appear to be ambitious claims. Although demanding in terms of preparation, the radio music lessons in composition would have been of great assistance to the average classroom teacher throughout Queensland.

By 1956, five different school music programs were broadcast on 13 radio stations throughout the state called Music Makers (15 minutes), Let’s Have Music (15 minutes), Songs and Singing (30 minutes), Music Through Movement (20 minutes) and Dancing for Schools (30 minutes).⁶⁶⁸

Queensland Conservatorium of Music

Further efforts to improve the standard of music education in Queensland included planning to produce more well-trained musicians and, instrumental and classroom music teachers. Discussions and planning over a number of years eventually resulted in the announcement in 1955 of the establishment of a Queensland Conservatorium of Music. In calling for its establishment a year earlier, The Musical Association of Queensland also noted the “urgent desirability to register music teachers” as “the public needed protection from a few unscrupulous teachers who did not have a high enough standard and were fleecing parents.”⁶⁶⁹ It was hoped that the creation of the Conservatorium would enable greater access and incentives for North Queenslanders to undertake tertiary music studies in Queensland as Brisbane is closer to Cairns than Sydney or Melbourne. However it was to be a number of years before the music education benefits of the Conservatorium would be felt in the North in terms of teachers and artists.

⁶⁶⁶ *Education Office Gazette*, 3 March 1956, 51.

⁶⁶⁷ *Ibid.*

⁶⁶⁸ *Education Office Gazette*, 3 October 1955, 235.

⁶⁶⁹ *The Courier Mail*, 28 April 1954, 3.

The Conservatorium began in the former South Brisbane Town Hall, purchased for £40,000, and the Department of Education featured a photo of it as yet opened in its 1955 report. Applications for the position of director were submitted from England, America and Europe and suitable candidates were interviewed “with the assistance in London of a panel of eminent English musical authorities”. Dr W Lovelock of Trinity College, London, was subsequently appointed.⁶⁷⁰ Lovelock was to become an influential music educator in Queensland through his work in this position, as an author of a series of theory books and as a composer.

An announcement in September 1956 declared that classes would begin at the Conservatorium on February 1957. Two full time courses for the “professional and for the amateur student” that would lead to the issue of a Diploma were offered. The Associate Diploma comprised basic music training in instrumental performance, singing or composition with a further year of study at Honours level specialising as a performer or a teacher, leading to a Licentiate Diploma.⁶⁷¹ A total of 202 students enrolled initially with 17 in the Associate Diploma course. Many students enrolled for instrumental and vocal lessons on a weekly basis. Details of the functioning of the Conservatorium continued to dominate any reporting on music education in the *Queensland Parliamentary Papers* and in 1958 there were no subheadings on music education at all apart from one paragraph on the Conservatorium. The syllabus and teaching program at the Conservatorium was, like all tertiary education music, modelled on European style institutions that related almost entirely to Western art music repertoire. Graduates in teaching were eligible to join the Queensland Education Department as music teachers however as will be seen, significant numbers of graduate teachers did not proceed to work in Queensland schools for at least another decade.⁶⁷²

The University of Queensland Department of Music

Meanwhile, the University of Queensland offered its first sub graduate Diploma in Music in 1956 with very low enrolment numbers. Classes ran in the new Department of Music in choral conducting, choral repertoire and musicianship, which were created for Faculty of Education students who wanted to take music as an elective:

At present, State secondary schools are almost entirely without any organised music-making: anything which is done is the work of some enthusiastic teacher on the staff who unselfishly gives up his time to organise some sort of music-making. It is now felt that the University could give a lead in this direction by giving approved Diploma

⁶⁷⁰ AR, DPI 1955, *QPP*, 1956, Vol. I, 32.

⁶⁷¹ *Education Office Gazette*, 3 September 1956, 229.

⁶⁷² Stowasser, Thesis, 81.

of Education students the opportunity of taking a planned course in secondary-school music.⁶⁷³

This sounded like a break-through for music education in Queensland. However, due to low student numbers the influence of this course on Queensland schools was minimal. The University did exert influence throughout the State through the AMEB examination system that had seen increases in candidate numbers every year. In Cairns in 1953 hundreds of candidates entered music exams in many centres with the results covering almost a whole page of the *Cairns Post* (See Appendix 9). Dr. Gordon Spearritt recalled that in the late 1950s, the UQ “Music Department’s obligation to the AMEB was much greater than that to University teaching” and that the University was seen as more important in lifting the standards of pre-tertiary Music and Speech and Drama standards than improving tertiary standards.⁶⁷⁴ Therefore, despite the best intentions of the faculty at UQ, it was difficult for it to gain influence in improving music teacher training.

Cairns schools

The efforts of the Department and University were still largely ineffectual in north Queensland outside of AMEB exams. The biannual combined schools’ choir concerts had continued in Cairns with the 1951 concert attended by the Minister for Public Instruction and his wife, the local member, the mayor and many other dignitaries. Mr Burgemeister conducted a choir of 450 in matinee and evening performances that included the Cairns’ Boys Band and a juvenile orchestra. According to the review, the standard of music performance was very high. The choir “revealed the outstanding quality of children’s voices in this area of Queensland” and was “characterised by fine tonal quality and imaginative treatment ... ‘Home Sweet Home’ the final item, was a triumph for conductor, choir and orchestra alike.”⁶⁷⁵ The principal of Cairns State High School welcomed the guests by stating “here at the top of Australia, we share in the choice morsels that formerly were reserved for the metropolis.” He went on to refer to recent performances given in Cairns by the Queensland Symphony Orchestra and the State Opera touring company: “we therefore, congratulate the Government and you, Mr Minister, for the efforts to develop a love for the aesthetic things of life and for the endeavours to develop the cultural side of community life.”⁶⁷⁶ The eight schools that participated in the performances were granted a one day holiday for their work by the Minister (See Appendix 10 for the printed program).

⁶⁷³ AR, Department of Education, 1958, *QPP*, 1959-60, Vol.I, 655-744.

⁶⁷⁴ Willmott, Thesis, 77-78.

⁶⁷⁵ *The Cairns Post*, 5 June 1951, 5.

⁶⁷⁶ *Ibid.*

Terry Rumble recalled his involvement in the combined schools choir in the latter half of the 50s:

I remember a monthly singing lesson with the government music teacher Mr Burgemeister. As kids do, we would take delight in making fun of the way he looked, the way he played the piano (he was very vigorous with his hands on the keys and his feet on the pedals) and the way he sang – which could be described as “enthusiastically”. I was part of the combined school choir at one stage. From my recollection, my motivation to join was not so much out of a love of singing but the opportunity to take a half day off school to practise every now and then.⁶⁷⁷

George Skeene recalled music lessons with Burgemesiter also at Balaclava School: “He played the piano, he was good.” Skeene has since forgotten the songs that Burgemeister taught to the students. Burgemeister taught the students how to read music and also “some theory” but Skeene stated he didn’t really “pick it up”.⁶⁷⁸ Also taught by Burgemeister at Balaclava School, Janice Shepherd was selected to be a member of the combined schools choir from the members of the Balaclava State School choir. The school choir was clearly a group for committed students as:

Wednesday nights, part of the weekend and school lunch hours were often spent rehearsing to take part in the eisteddfod as a member of the Balaclava School Choir. Parramatta was our arch rival! I don’t think there was an occasion when we did not come first or second. This was a result of the unwavering dedication (and an odd scream or two) from Miss Brasch (later Jorgensen) and her piano accompanist – usually a fellow teacher.⁶⁷⁹

Another musical experience created by some schools was the Friday afternoon session after lunch when classes would join for singing. At Redlynch State School, Kay Earl remembered how “the doors between the two classrooms were opened and we had ‘music’”. One of the boys had a great voice for “Hill-billys” and one Friday he sang “I Must Have Good Tobaccee When I Die”, “Stockman’s Last Rest” and “Old Shep”. We all walked home that day with lumps in our throats.”⁶⁸⁰ This singing style may have been similar to the crooning cowboy songs that Burgemeister had referred to at the Cairns conference. Clearly the Ministers’ reliance on the enthusiasm of teachers to provide quality music programs was being realised in some of the state schools of Cairns in the 1950s.

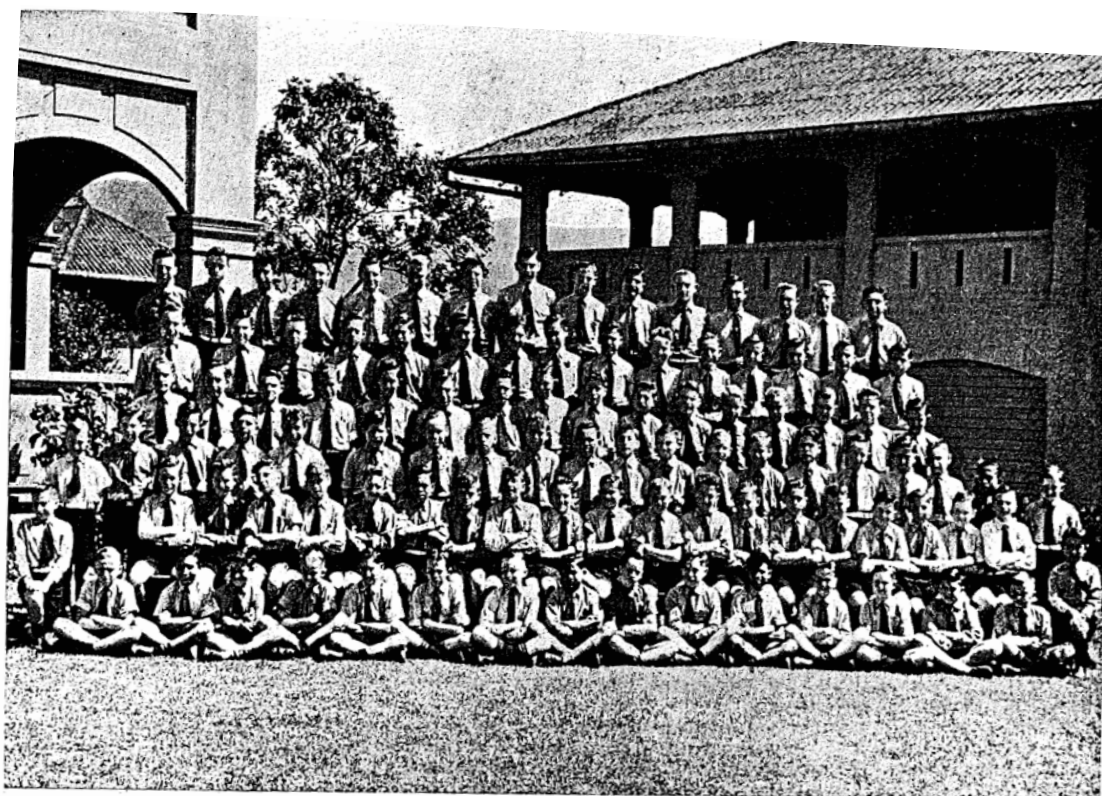
Music activities continued in the Catholic schools with large numbers of students singing in school choirs and learning instruments. The choir at St Augustine’s College in 1950 numbered well over 70 boys.

⁶⁷⁷ Terry Rumble, *Memories of Past Students, Balaclava State School 50th anniversary souvenir book*, 12.

⁶⁷⁸ George Skeene interview, 2011.

⁶⁷⁹ Janice Shepherd in *Balaclava State School 50th anniversary souvenir book*, 15.

⁶⁸⁰ *The History of Redlynch State School, 1932 – 1993*, (Cairns: 1993), 53.



COLLEGE CHOIR, 1950.

Plate 40: St Augustine's College Choir 1950. *The First 50 Years*, 32.

The Speech Night program for St. Augustine's College in 1950 included an array of musical items including a three act operetta called *A Royal Jester*. The operetta had 21 songs and choruses and featured a cast of 80 students (See Appendix 11 for the program).

A student who has enjoyed life-long association with music that developed at St Augustine's College in the 1950s, Primo Pin, was in a photograph of music students in the 1950 College magazine. The photo shows students holding violins and piano accordions along with the teacher, Mr William Purcell. Pin played accordion duets at concerts including the Marist Brothers Garden party in 1954. The program featured solos, duets and choirs from St Augustine's, St Monica's, St Joseph's and the Good Counsel schools.⁶⁸¹ Pin has been a keen accordion player all his life and became an accordion teacher after leaving school. He was featured in the *Courier Mail* in 2010 in an article that concerned his life as an accordionist and teacher.⁶⁸²

⁶⁸¹ *The Cairns Post*, 29 April 1954, 6.

⁶⁸² *The Courier Mail*, 10 March 2010, Saturday magazine.



Plate 41: SAC Music Students 1950. Pin is third from the right in the middle row. Mr. W. Purcell is the teacher in the middle. *1950 School Magazine*.



Plate 42: Primo Pin in 2010 in the *Courier Mail*.

Music teacher Purcell, whose qualifications were A Mus A and ATCL,⁶⁸³ worked at St Augustine's College as an "official accompanist" on the piano and in 1948, advertised his intention to begin a "juvenile orchestra" in Cairns.⁶⁸⁴ Two years later, he and his pupils staged a concert which his former teacher, Miss Neale, the mayor and other dignitaries attended. Purcell explained "that he had only been teaching a little over two years, and that the grade standard of the work to be presented was not very high, as many of the pupils were first year students."⁶⁸⁵ Community support for music education was clearly given to Purcell by the attendance of dignitaries at the first concert.

Choirs continued to be a dominant musical force in Catholic schools. In the annual report for St Augustine's College in 1952, the principal, Br Gildas stated that "the choir, under the baton of Br Kevin, has appeared at every Catholic function in Cairns during the year. Its highest achievement was the devout rendition of the Gregorian Mass for the feast of St

⁶⁸³ These are diploma level (Associate) degrees awarded by the AMEB and TCL respectively.

⁶⁸⁴ *The Cairns Post*, 1 December 1948, 10.

⁶⁸⁵ *The Cairns Post*, 8 November 1950, 6.

Augustine.”⁶⁸⁶ Choirs were also a feature of school life at St Monica’s College and St Joseph’s school.

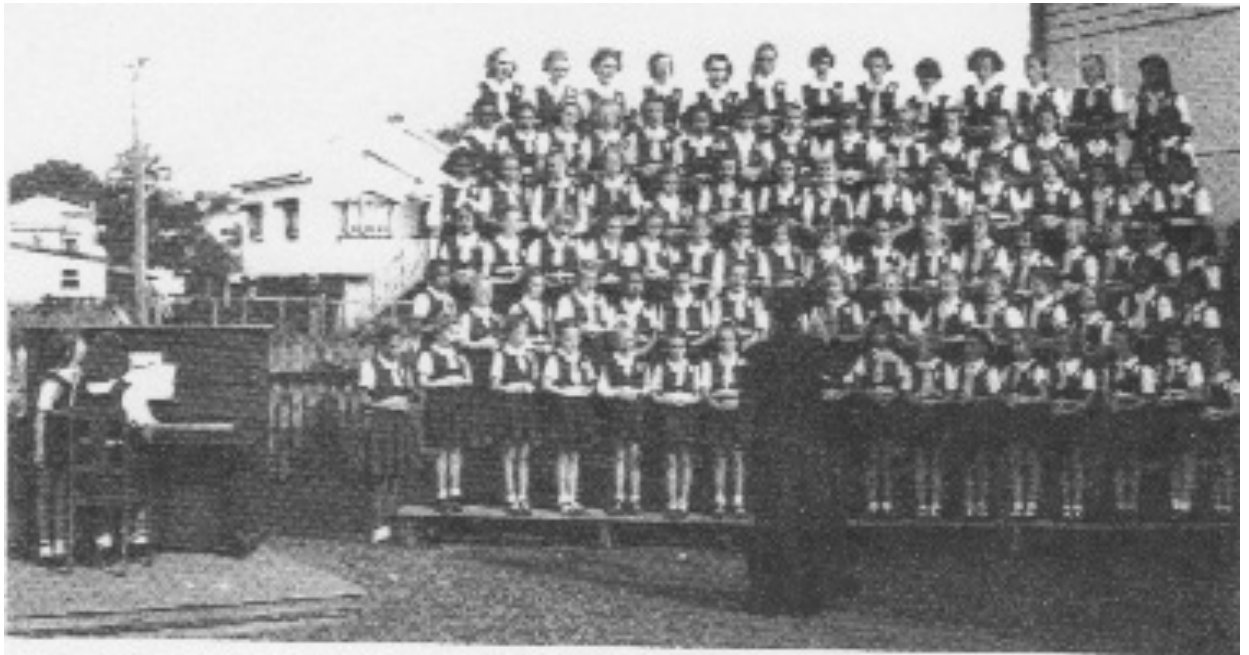


Plate 43: St Joseph’s School Choir being conducted by Br. Gildas. Past students recalled thinking that Sr. Raphael should have been photographed as she had trained the choir. Note the size of the group and student accompanist, all outdoors. In *Above the Tidelines*, p. 54.



Plate 44: St Monica’s Choir in the 1950s. The appearance of the choir stand, the piano and the pupils is very similar to the St. Joseph’s photo above, yet this photo is attributed to the St. Monica’s choir. Note the student conductor. This choir may have been a subset of the St. Joseph’s choir. In *Every Reason to be Proud*, p. 139

⁶⁸⁶ *The Cairns Post*, 2 December 1952, 5.

1960 to 1970

Instrumental reforms: The Department of Education and Migration

In 1960, a state Committee of Inquiry into Secondary Education included a Music Sub-Committee to investigate the aims, content, equipment, accommodation, assessment and teacher-training requirements for music education at secondary schools. A submission from the Teachers' College suggested "that music be a subject for all in secondary school, not an elective" and went on to say that the subject should not be examinable except in special extra-curricular instrumental circumstances.⁶⁸⁷

Despite the potential for reform from the findings of this committee, according to subsequent reports of the Directors General of Education, there was not a great deal of interest to develop school music programs in the first half of this decade. Most references to music concerned matters with the Conservatorium of music where in 1962:

A scheme of string classes, the first of its kind to be instituted by any Government in Australia, was put into operation and has evoked very favourable comment from leading musicians and musical institutions. Some 750 children commenced in the first term.⁶⁸⁸

These string classes were the forerunner to the State wide instrumental music program that began ten years later and which today, is one of the most comprehensive instrumental music education programs in Australia.

Presentations by State ensembles continued with the aim of raising public interest in the classical repertoire. In June 1963, the Queensland Symphony Orchestra presented its annual public and schools concerts conducted by Charles Mackerras. A comprehensive program for schools was given in the Palace Theatre in Cairns and included demonstrations of differing instruments and excerpts and songs from classical repertoire. The evening public concert featured Beethoven's 6th *Symphony* and soprano soloist, Rosalind Keene, singing Mozart arias.⁶⁸⁹

More important for the average classroom was an attempt to give students the opportunity to make music themselves regularly. Music teachers began using basic, affordable instruments in their programs that allowed entire classes to learn and play simple melodies and rounds on recorders and/or fifes.

⁶⁸⁷ Kelvin Grove Teachers' College, *Submission to the Committee of Inquiry into Secondary Education*, (Brisbane:1960), 49.

⁶⁸⁸ AR, Department of Education and Migration 1962, *QPP*, 1963, 631-662.

⁶⁸⁹ Australian Broadcasting Commission, *Queensland Symphony Orchestra Northern Tour – 1963*, program, 1963. State Library of Queensland.

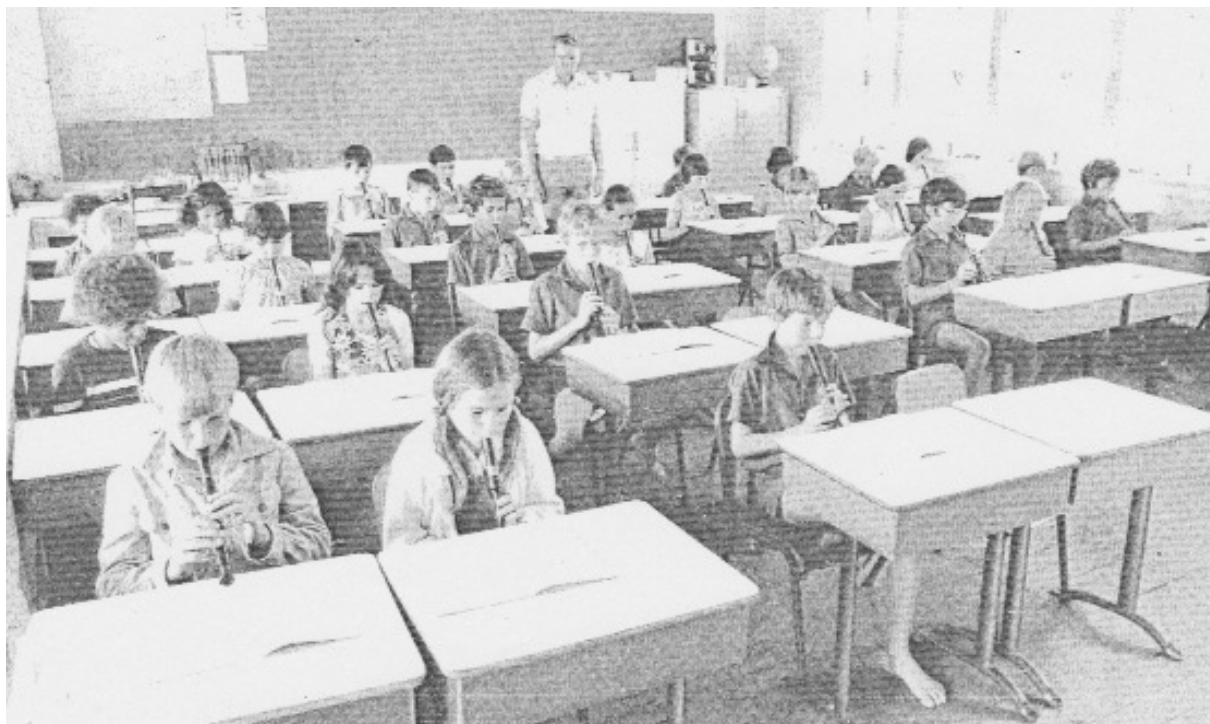


Plate 45: Parramatta Park recorders in a music class in the 1960s *PPSS Golden Jubilee*.

Cairns and Yarrabah schools

Cairns schools responded quickly to the increased opportunities to use affordable instruments, with fife and drum bands appearing in the 1960s to the extent that a special category for fife bands was created in the Cairns Juvenile Eisteddfod program. Edge Hill School formed a fife band in 1962 comprising mostly Year 5 students. Three teachers ran the band, one to teach fife, another to teach the drummers and a third to organise resources. In its first year, the band marched and played in the new “Fun in the Sun” parade.⁶⁹⁰ Marching bands and marching girls also became more common through this decade.

⁶⁹⁰ *Edge Hill State School Golden Jubilee 1940-1990*, (Cairns: 1990), 49.



Plate 46: Edge Hill Fife Band 1964. *Edge Hill SS Golden Jubilee*. It would appear that it was the girls who played the fifes and mostly boys played percussion.



Plate 47: The Edge Hill Fife Band marching in the Fun in the Sun Parade, 1964. *Edge Hill SS Golden Jubilee*.

There was a fife band at Yarrabah school also. The change from church to state administration at Yarrabah in 1960 brought great changes for students at the Yarrabah school. Alma Michael, a white missionary woman who moved to Yarrabah with her husband Rhys and their young children in 1959, remembered that although “there wasn’t a lot of singing” at the school, there was a fife band and Fred, one of her sons played in it.⁶⁹¹

⁶⁹¹ Alma Michael interview, 2011.



Plate 48: The Yarrabah fife band in the early 1960s. Fred Michael is the fair haired boy in the centre. Photograph from the Michael family.

The fife band at Yarrabah was mentioned in the 1965 report of the newly named Department of Aboriginal and Islander Affairs as having 25 members. Showing how Yarrabah children were experiencing more mainstream education the report also mentioned that 38 students were attending Cairns State High School every day, travelling to Cairns by boat.⁶⁹²

The reforms in music education did not necessarily have the desired impact in all schools. At Holloways Beach, a small, multi-cultural settlement just to the north of Cairns, Lee Edwards, daughter of folk song collector Ron Edwards, attended the Holloways Beach state school in the 1960s. She recalled that the school had a student population of Anglo/Celtic, “mad Irish”, Torres Strait Islander and Aboriginal children and that there was no music at that school. However in secondary school at Cairns State High School, she sang in the choir and performed in the “usual productions.”⁶⁹³

The work of enthusiastic teachers to run choirs, musicals and ensembles was also central to the music education programs in the Catholic schools of Cairns in the 1960s. Choral singing was a major endeavour at St. Monica’s College where the school diarist noted “the only activity in the school is singing, singing, singing – the Garden Party is on this coming Saturday.”⁶⁹⁴ Showing strong support for the choral singing in the school, in 1966 the school

⁶⁹² AR, Department of Aboriginal and Islander Affairs, 1965-66, *QPP*, 1966, 1147-54.

⁶⁹³ Lee Edwards interview, 2012.

⁶⁹⁴ Togolo, *Every Reason to be Proud*, 118.

timetable was rearranged to allow choir practice from 10.35 to 11.00 each day in preparation for the Garden Party which showcased the College's music groups annually. Also in 1965 and 1966 at St Augustine's College major music theatre productions were mounted with all male casts. The "Pirate and the Pastry Cook: a fresh, buoyant and richly entertaining Musical Hit"⁶⁹⁵ was performed five times in October 1965 in Mossman, Atherton, Cairns and Innisfail. A community "guest orchestra" accompanied the production. Interviewee Joy Turner recalled that "people loved the shows with the boys taking the girls' parts. They would fill the [Hibernian] hall for three nights."⁶⁹⁶ The following year, *Tom Sawyer* was staged under the direction of Br Claude and it too was performed throughout the district.



Plate 49: All male cast of St Augustine's College production with community orchestra. 1965. Turner collection.

In 1966, a marching band was formed at St Augustine's that assisted in passing out parades and performed at community events and parades. In 1970 the band had a large intake of new recruits and rehearsals were held on Friday nights causing some "painful sounds." Mr Greenwood, a music teacher and member of the Cairns Municipal Band, conducted the group "who very generously and patiently has given of his time to help train the boys, who form a 25-strong full brass band."⁶⁹⁷

⁶⁹⁵ "The Pirate and the Pastry Cook" Program, 1965. St. Augustine's College Archives.

⁶⁹⁶ Joy Turner interview, 2012.

⁶⁹⁷ St. Augustine's College, *Tolle Lege*, (Cairns:1970), 33.



Plate 50: The St. Augustine's Marching Band, 1970. *The First 50 Years 1930 - 1980*, 52.

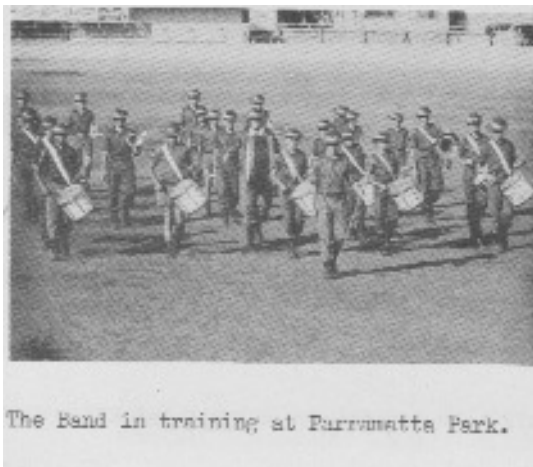


Plate 51: The St. Augustine's Cadet Band. 1970 *Tolle Lege*, 32.

Tertiary courses

In 1963, only three graduates from the teaching diploma strand at the Conservatorium had remained in Queensland to teach in schools.⁶⁹⁸ Other graduates had moved elsewhere. In an effort to produce more Queensland music teachers, a special course for secondary school music teachers began at Kelvin Grove Teachers' college in the same year. Subjects to be covered in one year included music history, harmony and orchestration, aural perception and keyboard practice, conducting and vocal training and music methodology along with other courses in education, psychology, speech and drama, English and one other subject area. Students also were required to teach a practicum for six weeks.⁶⁹⁹ At the University of Queensland a two year Special Methods – Music subject was introduced for the Diploma of Education course and included conducting techniques, school choir repertoire, vocal and piano training, accompanying and music appreciation.⁷⁰⁰ In 1966, UQ introduced its first

⁶⁹⁸ Stowasser, Thesis, 79.

⁶⁹⁹ *Ibid.*

⁷⁰⁰ Wilmott, Thesis, 87-88.

Bachelor of Music course and the Conservatorium established an Opera School.⁷⁰¹ In 1967, for entry to the Conservatorium, a senior student needed to achieve at least an AMEB Grade 5 level, or he/she could be admitted if showing potential, once again highlighting the role of the AMEB in music education. The Conservatorium also offered a Fellowship Diploma in School Music. This was intended to train teachers of music for primary and secondary schools and was a deliberate effort to raise standards of music teaching in Queensland. All of these programs served to increase the number of expert teachers and indicated that music education was still focussed on Western classical repertoire, a situation that would begin to change from the 1970s onwards.

In 1967, The University of Queensland hosted the first ever Australian Society for Music Education national conference and a short time later, an international UNESCO seminar on tertiary music education. International discourse on music education at the time suggested it was a moral duty for talented musicians to develop their musicianship and teaching skills for the betterment of mankind.⁷⁰² The presence of international music education experts in Brisbane further stimulated interest in music education programs in Queensland. In 1968, a growing awareness of the role of culture in schools and the wider community resulted in a survey of community cultural activities being undertaken, mostly in the south-east corner of the state.⁷⁰³ The survey concluded that a broadening of cultural studies was called for in schools.

Queensland Secondary School Music Syllabus: 1966

In 1966, the first Queensland Secondary School Music Syllabus was published in which music was presented as a compulsory subject to be taught for one 35 minute period per week in Grades 8 to 10. Previous to this, there was no specific directive on teaching music in secondary schools. The “General Aim” of the syllabus was “to provide the student with such a programme of musical experiences that he should want to include Music as one of his special interests when he leaves school.”⁷⁰⁴ Of the “Particular Aims”, the first two related to the “distinctive musical character” of each school and to setting a “dignified tone by providing music at morning assemblies, concerts and speech nights.” Further aims covered instrumental ensembles and bands, development of the adolescent voice with a suggestion of

⁷⁰¹ *Ibid.*, p.103.

⁷⁰² For example, Hungarian music education advocate Zoltan Kodaly wrote in the 1940s: “It is the bounden duty of the talented to cultivate their talent to the highest degree, to be of as much use as possible to their fellow men. For every person’s worth is measured by how much he can help his fellow men and serve his country. Real art is one of the most powerful forces in the rise of mankind and he who renders it accessible to as many people as possible is a benefactor of humanity.” Zoltan Kodaly, *The Selected Writings of Zoltan Kodaly*, Ed. Bonis, (London: Boosey & Hawkes, 1974), 185.

⁷⁰³ AR, Department of Education and Cultural Activities, 1968, *QPP*, 1969-70, 697-748.

⁷⁰⁴ *Syllabus in Music: Grades 8, 9 and 10*, (Brisbane: Department of Education, 1966), 1.

less singing in Year 9 due to the emergence of the “new” voice for males, appreciation of music through “active” listening, and development of a musical vocabulary. Teachers were advised that there should be a “certain amount of Doing, Listening, Learning through Singing or Playing.”⁷⁰⁵ Discussion on the development of the singing voice was restricted to issues experienced by adolescent boys with their changing voices.

The curriculum itself was suggested and not prescribed:

It is recognized that the curriculum must be elastic, and simple enough that any enthusiastic teacher with the aid of a musical student will be able, not only to cope with the subject, but also to impart some of his own enthusiasm to the class.⁷⁰⁶

This statement was reminiscent of earlier pronouncements concerning the reliance upon enthusiastic teachers to be responsible for a successful music program in a school. It was as if there could be no other way to teach music successfully. The inspiration for this may have been revealed earlier in the paragraph:

Recent findings in England have revealed that quite often the music of a school was far more alive in a school where the music was taken by an enthusiastic general teacher than when it was taken by a professional musician.⁷⁰⁷

That professional musicians should be considered ineffective for music teaching in schools revealed something of a divide between the perception of recognised musicians and teachers who taught music. The view revealed perhaps, that the model of true success in general music education was thought to be unattainable which reinforced the elitist notion that in depth study of music was the prerogative of the exceptional student only. Added to this, the formal practical and theoretical training given to professional musicians did not equip them with necessary pedagogical skills which made them unsuited to teaching in general classrooms or schools. The opinion that whole school music programs were served better by “amateur” (by implication) enthusiasts suggested that the aims of the syllabus were not set particularly high; enthusiasm was better than painstaking precision. Perhaps this really was the most realistic option given large classes were allotted only 35 minutes per week.

The syllabus relied substantially on the regular broadcasts of the ABC. The new technology of audio taping radio programs was introduced. Taping was useful for teachers as it allowed for flexibility in timetabling music lessons since the tape could be played at any time. Teachers were advised that they should erase all recordings at the end of the year as there would be a new course in the following year.

⁷⁰⁵ *Ibid.*

⁷⁰⁶ *Ibid.*, p. 2.

⁷⁰⁷ *Ibid.*

The Queensland Secondary School Music Teachers Association (QSSMTA)

The QSSMTA was formed in 1965 to give moral support to the teachers of General Music and in 1966, this group surveyed music teachers to determine what was actually happening in school music education. The results were disturbing:

- 85% of teachers taking music classes in the state high schools had no special training in music
- taking the weekly, non-examinable music subject was seen as a chore and a bore
- the syllabus was unsatisfactory, and
- the majority believed music should only be for gifted students.

Suggestions arising from the survey included calling a conference of interested parties to create proposals for the future course of music education and to implement in-service courses in “methods likely to be successful”.⁷⁰⁸

Summary

A wide array of State Government policies were enacted to provide music education to children and adults throughout Queensland. The new syllabus in 1930 was a thorough singing based music course for generalist teachers to implement, but a profound lack of music skills and confidence in the majority of the teaching staff meant that the syllabus was taught sporadically throughout the State. Specialist music teachers were introduced in 1944 to run patriotic concerts during World War II in schools and to advise teachers on music education matters. Many courses, projects and events such as the Schools’ Eisteddfods, State String Quartet, Opera Scheme, Adult Education concerts, the University of Queensland courses, the Conservatorium of Music, ABC radio broadcasts and gramophone recordings were established for music education programs in schools and the community. The Department encouraged “enthusiastic” teachers with musical knowledge to carry the majority of music teaching in state schools, perhaps providing enough pressure on such teachers to take on the role.

Cairns schools responded to the official initiatives through the active support of principals that ensured many musical events occurred in and among Cairns schools. Links between schools and the community, and collaboration between schools, led to increased music education opportunities for students. Principals of the state schools collaborated to present many combined schools concerts and also establish the long running Cairns Combined Schools Boys Band. The Sisters of Mercy and Marist Brothers in Cairns exerted much musical influence in their schools and ran large choral programs. At Yarrabah, most music tuition occurred in church settings until 1960 when the school was taken over by the

⁷⁰⁸ QSSMTA Survey p. 1-3, as quoted in Stowasser, Thesis, 85.

Department of Education. The new syllabus issued in 1966 aimed to reach every Year 8, 9 and 10 student in the State but this occurred with varying results. Classrooms in Cairns and Yarrabah were becoming more musical with the introduction of fife and drum bands.

All these manifestations of formal music education indicate that many communities of practice were operating in Cairns where a constant and varied music education gave a sense of identity and meaning to schools and communities. This happened mostly through the goodwill of contributing teachers, both visiting experts and local teachers, who provided many extra hours of teaching for no extra payments. The music teaching and learning processes that were practised were largely from the British model of music education where the teacher taught a set curriculum that was theory based, using British and European repertoire. Teachers were encouraged to model correct singing styles though they often resorted to using radio broadcasts to take on that role. Music teacher training in Brisbane tertiary institutions was unorganised and ineffectual until the mid 1960s when concentrated efforts were made to improve the quality of the programs. Very little inter-cultural music activity was in evidence despite the multi-cultural population, as the dominant art form was Western classical music. Alongside the formal music education processes funded by government in and out of schools, was a thriving private music instruction scene that forms the content of the next chapter.

Chapter Four

Private Music Education in Cairns and Yarrabah: 1930 to 1970

Private music teaching in Australia has a long history of entrepreneurship and self-regulation and continues to be a prominent feature of music education in the nation today. Due to the community based nature of much private music teaching occurring in suburban homes, private music education falls between formal and non-formal contexts. This chapter is organised into a general overview of private music education practices, and what occurred in Cairns and Yarrabah in the study period. The topics of the teaching and learning of formal syllabuses, how teachers organised their schedules, created communities of learning and performance opportunities, promoted music education and developed their own teaching styles and reputations are presented over the study period. Data for this chapter was largely collected through interviews and newspaper articles.

Private music instruction

Private music teachers provided structured, intensive, one-on-one studio instrumental, vocal and theoretical instruction that was virtually impossible to deliver in schools in the study period. Private music tuition involved the charging of fees or required some other form of payment, such as barter, for lessons. Private teaching has provided an income source for otherwise unemployed Australian musicians as many “saw little chance of earning a living as a performer even with a degree or diploma in performance”.⁷⁰⁹ It also provided a career for mothers of young children. This career option is still available in Australia today. Many matters connected to this phenomenon are addressed in Dawn Bennett’s 2005 thesis, which investigated tertiary music education and career paths of graduates.⁷¹⁰ She found that an unfortunate negative contrast between a musician’s hope for a performance career and the career he/she was actually experiencing was expressed in terms such as “I can always teach” or “I ended up teaching”. This has resulted in many private teachers taking on the role out of necessity rather than aspiration, which can cause adverse effects on the quality of teaching. Historically, many music teachers had no formal qualifications in music education to the extent that in his 1888 guide to the music teaching profession, H Fisher described a potential music teacher as a young man who:

⁷⁰⁹ “Private music-teaching” in *Currency Companion to Music and Dance in Australia*, 545.

⁷¹⁰ Dawn Bennett, “Classical Instrumental Musicians: Educating for Sustainable Professional Practice”, (PhD thesis, University of Western Australia, 2005).

spends a little money in the purchase of sheet music, invests in a brass plate – and lo! he is a professor. How easily it is done, and what an amount of life-long misery has been the consequence of this fatal facility.”⁷¹¹

In Cairns through the study period however, many young women began teaching after gaining their music Diploma of performance or teaching, such as the A Mus A or LTCL, and viewed private music teaching as a desirable and worthwhile career option.

Private music tuition delivered in Cairns, and to a much lesser extent in Yarrabah in the study period, included features of both formal and non-formal music education contexts. This occurred because the main teaching focus in private music tuition was on the external examination syllabuses of the Australian Music Examinations Board (AMEB), Trinity College, London (TCL) and Associated Board (AB). Students were required to prepare sequentially graded material and then perform it in front of an outsider expert who was brought to Cairns specifically for the examination performance. Students and teachers would receive a grading and written feedback on the performance of the examination program. Therefore, the formal aspects of private music instruction related to the influence and role of the syllabuses that were created by tertiary music institutions and the non-formal aspects related to the teaching and learning that occurred in the private music studio, where more often than not, the teacher was not specifically trained to be a music teacher.

Due to the living conditions at the Yarrabah mission, few, if any, Aborigines had pianos in their homes in the study period, meaning that Aboriginal children did not attend private music lessons.⁷¹² A number of Aboriginal women however, learned to play the church organ from one of the matrons.⁷¹³ Some Anglo/Celtic teachers at the school and wives of the Anglo/Celtic mission workers taught private lessons to children of other Anglo/Celtic workers; for example, Rosemary Michael recalled that her older sister Kathleen had piano lessons with the carpenter’s wife, Mrs Gow, and that she and another sister, Rhonda, were taught piano in their own home by one of the primary school teachers, Pam Bailey. The Michael sisters did not sit for AMEB exams while learning piano at Yarrabah. For traditional Aboriginal music, some men and boys were taken to the bush and taught the old songs.⁷¹⁴ This and other traditional music instruction practices did continue away from the gaze of the missionaries at Yarrabah, and are presented in the next chapter.

⁷¹¹ H. Fisher “The Musical Profession”, 1888, quoted in C. Ehrlich, *The Music Profession in Britain since the eighteenth century: a social history*, (Oxford: Clarendon Press, 1985), 105.

⁷¹² Rosemary Michael, pers. Comm., 2013.

⁷¹³ Alma Michael interview, 2011.

⁷¹⁴ Mala Neale Harris interview, 2011.

From around the turn of the century in Cairns, many teachers taught in their own homes in the lounge rooms or “music studio”, on a verandah or in a spare room. Others taught in the lounge bar of public hotels, in public halls or at the back of a retail shop. The Sisters of Mercy taught at their convents. The regular weekly lesson was usually half an hour or one hour for more advanced students and occurred at the same time each week. The common teaching style adopted by piano teachers was to sit in a chair beside the student.

The Queensland Music Teachers Association

As the profession moved into the 1920s, it was clear there was a need to regulate standards of both musical proficiency and teaching ability among private music teachers. The Queensland Music Teachers Association (QMTA) was founded in 1921 in Brisbane to promote excellence in private music teaching throughout the State and “to promote the general welfare of the musical profession”.⁷¹⁵ It was, however, to operate more as an information and support service than as a regulatory body. In 1924 and again in 1929 the QMTA lobbied for legislation to make the registration of private music teachers compulsory. However, the government appeared to be resistant to the idea as it was feared that charges to students could rise as a consequence.⁷¹⁶ One aim of registration was to prevent incompetent teachers from practising. There are still no regulations to prevent any person from beginning their own private music teaching practice except for the current requirement in the 21st century that teachers obtain a “Blue Card” in order to work with children: “Legally anyone can teach music and charge what they like.”⁷¹⁷

As noted in Chapters Two and Three, the influence of private music teachers was also to be found in schools where those classroom teachers who had taken private music instruction as children tended to be those who were willing to engage in music teaching in the classroom since they had the knowledge, skills and confidence to do so. Such teachers often also conducted or accompanied the school choirs. These were also the teachers who, at training college, could understand the theoretical course requirements as documented in Chapter Three.

The large majority of the Anglo/Celtic private music teachers in Cairns interviewed and researched for this study taught students in Western classical art music in orchestral instruments, piano, voice and music theory in the period under study. Other instruments such as the piano accordion and the banjo were also taught privately, but the most common

⁷¹⁵ *The Brisbane Courier*, 11 April 1921, 6. The QMTA continues to exist for the promotion of private music teaching.

⁷¹⁶ *Cairns Post*, 5 March 1924, 5.

⁷¹⁷ “Private music-teaching” in *Currency Companion to Music and Dance in Australia*, 545.

instruments were piano, violin and voice. Brass playing was mostly learned in the band rehearsal setting as is shown in Chapter Five, with some brass students taking private lessons to further develop their playing. Interviewee George Schipke took half hour lessons with Harry Shugg for “two years or so and then [he] was on his own.” He recalled his first lesson with Shugg where he was made to do sit-ups in order to improve his fitness.⁷¹⁸ Private music teachers have played and continue to play a significant role in music education in Australia. The QMTA continues to function in Queensland with a branch operating in Cairns known as the Cairns Music Teachers Association.

Australian Music Examinations Board, Trinity College London and Associated Board Music Examinations

Whilst music teachers were not regulated under any legal or professional bodies, most adhered to delivering a course of instruction that was based on the syllabus requirements and standards set by either the AMEB or TCL or the AB. These bodies exerted great influence upon music making and attitudes to music throughout Australia, including the training of music teachers:

The TCL and AMEB systems reigned supreme in Queensland, firstly, in the administration of music education, secondly, in the formation of music syllabuses and thirdly, in the “training” of music teachers.⁷¹⁹

The acquisition of a Diploma or Licentiate degree from the AMEB, TCL or AB was regarded as a suitable qualification to teach music privately. Mary Corsetti, piano and accordion teacher over many generations in Cairns, remarked that despite her father not wanting her to work as a music teacher when she was a teenager “I had my letters so I was qualified to teach.”⁷²⁰ It was also common for people to establish a private teaching practice without having attained any qualifications at all. Cairns teacher, Rita Butler, taught students for many years yet never acquired a degree⁷²¹ and Corsetti stated that she was already teaching when she “got her letters”.⁷²²

As stated, the policies and activities of the music boards exerted great influence on music education and musical development through their syllabuses that defined musical success through prescribed aims and courses of instruction. The external bodies provided a sequential, developmental, pedagogical structure with a content framework for private teachers which resulted in very few teachers teaching any other content. Teachers therefore tended to restrict their private lesson content to align with graded examination work.

⁷¹⁸ George Schipke interview, 2011.

⁷¹⁹ Stowasser, Thesis, 61.

⁷²⁰ Mary Corsetti interview, 2012.

⁷²¹ Rita Butler interview, 2012.

⁷²² Mary Corsetti, interview, 2012.

Development and achievement as a music student and music teacher occurred through successful engagement with examination standards. Whilst the syllabuses required a broad coverage of skills such as scales, etudes, aural training, sight reading, a repertoire of Western classical pieces and general knowledge, other forms of music making, such as chamber music, jazz or improvising were simply not accommodated. Teacher Sister Mary Mercy of Cairns recalled however that the choir at Mt St Bernard's College in nearby Herberton on the Atherton Tableland, sang as a group for TCL choir exams in the 1930s.⁷²³

The AMEB was formed as a national body in 1918, growing out of music examination boards created and administered by the Universities of Adelaide and Melbourne in 1887. In the 21st century, the AMEB is administered by the Universities of Melbourne, Adelaide and Western Australia, the Minister for Education and Training, New South Wales, the Minister for Education and Training, Queensland, and the Minister for Education, Tasmania, through the University of Tasmania. Of itself, it states that "the Board believes that its activities ultimately lead to the enhancement of the cultural life of the community."⁷²⁴ As noted earlier, the British model as adopted by the AMEB was to exert profound influence over formal music education practices throughout the nation.

The influence of the external examinations in Queensland in the 1930s, conducted by the AMEB and administered by the University of Queensland, meant that results were universally accepted as qualifications for expertise not only as a teacher but also as a musician. Before this and in the early days of the AMEB in Cairns, the TCL and AB exams were the standard. Examiners from London travelled to Cairns at the turn of the 20th century to examine for a week or so. The practice continues in the 21st century for TCL exams. It is a testament to the work of Sidney May and the AMEB that Australian exam syllabuses and standards were adopted throughout Queensland so thoroughly in the study period. Graded, formal performance examinations were, and are to this day, held throughout the State. In 1935, 3,363 music exams were conducted throughout Queensland by the AMEB. In 1954 there were over 10,000 candidates in Queensland of whom 530 sat the Grade 6 exam for the Senior Public Examinations. In that year, 12 Music and five Speech and Drama examiners travelled around the State and were allowed to travel by air for the first time to distant centres, especially those recently established in Darwin in neighbouring Northern Territory, and Port Moresby in New Guinea.⁷²⁵

⁷²³ Sister Mercy interview, 2012.

⁷²⁴ AMEB website, <http://www.ameb.edu.au/content/about-ameb> accessed March 21, 2014.

⁷²⁵ Wilmott, Thesis, 73.

In preparing for a graded examination, a typical lesson of 30 minutes at a Cairns private teacher's studio would follow a format of beginning with scales and exercises, followed by the performance of an etude or study. Repertoire pieces would then be taught and if time allowed, sightreading and ear tests would be practised.⁷²⁶ One grade level would usually take one year to prepare for with students beginning the new grade course work directly after completing an examination.

In 1935, in an innovative move that may have assisted in increasing the influence of the AMEB throughout Queensland, the AMEB created radio programs to supplement published, graded materials and to support teachers. Since very few interviewees recalled their teacher playing examples for them, the radio programs provided aural models for music students to learn and study their repertoire. Through the ABC state radio, 4QG, the university broadcast a series of demonstration recitals embracing the music to be studied for the exams. The broadcasts were very popular and Saturday morning broadcasts of AMEB support materials were to continue to the 1960s thus providing more external validation of the work of the private teacher.⁷²⁷

Such was the amount of private music instruction in North Queensland that examination results could take almost a page of the newspaper to document. For example, in September 1953, results from Atherton, Babinda, Cairns, Edmonton, Gordonvale, Herberton, Innisfail, Mirriwinni, Mossman, Tully and Yungaburra centres were listed with each studio receiving their own listing. In Cairns, the teachers were those at St Monica's Convent, Convent of Mercy North Cairns, and St Joseph's Convent; Mrs R Carroll, Mrs M Corsetti, Mrs D Donnelly, Miss L McDonald, Miss V Parker, Miss A Penprase, Sewell Music Studios⁷²⁸, Mr J Smith, Private Studios, and Mrs B Tilt. The majority of exams were in piano and clearly, the majority of teachers were women:

As teachers of music, women had always formed the majority. This was encouraged, and expected of women musicians ... Both sexes accepted teaching as predominantly the work of women. The division was clear. It was generally assumed and expected that women, who were perceived to be amateurs, taught students who were in the first and intermediary stages of their music education. The advanced student was reserved without question for the experienced tutorage of the senior staff at the conservatoria who were high profile male musicians.⁷²⁹

The gender hierarchy described above was evident in the Cairns private music teacher community. Most private teachers and their students were female. As noted earlier,

⁷²⁶ Sister Mercy, Mary Corsetti, Dorothy Langtree interviews, 2012.

⁷²⁷ *The Courier Mail*, 25 April 1942, 8.

⁷²⁸ Music Studios provided lessons at business addresses rather than private homes.

⁷²⁹ Nicholas Brown *et. al.*, *One Hand on the Manuscript: Music in Australian Cultural History 1930-1960*, (Canberra: Australian National University, 1995), 194.

interviewee Dot Kelly recalled that “not many boys went to private lessons, and most people couldn’t afford them” and that the Cairns Combined Schools Boys Band provided brass lessons for many boys who would otherwise not have had music lessons. Dorothy Langtree recounted how her brother’s music lessons were stopped when her family could not afford to pay for both her two half-hour lessons per week and his music lessons even though she felt “he would have been a better player than me.”⁷³⁰ Visiting examiners were invariably male, as were the members of the university boards who wrote the examination syllabuses. The AMEB only reluctantly admitted females to become examiners in 1943 and at that point it was a temporary measure brought in out of necessity by the war.⁷³¹

Through its connections with universities, the AMEB was closely aligned with the development of state conservatoria, “a development unique to Australia.” These institutions were set in their ways and slow to change:

The staff rarely changed, with some retaining the same positions for up to forty years. Working together, these elite groups maintained their monopoly on decision making and consolidated their power through a number of means. They employed staff that were once students; they kept out musicians who did not possess Anglo-Celtic origins, and they banned women from entry.⁷³²

The pedagogical compositions of Australian women composers were recognised by the AMEB and included in their syllabuses yet once again, the prevailing attitude was that women were capable instructional composers yet incapable of creating any major, serious musical works in their own right.⁷³³ These attitudes reinforced the hierarchy of superior male professional musicians at the top who performed, composed, examined, administered, taught and controlled at tertiary level over the perceived inferior female amateur musicians in the lower levels who taught the majority of AMEB candidates at beginner and intermediate level.

Reputations

Teachers developed reputations in the Cairns community for their teaching style, for their musicianship and for the results their students were awarded in examinations. These were published in *The Cairns Post* and listed under teachers’ or studio names. Teachers were known for being strict, or technical, or musical, or emotive. Popular teachers were heavily booked and prospective students might have had to go on a waiting list. Vene Parker, renowned Cairns violin and piano teacher, was said to be “the be all and end all . . . anyone

⁷³⁰ Dorothy Langtree interview, 2012.

⁷³¹ Brown, *One Hand on the Manuscript*, 190.

⁷³² *Ibid.*, p. 191.

⁷³³ *Ibid.*, p. 196.

who had anything to do with music learned from Vene Parker”.⁷³⁴ Pianist Eleanor McGuinness said Parker was a good teacher “because she didn’t talk, she’d just say ‘do that bit again.’”⁷³⁵ As a young adult Rita Butler wanted to learn from Parker but could only do so when she started to earn money and could pay for lessons herself. She recalled that Parker was “big on technique, lots of studies and scales.”⁷³⁶ One of Parker’s students, William Hughes was placed the top student in Queensland in 1936 for Grade 3 AMEB examinations. Parker herself had been awarded this distinction when she sat for Grade 4 and Grade 6 examinations.⁷³⁷ However, opinions varied as to the merits of teachers. Dot Kelly felt that Parker’s students played with no “feeling or soul” and that her teacher, Miss Edna White, had students who were more emotive.⁷³⁸ Kelly was awarded a distinction for her Grade II AB piano examination in 1934.⁷³⁹

One of Parker’s more celebrated pupils was Ron Grainer, who studied violin, piano and theory with her from 1933 to 1937 when he was 10 to 15 years old. Grainer then moved to Brisbane with his family in 1937 and eventually settled in England. As noted earlier, he is best known as the composer of the theme music for the BBC television science fiction series, *Dr. Who*. As a pupil of Parkers, Grainer gained the highest mark in Queensland for his Grade VI piano exam when he was 11 years old, after achieving the highest pass for Grade IV violin the year before.

Mrs Trucano also had a reputation as an excellent teacher of piano. She was Irish and her husband was the Italian consul for North Queensland. Their daughter, Patrizia, was a brilliant young pianist who was awarded a scholarship when she was 16 years old to study at Trinity College in London but she was unable to take advantage of it as her father was interned during World War II.⁷⁴⁰ Patrizia’s fame as an extraordinary young performer spread to Sydney where her virtuosity was reported in the Italian language newspaper *Il Giornale Italiano* in 1934 and again in 1937.⁷⁴¹ She was photographed in *The Courier Mail* seven years later as she prepared for the Empire Diploma in Music, an intercontinental collaboration between the AMEB and the AB. In 1950 she performed as a soloist in a

⁷³⁴ Sheila Knudson interview, 2012.

⁷³⁵ Eleanor McInnes interview, 2012.

⁷³⁶ Rita Butler interview, 2012.

⁷³⁷ *The Cairns Post*, 23 November 1936, 3.

⁷³⁸ Dot Kelly interview, 2011.

⁷³⁹ *The Cairns Post*, 21 August 1934, 3.

⁷⁴⁰ Sheila Knudson interview, 2012.

⁷⁴¹ *Il Giornale Italiano*, 21 November 1934, 6, and 21 April 1937, 7.

fundraising concert for the Queensland School of Music, playing concert works Chopin's *Etude in D Flat* and *Valse Brillante*.⁷⁴²

The Courier-Mail (Brisbane, Qld. : 1933 - 1954), Thursday 30 November 1944, page 3



National Library of Australia

<http://nla.gov.au/nla.news-article48946305>

Plate 52: *The Courier Mail*, 30 November 1944, 3.

The Sisters of Mercy

The presence of relatively large numbers of musically educated nuns who taught privately in the three convents in Cairns,⁷⁴³ and another in Herberton where Cairns girls boarded, meant that access to private music instruction was available to not only students of Catholic schools, but also to children who attended state schools and to young adults in the work force. The nuns had either received music education before coming to Cairns or had been

⁷⁴² *The Cairns Post*, 27 October 1950, 6.

⁷⁴³ Togolo, *Rising Above the Tidelines*, 54.

taught by Mother Brigid Mooney and Sister Theresa McGrath, who instructed the Sisters on how to teach music.⁷⁴⁴ Their pedagogical knowledge and commitment to music education meant that the nuns provided unique music centres or “hubs” of musical activity as well as a wider choice of teachers for students. Joan Croker was a student at Parramatta State School and attended her weekly piano lesson at the convent in nearby Loeven Street before walking to school.⁷⁴⁵ Dorothy Langtree had lessons with a number of nuns and when she left school as a 14 year old, she maintained her connection with them by stopping at the convent on Loeven Street on her way home from work each day to practise technique from 5.10pm to 6.30pm. She would then practise repertoire at her home in the evening.⁷⁴⁶ Melda Oswald, a student at Herberton High School, went to Mt St Bernard’s in Herberton for piano lessons with the nuns and recalled:

I loved Sister Mary DeChantal, her Irish accent and beautiful white hands; Mother Brigid, quite small, so musically talented, could sing beautifully and also taught the violin. Because the piano at the hostel [where Oswald lived] was in poor condition, my mother paid for me to practise at the Convent.⁷⁴⁷

The nuns’ music teaching had a lasting and profound impact on Oswald:

I still play the pieces I was taught. Their influence was enormous. I still play the piano quite well. One piece Sister Mary DeChantal taught me “Charmeuse” I use as my theme song and also as the last piece whenever I play the piano; so I think of her, all the nuns and those days of long ago with great affection.⁷⁴⁸

Teaching music before and after school hours was practically the only way that the nuns could raise any revenue for themselves as they were given little funding by the Diocese.⁷⁴⁹ In 1941 private music tuition provided by the Sisters of Mercy at St Monica’s Convent resulted in 57 students out of a total school population of 230 pupils at the college passing their music exams, which included a number of violinists who performed at the annual Speech Night.⁷⁵⁰ A total of 67 ½ hours of lessons per week were taught by the nuns at St. Joseph’s Convent outside of school hours in 1959. Music tuition was also provided through a barter system whereby the Sisters gave some free private music lessons to certain students in exchange for help in the classroom as teacher aides. Thelma Stevens received two violin lessons per week for assisting the Sisters.⁷⁵¹ In a similar vein, when Mary Corsetti first began teaching piano

⁷⁴⁴ Sister Mercy interview, 2012.

⁷⁴⁵ Joan Croker interview, 2012.

⁷⁴⁶ Dorothy Langtree interview, 2012.

⁷⁴⁷ *Mt. St. Bernard College 1921-1996*, (Herberton: 1996), 38.

⁷⁴⁸ *Ibid.*

⁷⁴⁹ Togolo, *Rising Above the Tide Lines*, 54.

⁷⁵⁰ *The Cairns Post*, 9 December 1941, 3.

⁷⁵¹ Togolo, *Rising Above the Tide Lines*, 11.

students, she taught under a house in Freshwater in exchange for teaching the three children from that household free of charge.⁷⁵²

Vene Parker, Joyce Reynolds and John Curro were some of the well-known Cairns music performers and teachers who were students of the nuns in the 1930s, 40s and 50s.⁷⁵³ John Curro learned violin with Sister Mary Theresa who “complained regularly about his lack of practice”. He remembered “tearing around the verandahs of the Convent, sword fighting the other students with our bows.”⁷⁵⁴ The Sisters organised a good quality new violin to be delivered to Cairns for Curro, made by Guy Aubrey Griffin in Sydney who is “now considered to be one of our very best makers.”⁷⁵⁵ The Sisters’ ability to organise the purchase of a good quality violin for Curro showed that their connections throughout the country effectively supported their efforts to provide a thorough music education.

Sister Mary Mercy

A highly influential teacher who was born, taught and worked as a music teacher in Cairns and district was Sister Mary Mercy. She was born in Cairns in 1922 and attended the only Catholic school boarding primary and secondary school girls in North Queensland, Mt St Bernard’s College (MSB) in Herberton. St Monica’s College for girls was operating in Cairns but was a day school only. Many girls from Cairns and district attended MSB “to become ladylike”⁷⁵⁶ and the music program there was renowned throughout the North for its high standards, especially in piano and violin performance. Sister Mercy was taught violin and piano by Mother Brigid Mooney who she described as “a marvellous teacher” with “very high standards” who came from a “well off family” in Ireland where she had studied music in Cork. Interviewee Joy Turner (nee Mawdsley), born in Cairns in 1930, recalled that Sister Mercy taught her violin at MSB when Mawdsley was an eight year old student and Sister Mercy was a Senior student. Mother Brigid and Sister Theresa McGrath both taught other nuns how to teach music and entrusted senior students to teach their younger pupils as well. Having senior students teach younger students exercises and scales was also a method used by the Sisters at St. Monica’s College⁷⁵⁷ and is an indicator of the communities of learning that were established at the convents.⁷⁵⁸ Sister Mercy has been a teacher all her life, both in the general classroom and as an instrumental teacher, and recalled that a nun from far away Ballarat, Victoria, Sister Valma Ward, was in Cairns completing a university thesis. Sister

⁷⁵² Mary Corsetti interview, 2012.

⁷⁵³ Sister Mercy interview, 2012.

⁷⁵⁴ John Curro, pers. comm. 4 May 2012.

⁷⁵⁵ *Ibid.*

⁷⁵⁶ Hazel Schipke interview, 2011.

⁷⁵⁷ Molly Strelow interview, 2012.

⁷⁵⁸ It was common to use more advanced students to take younger or less advanced students in rote learning like times tables in ordinary classrooms – a remnant of the “monitor” system.

Mercy later travelled to Ballarat with Sister Ward when her research was finished, where she trained and studied teaching before returning to Cairns to teach. Sister Mercy taught many students to diploma level on the violin and piano. She accompanied Joyce Reynolds for her Licentiate Trinity College London on violin, the highest degree awarded by TCL. Sister Mercy never taught classroom music, seldom performed, and rarely provided music for religious purposes at school or church. Interestingly, her field of expertise was in teaching instrumental music and not in providing music for the church.



Plate 53: Sister Mary Mercy in the 1950s. *MSB History 1921 – 1996*.

The nuns' instrumental lessons were mostly "one-on-one" studio based lessons of half an hour duration that followed the graded curriculum of the AMEB, TCL or AB. Sister Mercy would sit beside the piano students as they played in the lesson, and also walk around them to check on their posture.⁷⁵⁹ Showing the monocultural nature of her musical life, Sister Mercy never heard any Aboriginal or Torres Strait Islander music.

Corporal punishment

Many past students remembered harsh physical treatment meted out by the nuns for mistakes with a "rapping on the knuckles."⁷⁶⁰ Dorothy Langtree recalled that if there was:

one wrong note, you would get a crack over the knuckles. Sister would set the chair beside us ... she sat there with the ruler, ready to hit. I was always a nervous player anyway. There was a bit of humiliation. I would stop playing and then start again. We just took it as the teaching style.⁷⁶¹

Croker's physical punishment was so severe that her mother withdrew her from lessons:

I had lessons with a cranky nun at Loeven St [St Josephs Convent]. I only practised once a week. The nun slapped me across the face and I still had the imprints on my cheek when I went home at lunch so that was the end of piano lessons.⁷⁶²

⁷⁵⁹ Sister Mercy interview, 2012.

⁷⁶⁰ Togolo, *Every Reason to be Proud*, 118.

⁷⁶¹ Dorothy Langtree interview, 2012.

⁷⁶² Joan Croker interview, 2012.

There do not appear to be instances of violin or singing students suffering similar physical harm in their lessons. The outstretched hands of the piano student perhaps provided a ready target for the proximate nun. The commonality of the physical punishments meted out by nuns and other private music teachers in piano lessons reflected a rigid, highly impersonal teaching method where “everything was very strict”⁷⁶³ and “the teachers interpreted the music for their students.”⁷⁶⁴

The nuns insisted that students learn their piano pieces by reading music and not through playing by ear. Langtree stated that “if I played anything by ear, I would get into trouble.” She remembered her very first lesson where she learned to read the lines and spaces on the music staff “off by heart” and the black notes and whites notes of the piano. She could still recall the musical content of her first lesson.⁷⁶⁵ Rita Butler recalled that she had to read music but preferred to play by ear. Interestingly it was because of her ability to learn tunes quickly by ear that Butler was called upon by the nuns to play the piano for marching and hymn singing at school.

Schedules and work rate

Private teachers provided lessons outside of school hours for school students. In North Cairns, Mrs Trucano of MacLeod Street gave music lessons to students of Edge Hill State School, later to become North Cairns State School, before and after school and also during the lunch hour.⁷⁶⁶ On weekdays, Mrs Corsetti scheduled her first lesson at 7.30am with the next at 8am. She would then drive these two students to their school with her son. Then she would teach every afternoon from 2.30pm to 6pm, take a one-hour dinner break, and then resume teaching from 7pm to 9.30pm. She would hold theory classes on Saturday mornings. She was committed to this busy schedule that left her with little time to herself because she loved music, loved teaching, and believed she would “teach till [she] drops.” Corsetti had always wanted to be a music teacher. Her three sisters also taught or still teach instrumental music.

⁷⁶³ Dorothy Langtree interview, 2012.

⁷⁶⁴ Dot Kelly interview, 2011.

⁷⁶⁵ Dorothy Langtree interview, 2012.

⁷⁶⁶ *Cairns North State School 1917-1992*, 16, 33.



Plate 54: Mrs Corsetti, on the far right with her three music teacher sisters. Photo from Mrs Corsetti.

Communities of learning

A feature of some of the successful private music teachers of Cairns was the building of learning communities through the organisation of social and musical events with their students and families. The nuns created learning communities since they lived at and taught music in the schools and convents. The convents were centres of musical activity where students were either arriving or waiting for, or departing from lessons, practising in corridors or on verandahs while others were taking their lessons or sitting for examinations in the teaching rooms. The convents were busy, purposeful, musically noisy, social centres that created a musical sense of identity. Students could spend many hours at the convent practising alone or with friends or teaching younger students. Molly Strelow used to practise singing every afternoon at the convent from 5pm to 6pm with her friend Marion Miller on the piano so they would “work on songs” together.⁷⁶⁷

Private music teachers outside the convent also created learning communities, though more social and informal. Mary Corsetti ran Saturday morning theory lessons in classes as did Dorothy Langtree. Corsetti would hold annual Christmas break up parties where her students and their parents would meet each other. One particular parent would regularly invite many families and students to his house for large barbeques. These social activities could also include performances so the students would gain performance experience in a convivial atmosphere. This sense of community “broke down the solo character of it [learning the

⁷⁶⁷ Molly Strelow interview, 2012.

piano].”⁷⁶⁸ Violin and piano accordion students would often perform items together but this was less practical for piano students due to the solo nature of piano playing. Vene Parker invited students and their families to dinner at her house as she was “a good cook.”⁷⁶⁹

A further aspect of communities of learning that surrounded private music teachers was the number of pupils who themselves became music teachers. Mother Brigid, Sister Mercy, Dorothy Langtree and her pupils and her daughter, Vene Parker and her pupils, Jack Mawdsley and his daughter and her pupils and the Schipke family are some of the music teachers and performers of Cairns who created family lines of music teachers. There were also many connections made between music teachers and their families such as Langtree’s nephew, Bernard Lanskey, who began piano lessons with Mrs. Corsetti and later, with Sister Mercy. Lanskey has held senior music posts at Guildhall School in London and is currently leading a tertiary music education institution in Singapore. Corsetti calculated that over 20 of her former pupils have become instrumental music teachers.⁷⁷⁰

Teaching styles

Some former students who became teachers adopted the teaching styles of their own teacher and some made deliberate efforts to create their own. Butler stated that when she started teaching, she taught as she had been taught but felt after a while that “there had to be another way”. As a child, Butler learned the geography of the piano in the dark as there were no lights allowed during the war. She used to practise at night which may well have developed her ability to play by ear. On returning to teaching after having children, she “became particular” about technique.⁷⁷¹ In an interesting example of cross cultural music education, Butler recalled her first piano teacher as Miss Alma Shang, a young woman who had recently returned to North Queensland from Shanghai who taught “wearing full Chinese dress” and was very elegant.⁷⁷²

Langtree explained that she teaches very differently from the nuns who taught her and that her main pedagogic idea is to teach music holistically, not just how to play the piano. She has developed considerable resources of books and repertoire which she delivers to a set timetable. Her piano students also conduct, sing, march, clap and draw pictures while listening to music which is in complete contrast to the way she learned from the nuns. Showing a monocultural approach, Langtree never heard any Aboriginal music or music

⁷⁶⁸ Mary Corsetti interview, 2012.

⁷⁶⁹ Sheila Knudson, 2012.

⁷⁷⁰ Mary Corsetti interview, 2012.

⁷⁷¹ Rita Butler interview, 2012.

⁷⁷² *Ibid.*

from any other culture as a child and has not been influenced by the multicultural music life of Cairns.

Corsetti's lessons followed a similar pattern to those of the nuns by beginning with technical work, scales and aural work to be followed by etudes and examination repertoire. The differences in her teaching are that she also gives pieces other than examination pieces to students to study and that she maintains close communications with the parents as to their child's progress and homework. She has the students' mother sit in the teaching studio for the initial phase of lessons, similar to Suzuki methodology where the mother is integral to instrumental learning. Mrs Corsetti never live heard music performed by Aborigines or Torres Strait Islanders in Cairns.



Plate 55: Mrs Corsetti with her piano accordion students, seven of whom were National Champion players and others who became teachers. Corsetti collection.

Performance and teaching opportunities outside of examinations

There were other opportunities besides examinations for solo instrumentalists to perform, such as studio concerts and recitals, school concerts and fetes, St Patrick's Day concerts and solos that featured in community choral or orchestral concerts. Ron Grainer was a soloist at the Choral Society's 1936 Grand Concert where he was described as "an aspiring and progressive violinist, [who] measured up in the full degree to the perfection needed to fit in with the recital." Grainer's performance of *Saltarella* by Papini was described as "a gem".⁷⁷³

⁷⁷³ *Cairns Post*, 6 May 1936, 3.

Only a few days later, Grainer performed live to air at the opening broadcast of the new local radio station, 4CA, in a program that also featured a number of adult local musicians. He performed in public again later that year with “joyous confidence” at a recital organised by Vene Parker for her students. In this “high class recital” Parker herself performed major violin and piano works with her students with all funds raised going to the Cairns Country Women’s Association. The violin played by Parker was owned by Mr Frank Curro, father of John, and was reported as being worth 500 guineas.⁷⁷⁴

Public performances were also prepared and presented by private music teachers such as Miss Mowlam and Miss Lulu Ward. Such performances gave students experience of formal performance. Ward organised events such as her “Grand Concert” in 1938 where a community “orchestra” of four players accompanied two acts of the operetta *Briar Rose* performed by her students.

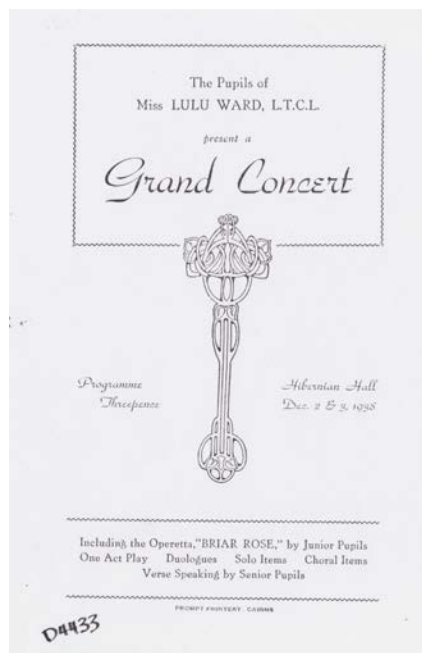


Plate 56: Cover of Miss Ward’s “Grand Concert” program. 1938. CHS.

In 1949, the Cairns Music Teachers’ Association was formed “to promote the musical life of the city.”⁷⁷⁵ Two concerts featuring local students were presented in 1950 in the presence of local dignitaries. The president of the association, Mr Sewell said the concert was designed “to give pupils confidence on the stage and a line of musical education that they could not get in any other way.” There were 21 items on the program given by children aged seven years and above. A “juvenile string orchestra” with an average age of 11½ years performed a Chopin piece and was conducted by 12 year old Beverley Bolton.⁷⁷⁶ At the second concert

⁷⁷⁴ *Cairns Post*, 14 December 1936, 3.

⁷⁷⁵ *Cairns Post*, 7 November 1949, 5. There is a Cairns chapter of the QMTA in existence today.

⁷⁷⁶ *Cairns Post*, 22 April 1950, 5.

presented in September that year, 34 students played to a “packed and appreciative audience.” The *Cairns Post* commented that:

The value of these concerts to the children cannot be over-stated from the musical, cultural and educational viewpoints, but it was also evident that the enjoyment derived from Thursday’s concert by the audience would in itself alone have justified the work entailed by its organisation and the trouble taken by the children and their respective teachers.⁷⁷⁷

Eisteddfods provided other performance opportunities for those who studied private instrumental music. In age, gender, instrument and style specific categories, students performed solo items with an accompaniment before an outside expert adjudicator who had been brought to Cairns by the committee. At the 1956 Eisteddfod, the Adjudicator’s Award sheet for choral classes and vocal solos appears below:

ORIGINAL The Eisteddfod Council of North Queensland 02-06-1956

ADJUDICATOR'S AWARD

Section No. 11 Item Boys Vocal Solo Competitor's No. in Programme 361

CHORAL CLASSES and VOCAL SOLOS. 14 years and under

A. Voice Quality : Balance and Blend, Chorus, Method of Pro- duction, Soloists, 15	
B. Notes : Accuracy and Intonation. 15	
C. Time : Tempo and Variety. 10	
D. Words : Pronunciation, Enunciation, Accentuation, Colouring. 10	
E. Attack, Quitance, Ensemble. 10	
F. Breathing, Phrasing, Rhythm, Expression. 15	
G. Conception, Interpretation, and General Style. 25	
TOTAL 100	88

A very good performance, on the whole, of a very difficult song, especially at your age. Accuracy of intonation, control of breath, clarity of words were all generally well in evidence. Also there was a sincerity in the performance.

These remarks have been made as comprehensive as possible in the time available, and are intended as a guide in your future studies.

J. W. H. Adjudicator.

Plate 57: Adjudicator’s Award 1956 for Boys Vocal Solo, 14 years old and under.

The comments read:

A very good performance, on the whole, of a very difficult song, especially at your age. Accuracy of intonation, control of breath, clarity of words were all generally well in evidence. Also there was a sincerity in the performance.

Other helpful parts of the award sheet commentary are the seven categories listed on the left side with the marking schedule and the statement across the bottom “these remarks have been made as comprehensive as possible in the time available, and are intended as a guide in your future studies.” This adjudicator did not complete the marking schedule for each category and filled in a final 88 out of a total of 100 marks for the competitor. This suggested

⁷⁷⁷ *Cairns Post*, 30 September 1950, 6.

that the combination of his/her experience in judging, and the time constraints imposed resulted in a final total awarded but without helpful detailed numerical responses in some categories. Adjudicators worked hard in long sessions making instant decisions on musical merit or otherwise over a period of days, similar to the work of the travelling examiner but with a higher number and quicker turnover of performers due to time constraints. Their opinions and the results they gave were influential in the community, to performers, their families, and their teachers.

The developing medium of broadcast radio provided access to an expanding audience beyond the local concert-going regulars and beyond the local district. Cairns radio station 4CA regularly broadcast live performances given by local musicians as did the ABC when it began broadcasting from Cairns in 1950. *Amateur Hour* was a popular, long running talent show that regularly broadcast performances from regional and metropolitan centres around the country. At the 480th performance of the show which was staged at the Hibernian Hall in 1950, organiser Mr Fair stated that: “the musical standard in Cairns is particularly high in every department ... everyone one meets is musical in some way or another. It is amazing.”⁷⁷⁸ William Hughes, a student of Vene Parker and mentioned earlier in this chapter, performed a viola solo on this occasion and was described as a “fine musician.”⁷⁷⁹

In 1947 the ABC Radio ran a national Radio Eisteddfod. Auditions were held in Cairns in November where 34 local musicians applied. Auditions were broadcast from the Council Chambers and relayed to Brisbane “on PMG land-lines through one of the council’s telephone extensions. It was broadcast by 4QR (Brisbane), regionals throughout Queensland and short-wave station VLQ3.”⁷⁸⁰ Twelve performers from Cairns, most of whom were children, performed live to air. The assistant Queensland manager of the ABC described Cairns as “the best town for pianists of its size I have ever been in. I suspect there are some very competent piano teachers in these parts.”⁷⁸¹ However he was not quite as complimentary about the singers and instrumentalists and their teachers:

... for the most part, singers in Cairns had good voices, but appeared to be under-practised. “They seem to be somewhat slovenly in their approach to the art,” he said. “There are less instrumentalists than one would expect in Cairns, probably because of a lack of teachers. Singers too, seem to be short of proper instruction.”⁷⁸²

This was not a positive review for Cairns music teachers and appears to be contradictory to the high quality outcomes noted earlier of Maddock, Joyce and Grainer. The Cairns

⁷⁷⁸ *Cairns Post*, 21 April 1950, 7.

⁷⁷⁹ *Ibid.*

⁷⁸⁰ *Cairns Post*, 8 November 1947, 5.

⁷⁸¹ *Ibid.*

⁷⁸² *Ibid.*

musicians' performances were broadcast as part of a series of regional and metropolitan performances that were transmitted before the State finalists were decided.

As outlined earlier, most private instrumental and vocal teaching and learning was closely aligned with graded examination syllabuses. However, not all private teachers adhered to the AMEB model. In 1935 a Cairns Banjo Club was proposed in the press, which through its instruction, would provide “astounding progress on the banjo and banjo-mandolin.”⁷⁸³ Mr Andrews had established such clubs along the Eastern seaboard from Melbourne northwards and promised to teach music:

in a social as well as a student's atmosphere. Scales and exercises are completely eliminated and only the absolute essential points to make each pupil a capable player of modern music, old melodies and marches are used. This naturally does away with all the drudgery usually attached to the learning of music and makes it possible for a pupil to become proficient within a few months.⁷⁸⁴

Andrews likened his remarkable teaching methods to the wonders of the modern world:

The unbelievable advances in everything about us, of which the radio, the talkies, and aeronautics are only a few of thousands of marvellous inventions, then is it not reasonable, in the interests of music, that it also takes a big jump forward in keeping with this age of wonders?⁷⁸⁵

Andrews offered two free trial lessons along with cheap loan rates for an instrument if needed. It was not apparent that his enthusiastic overtures to Cairns people met with much response.

Fred Schipke took private cornet lessons with Jock Denovan and James Compton over a number of years to develop his technique and learn the solos from the brass band repertoire. Compton at this time had been described as the foremost cornet player in Australia. Fred Schipke had weekly lessons with him and recalled that he was “pretty hot on lessons, in blowing, leaning on notes, production.”⁷⁸⁶ He still plays exercises from the Arbens tutor, an internationally recognised technical manual for trumpet players, but he doesn't recall which teacher prescribed the book for him. All of Fred Schipke's private teachers were players and conductors and all through his developing years, he was attending at least two or more band rehearsals per week and as well as performing regularly with bands. His musical role in brass bands has been as “solo cornet player” from the very beginning with the Cairns Combined Schools Boys Band where he was the most advanced player. Fred Schipke therefore displays a unique mixture of ensemble and solo skills in that he identified and learned principally

⁷⁸³ *Cairns Post*, 28 June 1935, 3.

⁷⁸⁴ *Cairns Post*, 29 June 1935, 10.

⁷⁸⁵ *Cairns Post*, 28 June 1935, 3.

⁷⁸⁶ Fred Schipke interview, 2011.

with the band, its sound and protocols. Within the band structure, he took the prominent and important solo cornet role which was reinforced by private lessons.

Other private teachers taught music outside of examination material for a variety of reasons including those parents and students who weren't interested in classical music. One teacher, Miss Priestly in Redlynch, who "was a good teacher" taught Hazel Schipke who sat for only one piano exam under her tutelage and "only just passed it. I didn't like the classical stuff. I didn't want to be part of that scene."⁷⁸⁷ As a 12 year old school girl Hazel played "The Grand March" at the Redlynch school for fancy dress parades and other school events. She credits her mother with some of her success as she insisted that Hazel practise the piano regularly, as she preferred to ride horses on her family farm. Dot Kelly recalled that she changed her daughter's teacher from the nuns at North Cairns to Mr Davis who taught "more modern music" at the Great Northern Hotel in the lounge, and Joan Croker recalled that her singing teacher, Anne Roberts, taught "scales and not many exercises, and then it was straight into the songs."⁷⁸⁸

Summary

Private music teachers provided a selective range of sequential music instruction in Cairns and to a limited extent at Yarrabah, that was with a few exceptions, primarily based on formal examination syllabuses. Students were able to perform in a variety of community settings yet for the most part, prepared formal programs of scales, etudes and pieces for a one-off examination performance for a visiting expert. Students who studied music privately often were also members of community organisations and were actively involved in music production in a range of non-formal settings. Community music groups in Cairns relied on the work of the private music teachers to provide skilled instrumentalists for their ensembles. However, this was very much an Anglo-Celtic middle class learning style drawing on a European musical heritage. The following chapter investigates non-formal music processes in Cairns and Yarrabah in community, church and other cultural settings.

⁷⁸⁷ Hazel Schipke interview, 2011.

⁷⁸⁸ Joan Croker interview, 2012.

Chapter Five

Non-Formal Music Education in Cairns and Yarrabah:

1930 to 1970

Since white settlement in Australia, the European tradition of non-formal music making has been practised in almost all regional and metropolitan cities and towns in many contexts and forms including bands, choirs, orchestras, Eisteddfod competitions, music theatre, church and civic music groups. In Cairns and Yarrabah, non-European non-formal music making included other ethnic cultural ensembles such as Aboriginal, Chinese or Torres Strait Islander groups. These types of music have been taught within and between cultures and generations in an unregulated way by individuals, community groups and organisations. This chapter presents the non-formal music education processes of traditional Aboriginal and Torres Strait Islanders in Cairns and Yarrabah, followed by the music programs found in churches, brass bands, orchestras, Eisteddfods, choirs and musical theatre. The research bases included interviews, concert programs, Government reports, newspaper reports, official documents, recordings, films, photographs and other publications from the time which documented non-formal music education practices in Cairns and Yarrabah.

As proposed earlier in Chapter One, non-formal music education practices:

- refer to any organised educational activity that takes place outside the established formal education system of schools and conservatoria
- are embedded in planned activities that are not explicitly designated as learning but that contain an important learning element
- are highly contextualised and adapted to the needs of the learner group
- can be characterised as “learning by doing” and “learning on the job”⁷⁸⁹
- occur in community settings with a combination of one-way instructional teaching and peer or collaborative learning
- apply to traditional Indigenous music learning and teaching, and
- feature learning for individual enjoyment and community entertainment, including the social factors of playing music together.⁷⁹⁰

⁷⁸⁹ Mak, *Learning music in formal, non-formal and informal contexts*, 5.

Bartleet's description, presented in Chapter One, of contemporary community music making in Australia aligns with many of the features of non-formal music education listed above. The non-formal music education history in this chapter primarily encompasses the activities of community music organisations and groups. Therefore, the history of non-formal music education in Cairns and Yarrabah is presented in this chapter according to the specific forms of community music making that occurred in each location as:

- Traditional Indigenous practices: Aboriginal communities in Yarrabah and Cairns, and Torres Strait Islander communities in Cairns
- Churches: Anglo/Celtic church music in Cairns, Aboriginal church music at Yarrabah, and Aboriginal church music in Cairns
- Brass bands: brass bands in Cairns, and the Yarrabah Brass Band
- Orchestras in Cairns
- Eisteddfods, and
- Vocal music in choirs and musical theatre.

Not dissimilarly to the experience of music education and performance in Queensland schools, community music organisations were reliant upon particular individuals who were enthusiastic and skilled musicians to train members, as well as administer, plan, organise, and conduct performances. Though the Queensland Department of Public Instruction attempted to deliver a comprehensive school music education through the introduction of a new syllabus in 1930 (Chapter Three), the reality was that an effective music education for most children and adults in the study period in Cairns, and indeed for most of Australian society, was provided by community music organisations that were often supported by the work of private music teachers (as detailed in Chapter Four). Such community groups had a strong sense of self-identity, relied on many donated hours of service, involved cross generational music making activities that included members of particularly influential families, provided regular performance opportunities, and had programs of recruitment and supplying instruments, rehearsal venues, and music education. Musical processes were generally delivered through transmission methods and protocols associated with the particular culture; for example, an Aboriginal elder regularly visited the Lyons St. Aboriginal reserve and taught children songs in Djabukai language,⁷⁹¹ Torres Strait Islander communities in Cairns and Yarrabah hosted traditional Islander ceremonies when fishing boats from the Torres Strait visited, and the Cairns Choral Society used sheet music and a pianist in rehearsals to learn the vocal parts. Examples of non-formal music education that

⁷⁹⁰ Bartleet *et al.*, 127.

⁷⁹¹ George Skeene interview, 2011.

crossed cultures were the training of Aborigines on brass band instruments and the teaching of religious songs in English at St Alban's church at Yarrabah.

Bartleet *et al.* identified the significant factors in the dynamics of community music making in contemporary Australia as infrastructure, organisation, visibility/public relations, relationship to place, social engagement, support/networking, dynamic music-making, engaging pedagogy/facilitation and links to school.⁷⁹² These factors were visible to varying degrees in the non-formal music education processes of Cairns and Yarrabah in this study. It has found that there were a number of co-existing musical communities within a multicultural population. "Multicultural" here describes different cultural groups co-existing alongside one another rather than interacting with each other, with each being largely self-dependent and relatively narrow in its activities. Despite this, there was evidence that showed that some musical activities tended towards intercultural musical processes as defined by Schippers in his Twelve Continuum Transmission Framework. Intercultural processes are when "music is seen in relation to other musics, compared cross culturally" and may lead to mixing or fusion of different musical styles.⁷⁹³ Technological advances in wireless, film and gramophone recordings also began to play increasingly pervasive and influential roles in non-formal music education practices in the region.

Cairns, like most country towns of the time, was musically active with numerous regularly operating community music groups in existence. These groups had established traditions of recruitment, rehearsal, and performance that had managed to withstand the increasingly musically invasive innovations in, and availability of, entertainment media technology. Community music groups were often associated, registered organisations with constitutions, executive officers, rules, protocols, paying members and bank accounts. There were common goals reached through expected behaviours to provide organised, often sequentially graded music learning and performance opportunities for members. Aboriginal and Torres Strait Islander community music groups, however, operated differently due to their cultures, living conditions in Cairns, and the rules of the mission at Yarrabah.

Traditional music education in the Aboriginal and Torres Strait Islander communities

Members of the Aboriginal and Torres Strait Islander communities of Cairns and Yarrabah continued their traditional cultural music teaching practices under a variety of conditions in the study period. While dealing with the restrictions of living "under the Act" in Cairns and under strict missionary conditions at Yarrabah, Aborigines and Torres Strait Islanders

⁷⁹² Bartleet *et al.*, *Soundlinks*, 21.

⁷⁹³ Schippers, *Facing the Music*, 123, 124.

managed to retain knowledge of and to practice their musical culture. Non-formal music education contexts that deal with traditional musical cultural practices appear below.

Traditional Aboriginal and Torres Strait Islander music at Yarrabah

At Yarrabah, traditional cultural practice was forbidden and replaced with Anglo/Celtic music culture and activities. Interviewee Bishop Leftwich remembered that Aborigines were punished at Yarrabah if they spoke in their own language and made their own music.⁷⁹⁴ However, anthropologist Rigsby pointed out that it is a feature of the Yarrabah cultural history that much traditional custom, practice and knowledge has not been lost:

Given [the] constraints which operated from the early mission period, it is testament to the strength of indigenous culture that contemporary Yarrabah people have retained so much local custom and tradition, as can be seen in the writings of researchers from, say, the 1930s onward and also in contemporary knowledge and practice, including oral histories.⁷⁹⁵

Mala Neal recounted that a Gungandji elder took him to the beach in the mid 1960s when he was two years old and named him Mala, a “song man”. Later, when Neal was in his early twenties, he learned the Gungandji songs and dances from the singing of elders who have since died. He explained that learning the songs and dances has been a gift for him. His mother learned stories from the Harris family, but not the songs as “women don’t learn songs.” His uncle Hilary Harris was the main singer for the Gungandji tribe, and his Uncle Willy sang for the Gungandji and Yidinji tribes.⁷⁹⁶

One traditional music activity allowed, even encouraged, throughout the period was the corroboree, one in which children took part. Aboriginal groups from Yarrabah often performed corroborees⁷⁹⁷ for special occasions, parades and public events in Cairns. At the Cairns Jubilee celebrations in 1926 a corroboree was presented to a number of interested onlookers:

The attraction, apart from the stalls, was the native’s [sic] corroboree. The ring in which they performed was crowded. The programme was new to most of those present. Music did exist, and a number of the natives had clear, pleasant voices. The adherence to time and rhythm was excellent, and illustrated well the height of culture to which the native can attain.⁷⁹⁸

Similarly, at a community fancy dress sports day in Cairns in 1928, a group of Yarrabah boys presented a corroboree at Norman Park: “The little fellows were accompanied on the drum by an older boy, and their musical chanting and swaying bodies, accompanied by stamping feet and clapping hands, evoked much applause, numerous encores being

⁷⁹⁴ James Leftwich interview, 2011.

⁷⁹⁵ Rigsby, *Expert Report*, 53,54.

⁷⁹⁶ Mala Neal interview, 2011.

⁷⁹⁷ A corroboree is a generic term for almost any large, festive Aboriginal gathering, especially one involving music and dance.

⁷⁹⁸ *Cairns Post*, 6 November 1926, 4.

rendered.”⁷⁹⁹

The 1933 Department of Native Affairs (DNA) report on Yarrabah stated that: “The native corroborees are always popular, and for the happiness of the old people these are encouraged.”⁸⁰⁰ Interviewee Bishop Malcolm recalled that corroborees were held “about once a month, down the front near the church.”⁸⁰¹ Clearly the performance of traditional Indigenous music and dance did take place regularly at Yarrabah and some teaching did take place, but it is unknown how this happened given the ban on speaking Aboriginal languages and singing Aboriginal songs. James Leftwich recounted hearing but not learning songs in language as a very young boy in Yarrabah.⁸⁰²



Plate 58: Corroboree at Yarrabah in 1933. CHS.

The Yarrabah corroboree photograph of Plate 58 is likely to be one of the events referred to in the DNA 1933 report cited above. There appear to be approximately 24 adult males with body paint applied, holding spears and woomeras in a pose on what appears to be a tennis court. The net divided the performing group from the children who were presumably part of the audience in the front of the photo. The children were dressed especially for the event, with some wearing ornamental headbands. There are at least two boys in the performance group which hints at inter-generational teaching. Aboriginal women are not to be seen in this photograph and there appear to be three white women seated in the left background. A number of these features, such as the location, the buildings in background and the well dressed audience reveal that some changes to “traditional” practice had been made in the staging of this corroboree at Yarrabah.

⁷⁹⁹ *Cairns Post*, 28 May 1928, 5.

⁸⁰⁰ AR, DNA 1933, *QPP*, 1934, Vol. I, 894.

⁸⁰¹ Bishop Malcolm interview, 2012.

⁸⁰² James Leftwich interview, 2011.

Richard Michael, a son of white missionaries at Yarrabah, recalled that there were two types of corroboree held at Yarrabah. The first was like “folk interpretations of stories for tourists” such as the “monster corroboree” presented by the Yarrabah boys in 1933, which was presented to visitors to Yarrabah who arrived on day outings from Cairns by boat.⁸⁰³ Henrietta Fourmile-Marrie recalled that tourists came to Yarrabah by boat to watch corroborees performed by “older people”. The second type of corroboree, according to Michael, was “the more serious ones [that] were private. Groups would disappear into the bush to practise. It was very difficult to stage corroborees as there were so many different tribal groups.”⁸⁰⁴ James Leftwich explained that “Aboriginal culture is spiritual and the spirit is in the bush, so they would sing in the bush.”⁸⁰⁵ Confirming that there were complications at Yarrabah with the number of different tribal groups living there, elder Alfred Neal recalled that “people know their tribes. [There are] 12 different tribes here still respecting the traditional sites of the traditional owners.”⁸⁰⁶



Plate 59: Aboriginal corroboree performers at Yarrabah in the 1960s. Photo from the Yarrabah museum.

⁸⁰³ *Cairns Post*, 1 July 1933, 3.

⁸⁰⁴ Richard Michael interview, 2011.

⁸⁰⁵ James Leftwich interview, 2011.

⁸⁰⁶ Alfred Neal Interview with Lloyd Hollingsworth, National Library of Australia (<http://www.nla.gov.au/amad/nla.oh-vn2037470,1999>).



Plate 60: Aboriginal corroboree dancers at Yarrabah in the 1960s. Yarrabah museum. Note the child participant.

In 1935, a remark in the *Queensland Parliamentary Papers* revealed the pervasive Eurocentric attitude that the Department of Native Affairs held towards Aboriginal culture:

The usual native dances are indulged in at intervals and are enjoyed by all sections with enthusiasm. Attempts to introduce European dancing would have been discouraged, as it is believed they would conduce to the Europeanisation of the native and the abandonment of his picturesque native dances.⁸⁰⁷

The description of native dances as being “picturesque” indicated a lack of understanding by the DNA administrators about the integrated spiritual roles of music and dance in Aboriginal culture. It was seen in the same light as “folk” music for Europeans: a kind of harmless remnant of earlier cultures. However, not wishing to “Europeanise” Aboriginal dancing indicated a desire not to lose cultural practice altogether, despite the fact that Aborigines were being forced to attend school, sing hymns in English at church and run Western style produce farms. Rigsby summarised these attitudes and actions at Yarrabah as:

the devaluing and disparaging of Aboriginal oral traditions, including the prohibition on speaking indigenous languages by the dormitory children, together with the imposition of formal education and instruction in European history, language, social and cultural practices.⁸⁰⁸

That the community “enjoyed” their regulated traditional dances may be something of an understatement as presumably, the teaching and learning of their traditional forms would have been an important component of these events. It would appear that limited traditional

⁸⁰⁷ AR, DNA 1935, *QPP*, 1936, Vol. I, 1401

⁸⁰⁸ Rigsby, *Expert Report*, 53.

music making, dancing and annual hunting parties⁸⁰⁹ constituted the only regular traditional activities that mission staff were willing to allow Aborigines to organise and participate in as an “indulgence”. By 1939 however the Department report was noting that “even European dancing was enjoyed by the more civilised element at which they [the Aboriginal participants] usually become quite proficient.”⁸¹⁰ Technology encouraged further assimilation to European culture; in 1941, the Director-General noted that: “added enjoyment was obtained from wireless, picture shows and native and European dancing. Corroborees and practice with native weapons, hunting and fishing were always popular.”⁸¹¹

Some traditional Aboriginal music education practices that were modified from the 1930s onwards at Yarrabah showed that not only “transfer of discrete musical traits” across cultures as outlined in Chapter One occurred, but also intercultural and transcultural music processes. Interviewees Mala Neal and Edgar Harris recalled the sequence of events that led to the change in teaching of traditional songwords. Neal described the Harris men as cultural men which meant that they inherited stories, songs and dances through the patrilineal line of the Gura-buna Gunggandji family. As noted earlier, he recalled that the church administrators did not allow Aborigines to speak their own languages or sing their own songs until:

It was only when the Torres Strait influence came here that the chief [of the Yarrabah mission] accepted that the Gunggandji people here, in particular the Harris family, [could] speak their language and to sing their songs, through that new influence with the guitar, tom-tom [drum] and rattler. They used the Island instruments to keep their language and song, this was accepted by the chief. Some of the songs that we sing today and continue to sing today come from the 40s, 50s and 60s.⁸¹²

The adoption of Island style musical features and instruments allowed for a revival of learning and performing traditional songs. Despite adopting the new style, music making was still governed by traditional etiquettes. Whenever there were events or ceremonies, the ruling within the tribal groupings was that the Gura-buna Gunggandji people always gave the first song as the event was taking place on their land. No other tribal group could sing or dance in a public place until the Gunggandji had welcomed them, which then gave other groups permission to perform. The Gunggandji people would close the event as well. “If the Harris family weren’t there, nobody would open proceedings, you can’t just open up proceedings.”⁸¹³ This strict protocol implied that all the different cultural groups who were living at Yarrabah were maintaining their musical cultures in a spirit of mutual respect and understanding.

⁸⁰⁹ AR, DNA 1935, *QPP*, 1936, 1041.

⁸¹⁰ AR, DNA 1939, *QPP*, 1940, Vol. II, 1327.

⁸¹¹ AR, DNA 1940, *QPP*, 1941, 963-65.

⁸¹² Mala Neal and Edgar Harris interview, 2011.

⁸¹³ Mala Neal interview, 2011.

Along with the new freedom to sing in their own languages, Aborigines also began using guitar:

We could sing in language with guitars and drums. We danced the corroboree first and then the Island style dance. In the 50s and 60s, the traditional dance became more old fashioned so they decided to teach in the Island style with more costumes.⁸¹⁴

The performance of songs in language in both traditional Aboriginal and the new “Island” style showed intercultural musical development of style, form and presentation. From a period of enforced abstinence, the subsequent revival of the “old” songs led to a new musical form.⁸¹⁵ Schippers described intercultural musical activity as an “in-depth exchange of approaches and ideas . . . where different musics and musical approaches are featured on an equal footing.” The influence of the Torres Strait Islanders’ music making on both the Aboriginal people and church administrators was significant. For the Harris family it led to the conscious and willing transformation of the musical setting of Aboriginal songwords to include “Island” style features of a wider ranging melody, one or two harmonic lines, a harmonic sequence, the guitar, the Torres Strait drum and a change in the rhythmic pattern. The change to an “Island” style musical setting was reinforced by Hilary Harris, who was recorded by Alice Moyle at Yarrabah in 1966 singing a range of songs from Yarrabah in language including one “Island” style song that is markedly different to the traditional Aboriginal songs.⁸¹⁶ In the recording, Harris explained how an Aboriginal song was taught in “Island” style, as this was the popular style amongst the children and was therefore chosen as the most effective way of teaching the traditional songwords of the Gunggandji people.

⁸¹⁴ *Ibid.*

⁸¹⁵ Schippers, *Facing the Music*, 31.

⁸¹⁶ Moyle, *Songs from Yarrabah*, 6. Listen to recordings in Audio Appendix 1(a) and 1(b) to hear the differences in Aboriginal and “Island style” songs.

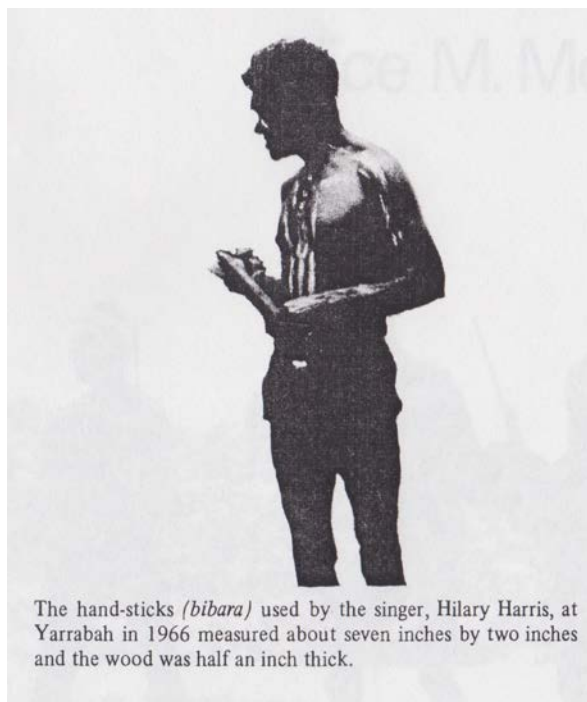


Plate 61: Photo of Hilary Harris from “Songs of Yarrabah” recordings by Alice Moyle, 1970.

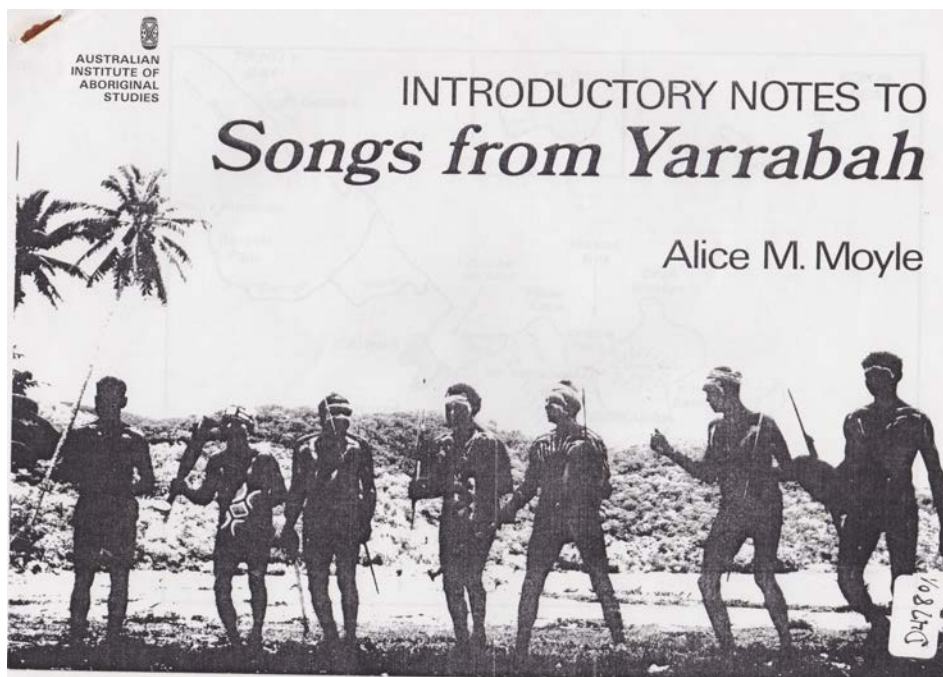


Plate 62: Cover of “Songs from Yarrabah” taken in 1966 showing male performers in body paint and holding shields and weapons. Neal identified each performer as belonging to different tribes through the design of their body paint. Australian Institute of Aboriginal Studies, 1970.

Outside observers from the 1930s had noted the mix of musical styles but had interpreted it from a European point of view. In 1930 in an article titled “Natives at Church” the writer observed that:

The Aborigines differed from the other natives in that they were very imitative and when they came into contact with any other race they lost their traditions and customs which was to be deplored. It was not the wish of the missionaries that they should lose their individuality. At Yarrabah the corroboree was dying out, not because the missionaries desired it, but because some Torres Strait Islanders had been there and

given displays of their own dances and the Aborigines preferred to copy them rather than develop their own dances.⁸¹⁷

Varied musical activity at Yarrabah was prevalent. Well before the Moyle recordings of 1966, the 1954 annual report of the Department of Native Affairs reported that “Island” variety and traditional Aboriginal styles of dancing were the main forms of entertainment at Yarrabah and that “excellent shows were presented at Christmas and the New Year” showing that a lively music community was functioning then.⁸¹⁸ In 1955, the annual report stated that when the trochus boats with Torres Strait Islanders on board visited Yarrabah, dancing was always held.⁸¹⁹ Richard Michael observed that Island dancing continued to be very strong at Yarrabah in the 1960s: “They would practise for ages, over and over again. They would prepare for Christmas time and had up to three teams who performed different dances.” He felt that Island dancing was stronger than the Aboriginal dancing due to the fractured nature of the Aboriginal population.⁸²⁰ Between the 1930 newspaper comment and Moyle’s recordings of 1966 was a period of at least 36 years where the “Island” style of music and performance began and was regularly practised. Neal and Harris still sing “Island” style songs today.

Traditional Aboriginal music in Cairns

Living conditions for Aboriginal and Torres Strait Islander people in Cairns were different to those experienced at Yarrabah and most existed on the social, political, economic and cultural fringes of the town. There were camps at various locations around the town area, at the northern end of the Esplanade, at Malaytown on Trinity Inlet, and the Lyons and English St reserves. Communities were also established at Whiterock and Green Hill to the south and Redlynch to the west. Despite the controls of *The Aborigines Protection and Restriction of the Sale of Opium Act 1897* and although Aboriginal and Torres Strait Island children attended mainstream schools and families went to European churches, communities held their own social functions and traditional cultural practices persisted.

Regular corroborees were held at the northern end of the Esplanade until the late 1930s and were open to the public. As a boy, Jack Woodward attended the fortnightly corroborees at the North Cairns camp with an Aborigine who worked for his family in general duties: “Europeans would go down to watch the event, but would have to keep a respectful distance. If they got too close, suddenly a spear would hurtle towards them, warning the audience to

⁸¹⁷ *The West Australian*, 30 September 1930, 5.

⁸¹⁸ AR, DNA 1954, *QPP*, 1955, Vol. II, 23.

⁸¹⁹ AR, DNA 1955, *QPP*, 1956, Vol. II, 20.

⁸²⁰ Richard Michael interview, 2011.

keep their distance.” He described the Aborigines as very talented.⁸²¹ Sometimes the corroborees were announced in the press: “Citizens of Cairns are invited to witness the Old-time Boora corroboree and the tribal paintings of the local Aborigines, to be held at their camp, situated on the beach, Upper Abbott Street, commencing at 7.30pm, this (Friday) evening. A most interesting and weird performance is anticipated.”⁸²² Interviewee Sheila Knudson remembered that her father took her to two corroborees in the early 1930s when she was a girl. Reflecting on the experiences later she decided that they were “touristy and pseudo.” However, not all corroborees were for tourists:

Pandemonium broke loose on Saturday night, when the Aboriginal gangs, for miles around, held a corroboree on the shady folds of the Barron River banks, where picturesque grass huts blend into harmony of tropical scenery. The noises, including the drumming and yelling, were deafening. The abos [sic] swayed and twisted in their ceremonial dances till they were in a suppressed fury and their eyes glimmered with volcanic fires.⁸²³

Grass huts, as noted in the report above, were in use until at least the 1940s as seen in Plate 63 below.

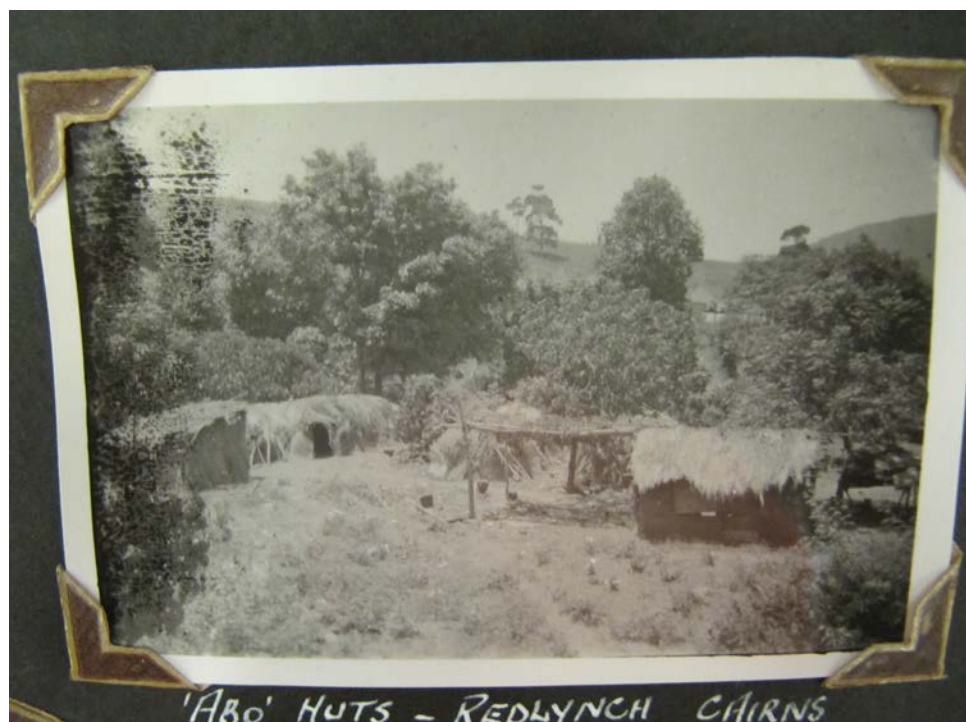


Plate 63: Aboriginal grass huts at Redlynch in the 1940s, one of the fringe camp communities where Aboriginal music was likely to survive. CHS.

⁸²¹ *North Cairns State School: 75th Anniversary*, 29.

⁸²² *Cairns Post*, 6 March 1931, 3.

⁸²³ *Cairns Post*, 14 April 1932, 10. A common theme in European descriptions of corroborees is that the Aborigines worked themselves into a frenzy – the idea is that they were savages and that the occasion unleashed the savagery. The same concept is expressed in descriptions of other colonised people eg Middle East. In what must have been a very active night, that same evening, the Redlynch Lodge of Buffalos held a dance at the nearby Stratford hall attended by two bus loads of people from Cairns who danced to an orchestra “who showed remarkable powers of endurance by giving a programme that was a compromise between the old time dancing and the landslide of Jazz.”

The concept of the corroboree was appropriated by the Anglo/Celtic Scout movement in Cairns when a “Scouts’ corroboree” was part of a grand Scouts’ display in Parramatta Park in 1932. It is unlikely however that any Aboriginal people would have been in attendance at or provided instruction for this event.⁸²⁴ Nevertheless, the survival of corroborees into the 1930s clearly indicated intergenerational teaching of traditional music.

Corroborees were included in major civic events that showed a reflection of the cultural mix of the district. At the 1951 Show and Jubilee celebrations a corroboree was included as part of the entertainment. An organising committee of this show that included Mr. Radford-Randall, a prominent violinist in the Light Orchestra, had contacted an Aboriginal elder from the Mona Mona mission which was about 50 kilometres northwest of Cairns. The elder had agreed to “instruct the younger Aborigines in the corroboree” in preparation for the event.⁸²⁵ From this action it would appear that while the show committee were keen to feature Aboriginal culture in the Jubilee celebrations, they were either unable or unwilling to locate an existing Cairns group who could present such a performance or didn’t believe that camp Aborigines had kept sufficient traditional culture.

Traditional Aboriginal songs however, were taught, and events were held in Aboriginal communities in Cairns in the 1950s. George Skeene, now a Yirrkandji elder, recalled that a Tjabukai elder called Traille would visit the children at the Lyons St reserve and “teach us the old songs, no instruments, just used handclaps ... they were songs in language. I enjoyed that. He only taught the children, he would sing and we would sing them back. They were all in language and I knew what it meant then but I don’t know now.”⁸²⁶ As an adult, Skeene was not able to remember the songs any more. James Leftwich recalled seeing tribal people all dressed up and walking past their house in the 1950s which made him think that there must be “some sort of ceremony on somewhere ... There were still tribal communities in existence and they were walking through areas. At Green Hill [south of Cairns], there was a big community camp there and there were a lot of ceremonies.”⁸²⁷

Traditional Torres Strait Islander music in Cairns

Traditional Torres Strait Islander singing and dancing events occurred in Cairns on special days such as birthdays, or if someone had just arrived from Thursday Island or for civic events such as public concerts or parades. The context of the event determined what type of music would be performed. As documented below, Islander groups collaborated with the

⁸²⁴ *Cairns Post*, 26 March 1932, 7.

⁸²⁵ *Cairns Post*, 15 February 1951, 5.

⁸²⁶ George Skeene interview, 2011.

⁸²⁷ James Leftwich interview, 2012.

Cairns Municipal Band to perform at the band's parades and open air concerts. At the visit of the Queen to Cairns in 1954, a group of about 40 Islanders travelled by boat from the Torres Strait to present traditional singing and dancing.⁸²⁸ Arrangements were made for interested Cairns and Yarrabah Aboriginal and Islander people to meet and chat with the Queen in a special enclosure at the showgrounds, but they did not perform.⁸²⁹

At social events held by Cairns Torres Strait Islander communities, the music and dancing tended to be European as will be detailed in the next chapter. When out of town Islanders would arrive at these social events, parties or "house parties", Lala Nicol recalled that the visitors would sometimes "come out and do a row of island dancing but they wouldn't dress up like they do now. That wasn't heard of really, we were told to forget ... it wasn't something we did. It was only when the luggers came in and they would dance. They would do a couple of rounds on the floor."⁸³⁰ Nicol noticed that the fishers from the lugger boats did not attend the European style dances very often as they were not particularly interested in them. However, if there was an Island dance night, then they would come along and for the bigger welcome or birthday parties, the community would rent a hall for the occasion. Auntie Mary Bowie remembered singing Torres Strait songs in Cairns as an evacuee from the Torres Strait during World War II, but she could not recall any special Islander days or ceremonies that she attended.⁸³¹ Seaman Dan remembered the mixture of Islander and European music at the parties also, but that the Islander singing and dancing was "not on a big scale like you do at the Islands, because you're in the city. It's more reserved, you can't go all out, it's on a small scale, very much reserved."⁸³² Apart from visitors from the Torres Strait, traditional Islander music and dance was low key and offered fewer opportunities for intergenerational transmission among Islanders settled in Cairns; this is in contrast to its impact on Yarrabah's Aboriginal music as described above.

Churches

Music education that occurred in European churches forms the first part of the next section and is followed by Aboriginal and Islander church music, showing how its development was influenced by intercultural processes.

⁸²⁸ *Cairns Post*, 30 December 1953, 3.

⁸²⁹ The Mayor was reported as saying "there was no intention of racial segregation. The natives would have complete freedom of the grounds and in the city as usual elsewhere." *Cairns Post*, 5 December, 1953. "About 40 natives representing all Torres Strait islands would perform tribal dances before the Queen at Cairns on March 12. The natives would travel to Cairns in the department vessel *Melbidir* and would be accommodated on board over- night." *Cairns Post*, 30 December, 1953.

⁸³⁰ Lala Nicol interview with Karl Neuenfeldt, National Library of Australia, Oral TRC 5542, 2005.

⁸³¹ Mary Bowie interview, 2008.

⁸³² Henry (Seaman) Dan interview with Karl Neuenfeldt, National Library of Australia, TRC 5543, 2005.

Anglo/Celtic church music in Cairns

Music and religious ritual are deeply connected in almost all cultures. By the 1930s in Cairns, there were many churches operating regularly. Church services, Masses and special events, all contained a musical element to some degree. An article in the *Cairns Post* of 19 October, 1929 described the music provided at a Pontifical High Mass at St Monica's Cathedral on the occasion of the laying of the foundation stone for St Augustine's College: "The choir, under the baton of Miss Eileen O'Hara, BA, LAB, rendered Gounod's Convent Mass. Mr A W McManis was the organist and Mr R Ryan rendered the chanting."⁸³³ Gounod's Convent Mass would provide a major challenge to any four part choir of Soprano, Alto, Tenor and Bass lines requiring clear direction and reasonably skilled choristers to perform. In 1938, the combined choirs of the Central Methodist Church and St Andrews Church presented a performance of excerpts from "The Messiah". As will be seen below with the Cairns Choral Society's "Grand Concerts", the collaboration and combining of community music groups assisted in providing the necessary numbers and expertise to produce large-scale works from the classical music canon.

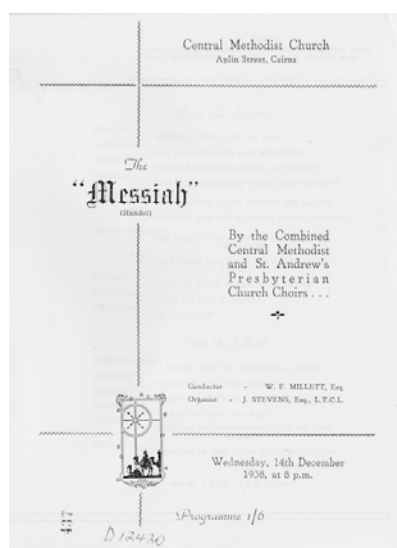


Plate 64: Cover of the program for the Central Methodist Church "The Messiah" 1938.

It is apparent that presenting "The Messiah" would have been a major project that would have required considerable commitment from all those involved. A member of this choir recalled that the St Andrews choir alone rehearsed twice per week regularly.⁸³⁴ Without recordings of these choirs to refer to, it is almost impossible to determine the standard of performance that was reached. However, the fact that there were conductors, singers, instrumentalists and others who were prepared to work towards presenting such music, that copies of the sheet music existed in Cairns and that there was enough common cultural knowledge of the genre revealed that the culture of liturgical singing was prevalent. The

⁸³³ *The Cairns Post*, 19 October 1929.

⁸³⁴ Dorothy Kelly interview, 2011. See Appendix 13 for TCTF for Dorothy Kelly.

Choral Society had performed excerpts of *The Messiah* two years earlier in 1936 and there would have been members of the church choirs who had learned to sing the music for that performance. Many churches also operated junior choirs that provided a steady stream of trained and experienced choristers into the adult choirs.

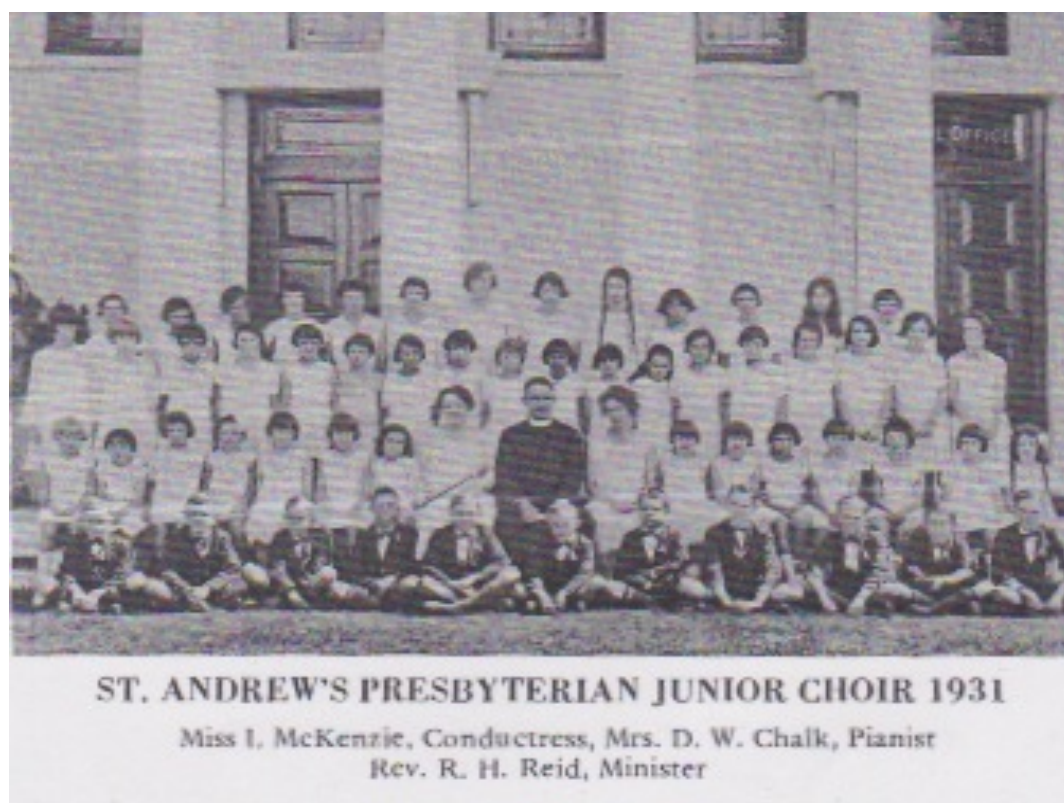


Plate 65: The St Andrew's Junior choir 1931. *St Andrew's Church History*.



Plate 66: St Andrews Presbyterian Church Junior Choir 1935 on a picnic with Reverend Smith as conductor. Photo: Cairns Historical Society.

Musicians saw their active musicianship as a duty to community that spanned both sacred and secular contexts. Conductors of the St Monica's Cathedral choir in the 1950s were Mr

Sewell and Mr J Bolton who were also very active in the secular Cairns Choral Society. In the 1940s and 1950s, the St. Monica's Cathedral choir sang at the 6.30am Mass every Sunday and at the 9am Mass once per month which was broadcast on radio 4CA.⁸³⁵ Connections between church choirs and community choral groups were made earlier when Mr J Norris, well known in Choral Society circles, was appointed conductor of the St John's Church Choir in 1927. He was described as a "staunch church worker."⁸³⁶

Not all church music groups operated over long periods of time due to falling attendances and demographic changes. At the Methodist Church, in the late 1930s, there was a 40 voice choir that sang every Sunday evening under the direction of Mr Collis and Mr Millett. Both these conductors were also involved with the Choral Society. The Methodist church choir also gave concerts in Cairns, Mossman and Mareeba in addition to church duties, but was later disbanded due to "removals from Cairns."⁸³⁷

While the Church choirs were the stars of European church music, the churches relied most of all on the humble organist. At All Saints' Church in Gordonvale, homage was paid to the mostly female organists who selflessly provided accompaniment for weekly worship:

In the Cathedrals [of Europe and England, there] are highly paid, highly qualified and highly temperamental maestros. At All Saints' there have been housewives, teachers, wives of clergy, students and business women, all serving the same purpose to provide harmony for the worshippers, and all free of charge. The organist knows that it is her duty to supply suitable music for the ceremonies and cannot be abed on Sunday morning with comfort and warmth but must arise in all weathers and make haste to the Church, for a Service without music is a drab affair.⁸³⁸

Organists were required to attend church choir rehearsals and play at special services, Masses, funerals and weddings, almost always without any payment.

Aboriginal church music at Yarrabah

From its establishment, daily life at Yarrabah began with a church service that included hymn singing accompanied by music played on an Estey organ, all in the Anglican tradition. Alfred Neal recalled that he attended church every day before breakfast.⁸³⁹ Missionary Alma Michael stated that in the 1960s, the "part singing was beautiful, men and women. The church was well attended. The native people knew every hymn in the English Hymnal."⁸⁴⁰ Leftwich responded that since Aborigines were never allowed to sing in their own language

⁸³⁵ Membership of the choir at this time was sufficient to allow the creation of smaller chamber groups. Saint Monica's Centenary Committee, *Our First Hundred Years*, 42.

⁸³⁶ *Cairns Post*, 4 February 1927, 4.

⁸³⁷ *Centenary of the Methodist-Uniting Church 1886 – 1986*.

⁸³⁸ Rebecca Morton, *The Story of All Saints Church of England, Gordonvale 1899 – 1974*.

⁸³⁹ Alfred Neal Interview with Lloyd Hollingsworth, National Library of Australia, 1999.

⁸⁴⁰ Alma Michael interview, 2010.

in church, “that is why they know every hymn in the hymn book.”⁸⁴¹ Henrietta Fourmile-Marrie also described the hymn singing as “beautiful” and that the hymns were only ever heard in church and never sung anywhere else.⁸⁴² On a visit to Yarrabah in 1935, Canon Garland commented on the quality of the singing at St Alban’s Church:

He was impressed on Sunday by the reverence and devotion of the natives who attended the two services. Their beautiful soft singing would have done credit to any more educated congregation. At one of the services the organist was a native.⁸⁴³

A few years later, in an Anglican church article about the beginnings of Yarrabah, Nancy Francis noted:

Not very long ago I attended service at St John’s Church, Cairns, and was attracted by a really fine tenor voice singing hymns and responses and psalms beautifully. The voice was that of a well-dressed Aborigine, who, I was told later, had come over from Yarrabah.⁸⁴⁴

Of note is that every observer who had heard the hymn singing at Yarrabah used the descriptive word “beautiful”. Showing how the tradition of church singing at Yarrabah is maintained to the present, Rosemary Michael recalled that at an ordination ceremony at St Albans in 2009, the singing was “amazing”.⁸⁴⁵ The repetition and rote learning from daily practice combined with the people’s love of music, their musical abilities and adaptability had contributed to these outcomes.

⁸⁴¹ James Leftwich interview, 2011.

⁸⁴² Henrietta Fourmile-Marrie interview, 2012.

⁸⁴³ *Cairns Post*, 17 September 1935, 6.

⁸⁴⁴ *Cairns Post*, 15 February 1938, 11.

⁸⁴⁵ Rosemary Michael interview, 2013.



Plate 67: Yarrabah church photograph from the 1930s. Yarrabah Museum photo.

As mentioned earlier, at Yarrabah, speaking Aboriginal languages and singing tribal songs was not allowed, and this applied particularly to church rituals. James Leftwich recalled:

The church used to be run in the old style, priests and those sort of people. Sometimes Aboriginal people were involved in carrying the cross. Everything was in English. The older ones could speak Gugandji language and some even knew some old songs I heard but it wasn't encouraged. The missionaries tried to teach them the white people way of doing things ... The church used to look down on culture, thought it was demonic and wouldn't allow it, never allowed in the church.⁸⁴⁶

⁸⁴⁶ Bishop Leftwich interview, 2011.



Plate 68: Church parade at Yarrabah, 1964. CHS.

Leftwich recalled that church music was learned informally:

Auntie [learned to play the accordion] at Bible college in Brisbane, she then taught the other Auntie Joan. Uncle Kevin just picked it up. A lot of people were playing those instruments at social engagements, in the church, steel guitar, accordion, ukuleles, mandolins. They were quite keen and good with it. I don't remember anyone getting taught by any professionals, they played by ear, there was no sheet music.⁸⁴⁷

Leftwich's son Damon reflected on the role of music in the spiritual lives of Aborigines at the time:

When society changed for them and they had to go onto Missions and learn new hymns and songs, their culture was being told not to be open, they had to learn this now. But through that, they were able to hold onto a different type of spirituality ... they were able to embrace Christianity as well as their own spirituality. They knew their own spirituality and were able to adapt it. They needed something to make them grounded, so they weren't going to lose themselves through the whole invasion, and that was the church. Believing in God and learning all those hymns.⁸⁴⁸

This interpretation aligns with many of the musical behaviours at Yarrabah documented in this study that showed the willingness and adaptability of Aborigines to gain what they could from musical processes to alleviate their largely desperate situations. Most often, any positive gains in their social or daily life that did occur were through musical activity. For example Henrietta Fourmile-Marrie felt that musical processes were influential in bringing Yarrabah people together in a positive way that no other activity did.⁸⁴⁹

⁸⁴⁷ Bishop James Leftwich, interview, 2011

⁸⁴⁸ Damon Leftwich interview, 2011.

⁸⁴⁹ Henrietta Fourmile-Marrie interview, 2012.

In her research, however, Hume pointed out that much of the hymn singing was misunderstood or simply incomprehensible to Aborigines:

With the notion that work and Christianity went hand in hand, it can be understood why the ‘natives’ might misinterpret a hymn taught to them in pidgin English by Gribble: “Shall we gather at the river?” In the second verse, instead of singing “We will walk and worship forever” it became “We will work and wash up for ever.”⁸⁵⁰

Alternatively this could have been an ironic observation on their lives at Yarrabah since Aborigines did all the work and housework for the missionaries.

Aboriginal and Torres Strait Islander church music in Cairns

Aborigines and Torres Strait Islanders attended their own churches in Cairns. Leftwich recalled that his family left Yarrabah and settled at Whiterock, just south of Cairns, as his grandfather had a ministry with the Assemblies of God. Services were held in a tin shed and later, the Leftwich’s own living room, with music provided by guitar and accordion players: “We didn’t have a band.” Choruses and some hymns were sung:

A lot of choruses are just chorus, short. Aboriginal and Islander people love singing and dancing. Choruses seemed to be more appropriate whereas the old church taught a lot of the hymns. They were singing choruses way back, even when I was a kid. They love the choruses.⁸⁵¹

Traditional Aboriginal cultural practice was not allowed in the Aboriginal church and was kept separate from church procedures. “If they (Aborigines) wanted to play their own music it was on a recreation day or special social day.”⁸⁵²

In a change from disallowing traditional music in Aboriginal churches in Cairns, and not dissimilar from the Yarrabah Islander influences documented above, the Torres Strait drum was gradually introduced to accompany the guitars, steel guitars and accordions. This, combined with growing influences from country music from the radio, Elvis Presley films, television shows and visiting performers such as Slim Dusty in the 1950s and 1960s, resulted in the gradual development of a new blend of sound and form. This style of music can be heard today at church services in Cairns.⁸⁵³ Audio example 7 is a contemporary sample of this music. Damon Leftwich felt that belonging to the church and singing church songs gave Aborigines a sense of safety, belonging and security in a dangerous world and that the church had helped to instil that sense as they exerted significant influence and “spread some fear.”⁸⁵⁴ By infusing some traditional musical practice with popular country style singing and

⁸⁵⁰ Hume, *Them Days*, 17.

⁸⁵¹ James Leftwich interview, 2011.

⁸⁵² *Ibid.*

⁸⁵³ Damon Leftwich interview, 2011.

⁸⁵⁴ *Ibid.*

Anglo/Celtic church music, Aborigines developed an affirmed sense of identity through the creation and performance of their own sacred music.

Similarly, George Skeene recalled enjoying the gospel style music he heard as a child at the Aboriginal Pentecostal church at Deeral, south of Cairns. His father played guitar and accompanied the gospel singers at church and Sunday school and he still can recall a verse of music that he liked. Skeene later attended Sunday school at Redlynch but there were no musical instruments played there.⁸⁵⁵



Plate 69: Group of musicians at Deeral, south of Cairns, 1929. CHS.

The above photograph, at Deeral, shows an Aboriginal band with players holding a banjo or banjo-mandolin, clarinet, accordion, violin and guitar with children sitting at the front. The photo shows evidence of cross-cultural music making due to the instruments the male players are holding. These instruments were acquired from somewhere or somebody and playing techniques, songs and styles were learned. Compared to the photographs of the Yarrabah Brass Band from the early 1900s presented in Plates 75 and 76 below, these players appeared to be more comfortable in their posture with the instruments. The players appear to be wearing some kind of a uniform since they all have white shirts and long pants on. This may have been a community ensemble of some sort associated with a church, possibly the Pentecostal church referred to by Skeene above.

⁸⁵⁵ George Skeene interview, 2011.

Brass bands

In the late 1880s, soon after the white settlement of Cairns, brass band music activity began “which has continued in an unbroken line of community and cultural activity since.”⁸⁵⁶ “Banding” was a popular and widespread cultural activity that essentially was imported from England:

Wind band music has been part of Australian life from the beginning of colonisation. Reed and brass and all-brass bands became central to the fabric of the social and cultural life of a vast number of small and large communities beyond the chief cities.⁸⁵⁷

Bythell maintained that brass band culture was related to class:

The brass band was one facet of the lively and diverse popular culture which successive waves of British, mainly working-class, immigrants brought with them in their baggage to Australia between the 1870s and the 1920s; but not surprisingly, it gradually acquired some new characteristics when transplanted to its new home.⁸⁵⁸

The brass band movement throughout Australia thrived on uniformity in teaching to achieve its musical goals. The adoption of the three-valve instrument design for all instruments excepting the slide trombone, allowed for ease of acquisition of skills that were transferable to other band instruments as required. All parts were printed in the treble clef, including bass instruments, to ensure all members developed the same skills that were similarly transferable to other instruments if needed.⁸⁵⁹ This uniformity in the educational program extended to the composition of each band being of 24 male members, similar to the concept that a cricket or rugby team has a certain number of members, each with their own task to fulfil.

Brass bands in Cairns have been a constant feature of non-formal music education in Cairns and are considered next, followed by the Yarrabah Brass Band.

Brass bands in Cairns

A number of bands operated in Cairns throughout the 20th century at differing times including The Cairns and Citizens Municipal Brass Band, The Cairns Concert Band, The Cairns Railway Band, The Cairns Boys’ Band (later to become the Cairns Combined Schools Band) and a Cairns Pipe Band or Highland pipes. There were also visits by the Army Concert Band.

⁸⁵⁶ Cairns Municipal Band Inc. *A Brief History*, (Cairns: 2001).

⁸⁵⁷ John Whiteoak, “Pity the Bandless Towns: Brass banding in Australian rural communities before World War Two”, *Rural Society* Vol. 13 (December 2003): 287-311

⁸⁵⁸ Duncan Bythell, “Class, Community, and Culture: The Case of the Brass Band in Newcastle” *Labour History* 67 (1994): 145.

⁸⁵⁹ Whiteoak, *Pity the Bandless Towns*, 295.



Plate 70: Cairns Railway Band 1923: note the ornate uniforms and hats, and the boys in the front row. CHS.



Plate 71: The Cairns Pipe Band is shown marching in the 1930s. The band's members are in full uniform, complete with bandmaster, berets, kilts, spats and sporrans. CHS.

Though bands remained unreservedly in the European tradition, they could be associated with music from other cultures. An announcement in the *Cairns Post* in 1932 gave an indication of an unusual multicultural musical event:

A unique street parade will be held tonight in which the Railway Band will march

along Abbott Street in company with a band of Torres Strait Island boys. The island boys in their dance costumes will march along the street and at the band's carnival they will contribute a number of island dances, which should attract an enormous gathering ... the band of island boys will number about 30, who will participate in the exhibition. Citizens of Cairns have not had the opportunity of hearing these boys sing their tuneful numbers for some considerable time and to-night it is hoped there will be a good roll up to see the boys in action.⁸⁶⁰

For this combined event to occur, a significant amount of organisation between the two community groups must have taken place while keeping the musical presentations separate and monocultural.

Almost 20 years later in 1951, a similar occasion took place:

A two-hour entertainment comprising songs, dances and displays by 50 Torres Strait Islanders in Parramatta Park on Saturday night commencing at 8 o'clock is expected to attract a large crowd. These islanders, who will be in ceremonial dress, will depict war dances, stories of their homeland, and sing hymns of their Church. The Municipal Band, sponsors of the entertainment, also will contribute contest marches and other musical items. On Saturday morning, these islanders will parade the various main streets led by the Municipal Band. They will be in their full ceremonial dress.⁸⁶¹

Both of these events reflected Kartomi's "pluralistic co-existence of musics", outlined in Chapter One, where the dominant culture continued its own full-scale practice of music while tolerating the parallel musical practices of other ethnic groups.

Despite its European origins, band soloists could also be multicultural. In 1933 the Cairns Citizens' Band presented an Aboriginal trumpet soloist in a recital with the band. Mr Ivo McKenzie was described as "the only full-blooded aboriginal trumpet soloist in Australia" who performed "Somewhere a Voice is Calling" by Tate.⁸⁶² The outdoor program also featured as soloist the prominent trumpeter, James Compton, who was described as "one of Australia's finest cornet players".⁸⁶³

James Compton is an example of those musically talented individuals who took on the task of teaching community music groups, in this case the Cairns Citizens' Band.⁸⁶⁴ In 1936, this band travelled to Manawatu, New Zealand, and won the New Zealand National Championships under Compton's baton. Compton had been recruited from his role as

⁸⁶⁰ *Cairns Post*, 8 September 1932, 3.

⁸⁶¹ *Cairns Post*, 19 April 1951, 2.

⁸⁶² *Cairns Post*, 18 March 1933, 6.

⁸⁶³ Jack Greaves, *The Great Bands of Australia* (Canberra: Soundabout Australia, 1996), 66. In the Cairns Municipal Band Brief History, the date of this win is given as 1935 and the event as the "Australasian Championships."

⁸⁶⁴ In the early 1930s, the Cairns Citizens Band changed its name to include "31st Battalion" to reflect its association with the local militia making its full name the Cairns Citizens Band (31st Battalion).

conductor of the Bondi Beach Concert Band to Cairns to conduct the band and to teach some of its junior members. In an extraordinary feat for a brass band from a remote, regional town thousands of miles from metropolitan Australian centres, the band was also awarded first place in the New South Wales competition in Sydney on the same trip. Other bands from Melbourne and Sydney were touring overseas during this period and the inter-war period is now viewed as “the golden years” of brass band playing in Australia “where the standard of performance by our best combinations was of world class.”⁸⁶⁵



Plate 72: The Cairns Citizens Band (31st Battalion) marching in Cairns in the 1930s. CHS.

An article in the *Cairns Post* explained how Compton was responsible for the band’s meteoric rise stating that he “took over what was a raw combination of local enthusiasts towards the end of 1933, and within a few weeks won three first prizes with the band at the North Queensland district contest.” The band next won eight first prizes in the Queensland competition, then in 1935, won the ‘A’ grade contests at the Australian Championships held in Bundaberg.⁸⁶⁶ Joy Turner recalled that Compton was “very strict with the band that went to New Zealand.”⁸⁶⁷ The band made a professional recording while in Sydney of marches and waltzes and featured Compton as a soloist. The 1936 recording in Audio Appendix 2 reveal a rhythmically secure band that played well in tune with sophisticated phrasing and tonal qualities throughout. Compton was well known and respected in banding circles having conducted in New Zealand before arriving in Cairns. A number of New Zealand players had moved to Cairns with him and performed with the Cairns band in the 1936 competitions. Compton lived in Cairns for about four years and exerted a strong influence on local music making through his conducting, teaching and organising as an “outsider expert”. His

⁸⁶⁵ Greaves, *Great Bands*, 64.

⁸⁶⁶ *Cairns Post*, 26 February 1936, 8.

⁸⁶⁷ Joy Turner interview, 2012.

teaching and conducting in non-formal music organisations in Cairns were directly influential in the achievement of national and international standards of playing of both soloists and ensembles.⁸⁶⁸

Two brothers from the Schipke family who were taught and conducted by Compton are central to the continuing story of brass banding in Cairns. Fred and George Schipke, now in their 80s and 90s still play the cornet and trombone respectively in Cairns bands. Their grandfather taught both boys and had been the conductor of the Townsville Garrison Band and the Cooktown Rifle Club Band before moving to Cairns in 1930. Fred Schipke was born in 1923 and recalled that his grandfather “wasn’t in the class of conductors today but he loved music and he loved teaching kids.”⁸⁶⁹ As detailed in Chapter Four, Fred Schipke also had lessons on cornet with Jock Denovan and James Compton. At the 1935 Bundaberg national competition, he won the under 12 Australian solo championship. Fred Schipke has won many other performance awards, been president of the Cairns Band on three different occasions and played solo bugle at Anzac Day ceremonies in Cairns from 1936 to 2004. He also played regularly at Police force, Legacy, Navy and Airforce ceremonies. He was awarded an OAM for services to brass banding and community music.⁸⁷⁰ Fred Schipke conducted the Cairns band and Civic Orchestra “on a few occasions” though he felt that as a conductor, he demanded too much by expecting that members should practise their parts at home before rehearsals.⁸⁷¹

At his marriage to the locally known Redlynch pianist, Hazel Tenni, the Cairns Municipal Band played and provided a guard of honour. The newly-weds also played together at their reception.

⁸⁶⁸ Audio Appendix 3 is a recording of Compton playing a cornet solo.

⁸⁶⁹ Fred Schipke interview, 2011.

⁸⁷⁰ *The Weekend Post: Weekender*, 25 April 2009, 7.

⁸⁷¹ Fred Schipke interview, 2011.



Plate 73: The Cairns Municipal Band giving a guard of honour at the Schipke's wedding. Photograph from the Schipke collection.

George Schipke was born in Cairns in 1930 and has been associated with bands all his life. He recalled that at his first lesson/rehearsal with the Cairns Combined Schools Boys' Band, he had no idea how to read music or play the trombone: "As you learned to play the instrument, you learned to read music".⁸⁷² The band of about 20 players rehearsed under the Schipke family home in Upward Street in the late 1930s showing the strong connection his family had with the band. During World War II, soldiers would often stop on the footpath and listen to the rehearsal. The Cairns Boys' Band played at many official functions and events, including funerals, after an exodus of players from Cairns occurred during World War II. George Schipke recalled that his grandfather was the only band teacher in Cairns during the war and would collect students as he walked through North Cairns when rehearsals relocated to the Edge Hill school.⁸⁷³

⁸⁷² George Schipke interview, 2011. George Schipke had his first lesson with his grandfather but his main education was through the CCSBB.

⁸⁷³ George Schipke interview, 2011.



Plate 74: The Schipke family home which has remained unchanged since World War II. Photographed in 2011.

George Schipke won the Solo Australian Champion of Champions at the national brass band championships in the 1950s despite having a limited number of private lessons on trombone. He had prepared the test piece on his own for the competition. He also won the Champion Tenor Trombone Solo at the Queensland Band Association competitions in 1952, 54, 58 and 79. George recalled that “banding was really good then as you got free airfares to competitions, accommodation and free uniforms.”⁸⁷⁴ The rewards for playing in bands were clearly more than just musical. Almost all of George’s music learning and development occurred in band rehearsals and performances and resulted in the formation of a skilled musician who has been engaged musically at an advanced level all his life. The concert standard Rimsky-Korsakoff trombone concerto is included in his repertoire of solos.⁸⁷⁵ George Schipke began teaching in his middle years and was acknowledged by Greg Aitken, Lecturer in Euphonium at the Queensland Conservatorium, as being one of Aitken’s influential teachers.⁸⁷⁶ George also conducted the Cairns Combined Schools Boys Band for two years, taught young players in the Cairns Municipal band and conducted an Aboriginal brass band at Kuranda with players from the Mona Mona mission in the 1960s. As a teacher and band director, he preferred to play his instrument with the students rather than talking or conducting, which reflected an adoption of his own learning style as a child. He has continued to teach instrumental music to small groups into his eightieth year.

While brass bands lost some of the popularity they enjoyed between the wars, they continued to teach new generations in non-formal settings. As the isolation of the north lessened, there

⁸⁷⁴ *Ibid.*

⁸⁷⁵ *Ibid.*

⁸⁷⁶ Lloyd E. Bone and Eric Paull Eds. *Guide to the Euphonium Repertoire: the euphonium source book*, Choral Societies, Orchestras in white Cairns (Bloomington: Indiana University Press: 2007), 485.

was more contact and competition with other towns' bands. After the war, in 1949, a North Queensland Brass Band Festival was staged in Cairns and at the 1952 Cairns Band Festival, bands from Collinsville, Home Hill, Charters Towers, Ingham, Halifax, Innisfail, Atherton and the Mona Mona Mission, the Cairns Combined Schools, 31st Battalion, Cairns Municipal and Caledonian Pipe Band attended. Each band marched from the railway station to their hotel and then to the Aquatic Hall for a Welcome Dance on the Saturday night. Competition performances occurred on Sunday, and Monday finished with a novelty program of events in Parramatta Park. In a magnified repeat of this organisational feat, Cairns hosted the Australasian Band Contest in 1958 which was "very successful despite adverse weather – an extremely wet Easter with massive flooding" and provided "a significant ambassadorial role for Cairns by the musicians."⁸⁷⁷ Showing the success of and confidence in the band's activities, a specially designed band hall was built in Charles Street in 1957. The Cairns Municipal Band has continued an "unbroken line of Brass Band heritage to the present"⁸⁷⁸ and involved many boys and men, and later in the 1960s, girls and women in its education and performance activities.

The Yarrabah Brass Band

Brass bands were among the musical forms which were introduced to Aborigines and Islanders on missions. In the *North Queensland Jubilee Book, 1878 – 1928*, a report of the Anglican Diocese of North Queensland noted:

The Yarrabah Brass Band was famous for many years, and went on tour throughout North Queensland, visiting Townsville, Charters Towers, Ingham, Ravenswood and Herberton. It was frequently engaged to play at Cairns. The members, sixteen in number, all read music.⁸⁷⁹

⁸⁷⁷ Cairns Municipal Band Inc. *A Brief History*, 2.

⁸⁷⁸ *Ibid.*, p.1

⁸⁷⁹ *North Queensland Jubilee Book, 1878 – 1928*, (Townsville: McGilvray and Co., 1929), 57.



Plate 75: The Yarrabah Mission Band, 1907, CHS.

The 1907 photograph above shows about 12 Aborigines holding instruments, with possibly a marching or soldiers corps in a line behind. At the front left is an Aboriginal band master with a different style and coloured helmet to that of the band members, wearing a full suit uniform and holding a white cane, presumably for conducting or indicating the beat. His uniform signified that rankings had either been bestowed upon the players or sorted out by themselves to form their working music group. Standing apart to the far left is the only white man, also wearing a full suit. There are a number of children who may have been included as apprentice members, a range of bass and treble instruments along with percussion in a standard brass band line up. It would be safe to assume that the musical direction, protocols, standards and requirements would have been directed from an Anglo/Celtic music master to the Aboriginal members. This showed dominance of one music form imposed on a minority culture in an example of Nettl's *Westernization*, where learning in large ensembles using functional harmony with an emphasis on composed pieces with stable metres and pitches was enforced (see Chapter One).

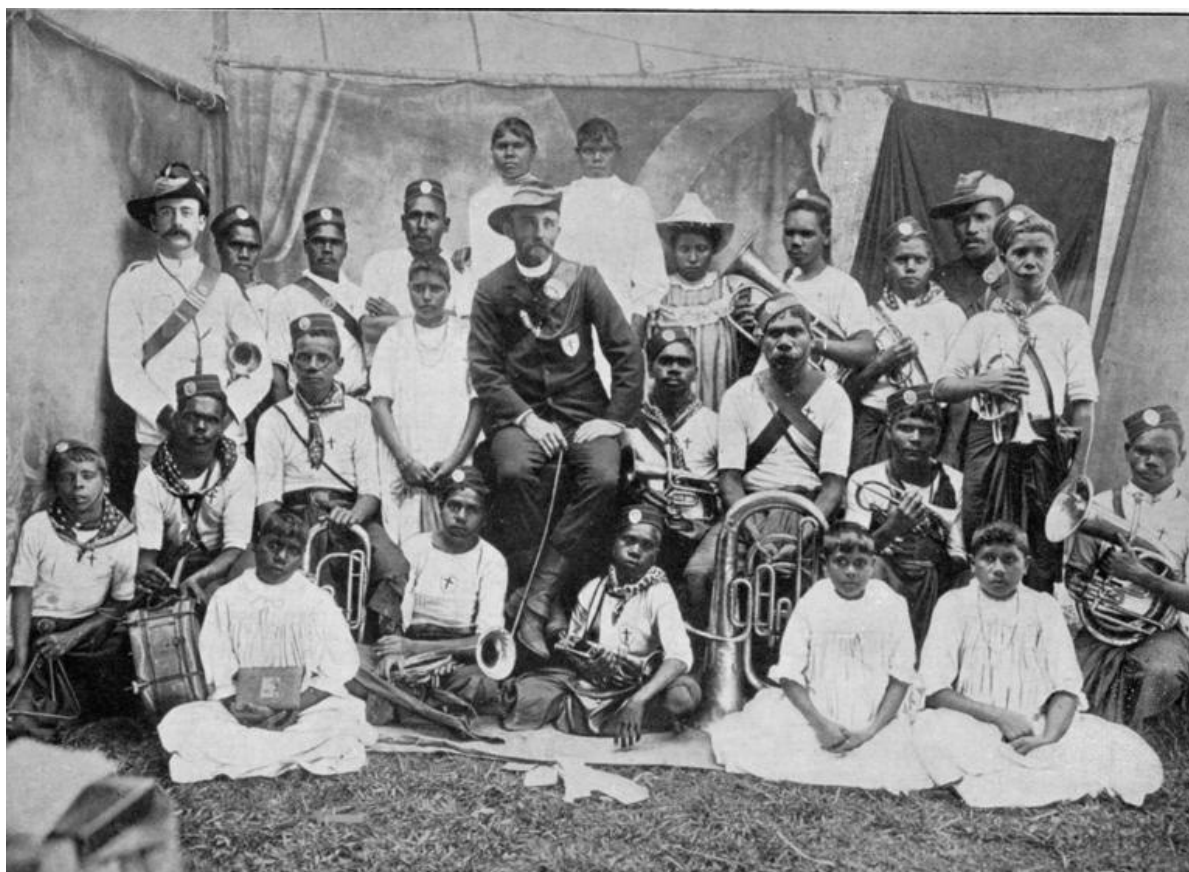


Plate 76: Ernest Gribble and the Yarrabah Brass Band, 1910. CHS.

In the 1910 photograph above, Rev Gribble was seated in the centre with members of the same band from the previous photograph. In this photograph there are more boys and girls than before who were, presumably, new recruits to the band. None of the girls are holding instruments and may have been members of a choir. The woman beside Rev Gribble wearing the straw hat has an Islander appearance and was wearing a different dress to that of the girls. In the back row right, was an Aboriginal man who may have been of a higher rank due to his slouch hat. The two photographs show how the band was organised along hierarchical lines and was inclusive of children, similar to the Railway Band photograph of 1923 that showed boys in the band. The activities of the band involving wearing uniforms, learning instruments and the performance of music, provided directed activities for the members during this time of rapid change for Aboriginal people at Yarrabah.

The popularity of bands in the Aboriginal community appears to have matched that in the general community. In the annual reports of the Department of Native Affairs, references to Aboriginal leisure time and recreation included comments on music making such as the following that appeared in the 1933 report:

At several Missions including Yarrabah, quite credible brass bands exist, conducted by aboriginal players under their own leaders and constitute a valuable counter

attraction to the gambling ring and such evils, besides their use as a healthy hobby for the young men.⁸⁸⁰

The reference to the brass band as playing “under their own leaders” implied that the band members had attained sufficient skills and knowledge to play without a white conductor or band-leader under the leadership of an Aboriginal conductor as seen in Plate 75. To have achieved this level of performance, the band must have rehearsed for many hours. Involvement in musical processes was viewed as a desirable past-time by mission authorities for the reasons mentioned.

Henrietta Fourmile-Marrie recalled that her father Henry Fourmile, who was born at Yarrabah in 1930, was a member of the band and that this had helped him with his confidence as “it broke down barriers [for him]”. She recounted that the band’s activities assisted the members in relating to others, both Aboriginal and non-Aboriginal.⁸⁸¹ The band was to become a source of pride for the people of Yarrabah. James Leftwich recalled that “on church days and important days, special days like Foundation Day, the band used to gather and play . . . well dressed up.”⁸⁸²

As in the wider community, banding lost much of its popularity in Yarrabah after the war and the band stopped functioning. Eventually, the Yarrabah Brass Band was restarted in the early 1960s under the direction of Mr Ron Johnson who was an Anglo/Celtic government employee at Yarrabah and a keen bandsman. Alma Michael recalled that “the instruments appeared, I don’t know where from but they really got into it. The band played at a baptism, they were pretty awful, but they were just getting into their swing.”⁸⁸³ At Christmas time the band played carols outside people’s houses all around Yarrabah and Alma’s son Fred remembered this as a highlight of the band’s activities.

⁸⁸⁰ AR, DNA 1933, *QPP*, 1934, Vol. I, 894.

⁸⁸¹ Henrietta Fourmile-Marrie interview, 2012.

⁸⁸² James Leftwich interview, 2011. The teaching and learning of Western art and liturgical music on Aboriginal settlements and reserves was widespread as demonstrated throughout the Department of Native Affairs reports in the *Queensland Parliamentary Papers* in the 1950s which had notices about the establishment and performances of bands, choirs and other music and dance groups. For example, in the 1950 DNA report, a photo showed Aboriginal debutantes from Cherbourg in Southern Queensland, in white dresses with three guitar players in the background, and another photo from 1952 showed a group of four guitar players (two guitars were held flat), one banjo player and one female singer. A percussion band and recorder group began in Woorabinda, Central Queensland and the Palm Island, North Queensland, band had acquired a full new set of instruments.

⁸⁸³ Alma Michael interview, 2011.



Plate 77: The Yarrabah Brass Band in the 1960s, playing at Yarrabah. Yarrabah Museum.

Johnson was very popular with the Aboriginal band members and he gave his time freely to organise and conduct the band. When Johnson left Yarrabah around 1963, “the band just stopped”⁸⁸⁴ showing an example of how a skilled enthusiast can be largely responsible for an aspect of a community’s music learning and how dependent the band was on his leadership.

Orchestras

Orchestras in Cairns

Community orchestras were also operating in Cairns in the study period and often accompanied choirs and musical theatre productions. The *Cairns Post* reported in 1924 that the Lyric Orchestra “will exist for the sole purpose of giving assistance at public functions and at entertainments in aid of deserving institutions.”⁸⁸⁵ Unlike previously discussed music forms, orchestras operated only in the Anglo/Celtic community.

One man whose musical career was lived out in orchestras in Cairns was Jack Mawdsley. He began his musical life by teaching himself how to play the flute and was thereafter an active participant in community orchestras in Cairns. He had chosen to learn the flute as it was small enough to fit in his travelling back pack when he visited Cairns with the Ayr Choral Society in the 1920s. He applied for a vacant flute playing position at the movies. His

⁸⁸⁴ Alma Michael interview, 2011.

⁸⁸⁵ *Cairns Post*, 20 February 1924, 4.

daughter, Joy Turner, claimed that: “He wasn’t good, had a good ear, bluffed his way in”⁸⁸⁶ and got his first job in a small band that played for the silent movies at the Tropical Theatre in Cairns. Archie Ferguson, “a brilliant clarinettist from England” was also in the band and gave Mawdsley and other adults lessons on clarinet and saxophone. When the talkies began screening, the musicians were no longer needed every night and so went on to play with the Cairns Light Orchestra and other dance bands.



Plate 78: Cairns Lyric Orchestra 1926. Jack Mawdsley is in the back row on the right. Turner family.

Mawdsley went on to play in the Cairns Civic Orchestra on flute, clarinet, oboe and bassoon throughout his life and also taught woodwind to his granddaughters. Showing the significance of families in community music organisations, at one point “Jack had the pleasure of having four members of his family playing with him in the orchestra – daughter Joy on Violin, granddaughters Jan on Flute, Lyn on Violin and Karen on Clarinet.”⁸⁸⁷ At 83 years old he was playing bassoon in the orchestra and still working in the saddlery store he opened in 1927. He played in the pit orchestra for every Choral Society production: “Often players were hard to find but they always managed to gather six to eight musicians to play for the musicals.”⁸⁸⁸

⁸⁸⁶ Joy Turner interview, 2012.

⁸⁸⁷ Mawdsley family history.

⁸⁸⁸ *Ibid.*



Plate 79: Jack Mawdsley playing flute, with daughter Joy Turner on left. Turner family.

Interviewee Croker recalled that members of the town's orchestras weren't particularly interested in playing for the musicals and that they were "pretty terrible, some of the violins were really squeaky and you couldn't tell what they were playing. Mostly the piano carried the score." The tropical location affected performances too: "if it rained, it [the Hibernian Hall roof] leaked and had the sound of the rain on the roof."⁸⁸⁹ Fred and George Schipke both played in the pit orchestra for many productions with Fred playing in no fewer than 52 shows.

Despite Croker's unflattering description, the orchestras did improve and achieved a higher standard of music and instruction. To enhance their sound, the Cairns Light Orchestra purchased a double bass and a set of drums in 1948 and recruited new members in each section that year to a total of 25 members. Vic Ennis was the conductor with Joyce Reynolds the leader and deputy conductor.⁸⁹⁰ Their presentation of many concerts that year all around the district, at Babinda, Gordonvale, Atherton, Mossman, Mareeba and Cairns raised £400 for Legacy funds for orphaned children of Australian servicemen. A few months before she was to join the Queensland Symphony Orchestra, at a Light Orchestra concert, Reynolds played a Kriesler arrangement of Dvorak's "Songs my Mother Taught Me" "with a technique which places her in the front rank of northern violinists" and also *Zigenunerweisen* by Sarasate.⁸⁹¹ Both these pieces are of a concert standard of difficulty. Conductor Ennis was quoted as saying "it was a privilege to conduct one of the finest amateur orchestras in Queensland."⁸⁹² A note in the program advised that the orchestra had spent over 200 hours preparing for the concert and asked the audience to refrain from "using the hall as a walkabout-ground during the performances and [to] express your appreciation (or otherwise) of the Orchestra's efforts at the CONCLUSION of the number." Showing how the orchestra

⁸⁸⁹ Croker interview, 2012.

⁸⁹⁰ *Cairns Post*, 27 August 1948, 5.

⁸⁹¹ Program of Cairns Light Orchestra, 19 November 1948.

⁸⁹² *Cairns Post*, 4 October 1948, 3.

was a positive feature of community life at this time, Turner recalled that “the orchestra kept a lot of people in Cairns, it stopped them from moving away.”⁸⁹³



Plate 80: The Cairns Lyric Orchestra in 1948 showing Joyce Reynolds in the violin leader seat, front left, Vic Ennis, front centre, Joy Turner, 2nd row third from left, Jack Mawdsley front, third from right and Sheila Knudson, 3rd row, third from left (Turner family).

The following year, with a new name, The Cairns Light Symphony Orchestra performed a demanding program under two new conductors, Mr McDonald and Dr Werther (see below). The program included two opera overtures, arias and a piano concerto all by Mozart with Werther as piano soloist; a Haydn symphony, violin solos and Handel’s *Water Music*. There were eight first violins and eight second violins with smaller woodwind and brass sections. The concert was described as “a feat of orchestral music.”⁸⁹⁴ In a 1950 Cairns Symphony Orchestra concert, a string quartet was formed from the ranks of the string section and performed Mozart’s *Eine Kleine Nachtmusik* “to keep better class chamber music before the people of Cairns”⁸⁹⁵ with the orchestra performing Schubert’s *Unfinished Symphony* and Beethoven’s *Egmont Overture*.⁸⁹⁶

⁸⁹³ Joy Turner interview, 2012.

⁸⁹⁴ *Cairns Post*, 21 November 1949, 6.

⁸⁹⁵ *Cairns Post*, 19 May 1950, 5.

⁸⁹⁶ Cairns Symphony Orchestra Season 1950 program. Interestingly, both the Schubert and Beethoven pieces were performed by the North Queensland Symphony Orchestra in Cairns in the 1970s.

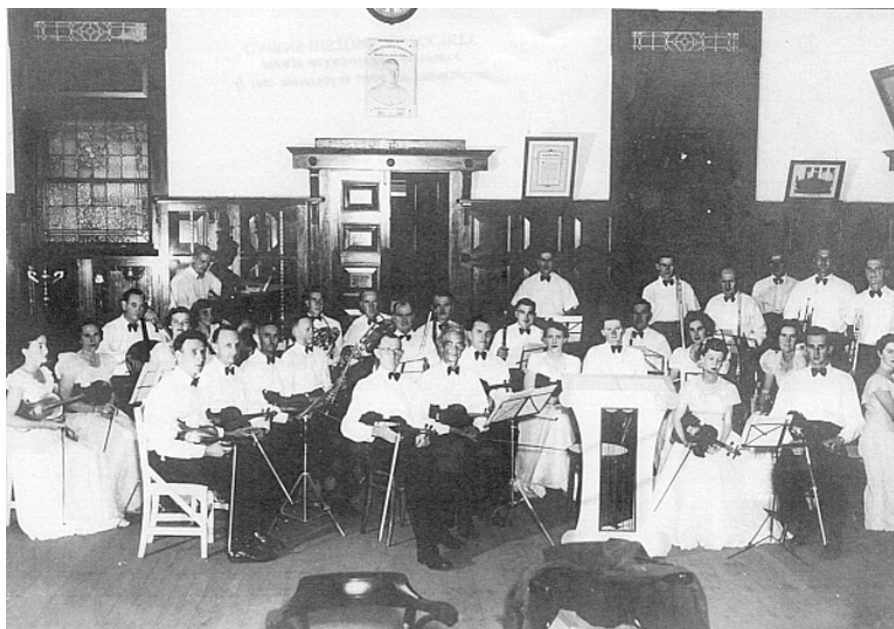


Plate 81: The enlarged Cairns Light Orchestra around 1950 in the Council Chambers. CHS.

The late 1940s and early 1950s saw much community musical activity in Cairns. As already documented, the State String Quartet, Opera Scheme and Symphony Orchestra were operating out of Brisbane and had regular regional engagements. The Cairns Music Teachers Association began operating and a Cairns Cultural Committee was formed in the City Council under the leadership of Dr Rudolph Werther.

Werther lived in Cairns for a relatively short period and was an “outsider expert” who became intensely involved in community music education and performance. His influence was squarely in the European classical tradition. Before arriving in Cairns he had lived in Tasmania for ten years, where he had given 75 concerts and produced six operas in Hobart and Launceston.⁸⁹⁷ He began his musical life in North Queensland in 1949 with an advertisement in the *Cairns Post* that read:

Dr Rudolph T Werther: Berlin and Paris Conservatoriums and Tasmanian Musical Festival Society is now staying at the Barron Valley Hotel, Atherton, and will accept a number of students in Singing and Pianoforte for the MONTH OF JULY ONLY.⁸⁹⁸

In September of that year, Werther addressed the Rotary Club of Cairns suggesting that the City Council form a Cultural Committee since:

music as a spiritual and cultural factor of daily life had been recognised more and more in Australia. This could be achieved by tuition of players and by performances for the education and edification of the public. The speaker suggested regular civic concerts, Sunday afternoon open-air concerts in an open air shell which he thought could be built here, choral concerts, orchestral concerts, concerts by local and visiting artists as well as in other ways culminating in a yearly “Festival of Cairns” to coincide with the tourist season here.⁸⁹⁹

⁸⁹⁷ *Cairns Post*, 2 September 1949, 5.

⁸⁹⁸ *Cairns Post*, 8 July 1949, 6.

⁸⁹⁹ *Cairns Post*, 16 September 1949, 5.

Less than two weeks after this address, Werther was offered the musical directorship of the Cairns Light Orchestra, when he began planning for the concert featuring works by Mozart, Handel and Haydn mentioned above.⁹⁰⁰ After what must have been an intense two month period of lobbying and advocacy, the Cultural Council was formed. It was presided over by the Mayor and had representatives of the Chamber of Commerce, the Rotary Club, the Automobile club, musical bodies, the City Council and the Adult Education Board. The committee's main aim was to begin planning for a cultural festival to be held in June 1950. A constitution was drawn up on December 1 with many worthwhile goals.⁹⁰¹ The Council also resolved to encourage the formation of a junior orchestra and sponsor two students' civic concerts, as mentioned in Chapter Four. Dates were set for the first festival and a program of ballet, opera, orchestra, choral, school choirs and band items was envisaged. It was hoped that the festival would develop to an international level similar to the Salzburg, Bayreuth, Birmingham and Edinburgh festivals.⁹⁰²

As part of this goal, Werther set a high standard with his own recitals and the productions of those he instructed. For example, Werther had been presenting lecture-recitals on the great composers on their birthdays. On 31 March 1950, he gave a lecture-concert on the works of Haydn with performances by the newly formed Cairns String Quartet, Patrizia Trucano, Werther, the soprano Veronica Ashworth and others.⁹⁰³ Four well attended lecture-recitals were given at the Cairns City Council Chambers in six months. Perhaps Werther's greatest achievement in Cairns was the production of Humperdinck's opera *Hansel and Gretel* in June, 1950 for four performances at the Hibernian Hall. Werther arranged the full score for a small orchestra of nine players, including Jack and Joy Mawdsley, with Moira Knudsen, Pat Purcell and Mr and Mrs Roberts in lead roles. An enthusiastic review titled "Cairns' First Opera" noted that:

the guiding hand of a skilled musician was evidenced by the complete harmony of orchestra and cast throughout the entire performance ... The synchronisation, word-

⁹⁰⁰ *Cairns Post*, 29 September 1949, 6.

⁹⁰¹ The Constitution of the Cairns Cultural Council had five main objectives:

- 1) to support such proposals which come to it which, in its opinion, tend to improve the cultural standards of the city of Cairns.
- 2) To organize the field of tuition in art and endeavor to bring to Cairns teachers of all fields of art if requested to do so by sufficient pupils.
- 3) To co-ordinate all performing efforts of all organisations associated with art in Cairns and arrange that such performances are presented under the auspices of the Cairns Cultural Council.
- 4) To increase cultural undertakings in Cairns by new avenues such as Sunday afternoon concerts, pupil's concerts, etc., and to offer scholarships to pupils.
- 5) To organize an annual festival with the co-operation of all possible organisations of the city for the benefit of such funds as may be determined by the Cultural Council from time to time.

⁹⁰² *Cairns Post*, 20 April 1950, 6.

⁹⁰³ *Cairns Post*, 1 April 1950, 5.

perfect cast and complete absence of any degree of uncertainty or confusion all pointed to long and arduous rehearsals. There was not a hitch anywhere to mar the performance.⁹⁰⁴

In an example of intergenerational learning, students from Cairns High School and St Monica's College formed the chorus and Mrs Gibbs' School of Operatic Dancing supplied the dancers.⁹⁰⁵

Unfortunately, the town did not have Werther for much longer, possibly because of the failure of the cultural festival. Less than one month before the due beginning date of the festival it was abruptly postponed due to "a number of difficulties [that were] still to be overcome which, in the short time available, precluded the possibility of the festival being brought to a successful conclusion."⁹⁰⁶ No new dates for the festival were announced.⁹⁰⁷ Werther left Cairns almost as suddenly as he had appeared, as he had gained employment in Perth. At a farewell function for him and his wife only one month after the festival postponement, Werther stressed to the assembled students and performers of: "the necessity to continue the efforts he had made here and especially to continue the regular lecture concerts sponsored by the Cairns Cultural Council."⁹⁰⁸ Sheila Knudson stated that Werther was truly "fantastic", and a great singing teacher. She also noted that at the time "Cairns was full of many very interesting musician ... anyone involved in music pulled their weight."⁹⁰⁹ The scale and scope of performances organised by Werther and other community groups at this time were significant for a regional town.⁹¹⁰ Werther is also remembered as a composer of original works. Continuing on from his influence, Sheila Knudson formed the Cairns Classical Music Group in the 1960s as "there was no classical music around then."⁹¹¹ This group continues to present monthly concerts giving performance opportunities for students and their teachers in formal settings.⁹¹²

⁹⁰⁴ *Cairns Post*, 2 June 1950, 5.

⁹⁰⁵ Mrs. Gibbs' dance school was renowned in Cairns for its high standards and productions. Gibbs used the services of Myrtle Henson (see Chapter 6) as a full time pianist for her classes. Henson performed in dance band at the Aquatic and Edge Hill "old time dances" for many years.

⁹⁰⁶ *Cairns Post*, 24 May 1950, 6.

⁹⁰⁷ *Ibid.*

⁹⁰⁸ *Cairns Post*, 18 July 1950, 5.

⁹⁰⁹ Sheila Knudson interview, 2012.

⁹¹⁰ Werther eventually fulfilled his personal wish to present open air music theatre as in 1952, he produced and directed Gluck's *Orpheus and Eurydice* in Perth, Western Australia with a cast and orchestra of 90.

⁹¹¹ Sheila Knudson interview, 2012.

⁹¹² *Ibid.*

Eisteddfods

As mentioned in earlier chapters, the North Queensland Eisteddfod has provided continuous competitive performance opportunities for vocal and instrumental solos and ensembles through to the present day.

In 1939, the objectives of the Constitution of The Eisteddfod Council of Queensland were:

- (a) The promotion and regulation of Eisteddfodau in Queensland.
- (b) To foster and promote in every worthy manner the love of music, art and literature.
- (c) To establish scholarships of bursaries to aid the development of musical, artistic and literary talent.

All performers, excepting conductors and accompanists, had to be amateurs.⁹¹³ The level and breadth of community involvement in the Eisteddfod can be gauged by the number of advertisements in the official program for teachers, accompanists, beauty shops, hat shops, dance and drama studios and more. Eminent and successful musicians were engaged to travel to North Queensland to be adjudicators, thus maintaining links with musical society in metropolitan centres. Adjudicators took on the role of “outsider expert” whose opinions were valued by the local community. For example the adjudicator at the 1932 Eisteddfod, Mr. Bennett North, had conducted choirs in England and Australia and taught singing in Sydney.

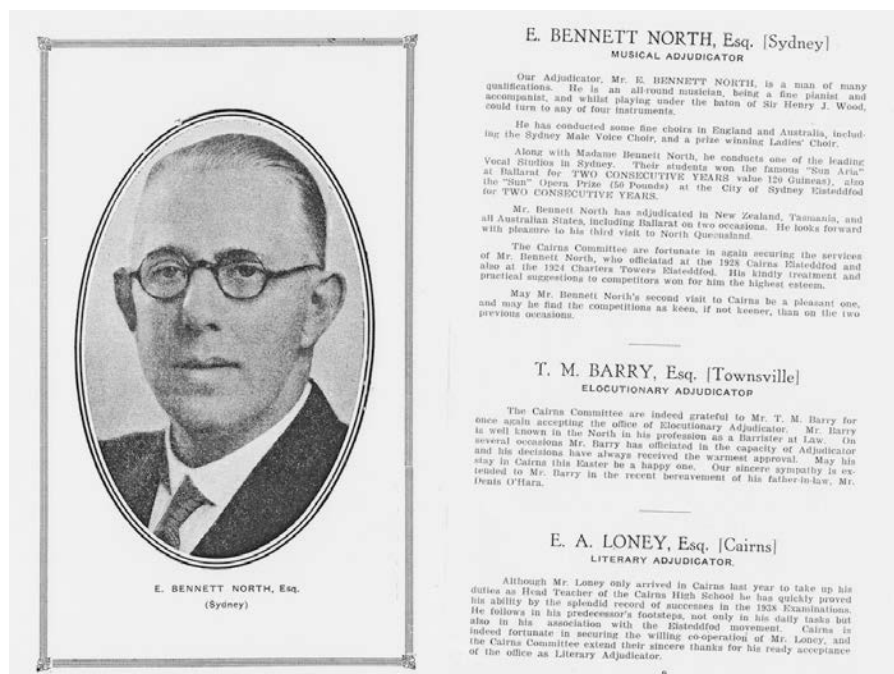


Plate 82: The Adjudicators' biographies in the 1932 Eisteddfod program. CHS.

As mentioned in previous chapters, the Cairns Juvenile Eisteddfod and the North Queensland Eisteddfod still operate annually and involve hundreds of children, teachers and adults in

⁹¹³ Cairns Eisteddfod Program, 1939.

solo and ensemble performance competitions. The Eisteddfod was the catalyst for the formation of the Cairns Choral Society in 1923, and 90 years later, the same society designs its annual schedule around the Eisteddfod competition dates.

Vocal Music

Choirs

Choirs provided more accessible forms of community music making experiences than bands or orchestras did since instruments did not need to be purchased, maintained, taught and practised, and women could also participate, unlike the bands. The Cairns Choral Society was formed in 1923 and has maintained an almost unbroken record of choral activities since that date. Through the 1920s and 30s the Choral Society performed primarily at the North Queensland Eisteddfod. It also organised a “Grand Concert Series” of three concerts in Cairns per year in association with the Lyric Orchestra for three consecutive years in the early 1930s. At these concerts, a “visiting artist” would perform, often a vocalist or violinist. Such artists were brought to North Queensland by a supportive, networked, collaborative effort between the Townsville, Cairns and Charters Towers Choral Societies where the artist would perform in a series of co-ordinated concerts in a tour of North Queensland.

Like the orchestral works, the choral items were solidly in the European classical tradition. Works on one program in 1933 included an orchestral overture to open each Act, choir items by Parry, Elgar and Davidson, a madrigal by Morley, other duets and solos, and operatic arias and other songs of the era performed by the guest artist Miss Gwladys Evans who was billed as a “Dramatic Soprano from Sydney”.



Plate 83: Cover of the 1933 Cairns Choral and Orchestral Society Second Grand Concert.

The program was a presentation of “serious” music taken from the art music canon that required a degree of skill and preparation and would not have been viewed as light entertainment. Evans’ final bracket of songs by Hughes of settings of nursery rhymes may have been the lightest musical offering for the evening. A note in the program observed that:

The health and prosperity of our city depends more on the cheerful outlook on life of the Citizens than on mere geographical position. Cairns is indeed blessed in the latter direction, but more could be done by the public in the way of cheerfulness ... the Society has for its aim the encouragement of GOOD MUSIC, particularly Vocal.⁹¹⁴

The conductor pointed out that the members of the choir were contributing their part to keeping the population healthy and cheerful by their singing and commented that he would be “keenly disappointed”⁹¹⁵ if members failed to attend upcoming regular rehearsals. There were clearly moral obligations and standards of behaviour that were required to participate in community singing.

On the program of the 1935 third subscribers’ concert was an orchestra of young players taught by Vene Parker. Showing the role of families in the cycles of community music making, many of the players were “following in their parents’ footsteps and making music their hobby.”⁹¹⁶



Plate 84: Cairns Choral Society, Women’s Chorus, 1934 with Mr Victor Ennis, conductor. CHS.

⁹¹⁴ Conductor’s notes in the 1933 Cairns Choral and Orchestral Society Second Grand Concert Program

⁹¹⁵ *Ibid.*

⁹¹⁶ *Cairns Post*, 15 May 1935, 8.

The formal photograph above of the women's chorus shows adult women in similar but not identical white dresses, black shoes and haircuts while the male conductor, in the centre, wore black. As with the brass bands, the wearing of uniforms or nearly uniform clothing was a feature of community music performance groups that helped to promote a strong sense of identity. Photographs from 1935 show conductor Ennis with various choirs, including one women's choir with 37 members, a mixed choir with 33 men and 37 women and a men's choir. Interviewee Joy Turner recalled that Ennis "wasn't a musician himself, but he kept everyone in line. He chose the music."⁹¹⁷ This last comment revealed that members of the Society were prepared to accept Ennis as a conductor, even though he wasn't an expert or an outsider expert. He was accepted since he was prepared to take on the time consuming demands of the role that included selecting repertoire, rehearsing, administrating and conducting numerous groups. In 1938 Mr Jack Norris conducted the men's choir of 29 men, one being a priest, and the women's choir of 37 women. Joan Croker considered Norris to be "a real dramatic tenor and a very good conductor."⁹¹⁸

The Choral Society also broadcast performances on radio 4CA such as in 1936 when it presented choruses from *The Messiah* with piano accompaniment. The radio broadcast provided possibilities to reach new audiences and potential members.⁹¹⁹ "Reception of the programme was stated to be excellent and this offering of splendid music was greatly appreciated by those fortunate enough to hear it over the air."⁹²⁰

When Joan Croker decided to join the Choral Society as a 16 year old, she attended her first rehearsal with a friend to give each other confidence. Norris was the conductor at the time and he asked her to sing a scale in front of the whole choir of about 80 singers. She was then told where to sit. Her friend struggled to sing in tune: "it was an ordeal."⁹²¹ She has performed with the Choral Society ever since this first rehearsal, playing many lead roles in musicals, singing with the choir and attending almost every Easter eisteddfod, even when she had young children. She hadn't had classical voice training but loved to sing and performed her first solo role as an 18 year old. She learned the music for the shows mostly through listening to recordings.

⁹¹⁷ Joy Turner interview, 2012.

⁹¹⁸ Joan Croker interview, 2012.

⁹¹⁹ *Cairns Post*, 20 November 1936, 3.

⁹²⁰ *Cairns Post*, 1 August 1936, 6.

⁹²¹ Joan Croker interview, 2012.

Croker recounted how difficult it was to secure appropriate rehearsal facilities:

We didn't have a practice hall. We rehearsed at the City Council chambers if the room was available. You wouldn't know if it was available until the week before, or the Methodist or Presbyterian Halls if it wasn't available. We would then have to publish where the practice was in the Friday's *Cairns Post*, sometimes they wouldn't publish it so you would have to put people outside each venue to tell people where the rehearsal was. It was awful. I was the secretary for a while. We preferred the Council chambers as there was a lovely grand piano there.⁹²²

Croker's commitment to community music activity was similar to that of the Schipke brothers. She was determined as a child to sing and to join the Choral Society, a group she has strongly identified with her whole life. As an example of a monocultural musical life that was common in Cairns, Croker never heard music performed by other cultural groups. Another member, Mary Cummings sang in the Choral Society for much of her life including the experiences of the Eisteddfods and live radio broadcasts. Through her participation in the society Cummings formed many friendships that lasted all her life.⁹²³

Through the late 1950s and into the 1960s the Choral Society experienced the effects of modern entertainments such as the television and the drive-in movies. Attendance at rehearsals dwindled as family life routines changed and sing-a-longs at home were not as popular. People were not as committed to attending the Easter Eisteddfods and as a consequence of this, the Society began to produce more musicals as these were more popular than choral singing.⁹²⁴ The activities of the Choral Society in both choral singing and the staging of musical theatre provided life long learning and performance opportunities for its members as well as a sense of community and purpose.

The Choral Society and church choirs were not the only community groups involved in singing. A smaller vocal group that was more expert than community in origin, had been formed by Sheila Knudson with singers who had travelled to Cairns from Sydney. The group specialised in singing madrigals and would rehearse and perform in Cairns, Kuranda, Atherton and Mareeba in short seasons. In the 1950s it performed on the live to air "Regional Presents" program on ABC radio that featured local musicians and music groups.

Musical theatre

The Cairns Amateur Operatic Society was formed in 1928 by Mr Victor Ennis for:

the purpose of producing Musical Comedy, firstly to educate, secondly to assist charity. It needs to be acknowledged that these musical groups were not the

⁹²² *Cairns Post*, 1 August 1936, 6.

⁹²³ Sally Godding and Bill Cummings, *CHS Bulletin* 570, August 2009, Mary Adell Cummings, nee Robinson.

⁹²⁴ Dawson, *Cairns Choral Society*.

beginnings of a musical community in Cairns. Groups had been operating in Cairns since before the turn of the century. Many shows were presented by church groups as well as some individual producers. There has always been a core of talented and committed individuals in Cairns, ever enthusiastic, always ready to promote music and drama.⁹²⁵

It is interesting to note that the first reason for producing music comedy was seen to be for community education. Presumably the education provided was on two levels; firstly the performers had to learn their roles and secondly, the audience was being educated in musical theatre. The local press confirmed the educative role of the musical societies and the need for a supportive audience:

The choir and orchestra members have at all times willingly given their services for charities and civic functions ... their efforts are more with a view to popularising this form of entertainment and helping on any local talent. The fostering of local societies is one of the duties of townspeople.⁹²⁶

Members of the Operatic Society were aware of the personal musical benefits that participation in the society's activities brought. Norris, who won the Champion Tenor of North Queensland award in 1931, paid tribute to the society for the personal assistance that he and others had received in their musical development: "Singers ... do not realise the valuable help that can be gained until they take active part in a society such as he [Mr Norris] had the pleasure of belonging to."⁹²⁷ Performance standards reached by the Operatic Society were high as it was known in the community as the amateur company with a professional reputation. To perform *The Mikado*, the society had to secure the rights from JC Williamson in Sydney by providing evidence they would be capable of presenting the popular show at an appropriate standard. The Society also presented *The Student Prince*, *The Country Girl* and *The Gondoliers*. Again the philanthropic nature of their efforts was raised in the press:

Every member of the company is employed in other walks, in other spheres of life in the community of Cairns, but these ladies and gentlemen have placed their services, their talent before the public of Cairns in order that they may assist to raise funds for charity. All services are honorary, and hundreds of pounds have been donated to various charities during the 10 years this company has been in existence.⁹²⁸

An active member in Cairns choral groups in the 1930s was Dot Kelly who performed in Operatic Society productions of *Hi Jinks* and *The Mikado*, the latter in which she played the role of Pitti Sing. Kelly was also a member of the St Andrew's Church choir and recalled that many of the Choral and Operatic Society's members also sang in and conducted church choirs. As an example of how some musicians were involved in community organisations beyond musical ones, during World War II she joined the Women's Emergency Corps. This,

⁹²⁵ Dawson, *Cairns Choral Society*, 90 -91.

⁹²⁶ *Cairns Post*, 16 January 1930, 4.

⁹²⁷ *Cairns Post*, 20 May 1931, 3.

⁹²⁸ *Cairns Post*, 20 September 1939, 3.

combined with her musical activities, gave her only one free night per week. Regular notices appeared in the *Cairns Post* to keep the busy members of music groups such as Kelly informed about programs, rehearsals and events, and also to attract new recruits to the ranks. The newspaper notices often resembled a newsletter that informed the public of rehearsal details. For example: “Practice last Friday was well attended except in the contralto line ... this was very disappointing to the conductor. There is an improvement in the choir generally . . . new music will be brought back in readiness for the choir.”⁹²⁹ The notices also supported other community music groups: “Members are reminded that there will be no practice tonight as the Cairns Light Orchestra will be holding their first orchestral recital and all members will be given the opportunity of attending this outstanding performance.”⁹³⁰ The Cairns Choral Society music theatre productions continue to the present day and attract large audiences for their reputation as high quality events. Productions in the 21st century have experienced sold-out seasons of over 16 performances at the Cairns Civic Theatre. Through its continuous activities, the Choral Society has provided effective music education for many, both in the choir as performers, and in the wider community as audience. Performance standards reached by the Choral Society today are a result of the traditions of rehearsal and performance set over the years that have involved adult to adult coaching and rehearsal, by experienced amateurs and some outsider experts.

Pantomimes, cantatas, operettas and revues also were presented by other cultural groups at Cairns and Yarrabah. The Torres Strait Islander community in Cairns organised two music theatre productions in 1938. The first “Segur del Torres” was based on Torres Strait folklore and had a “vogue comparable to Hawaiian or Maori music.” Film-maker and musician, Noel Monkman described the music as “curious and haunting” that had a “strange and delightful effect.”⁹³¹ The principal roles were played by Torres Strait Islander local identities Mrs I. Guiverra and Mr Arthur Pitt. The second production, titled “Wake of the Torres: Island Revue” was staged at the Hibernian Hall and directed by Islander Mr Charlie Sailor. This production showed an extraordinary multicultural mix as the story centred around an Aboriginal man named Ku-Am with music by the “Hawaiian and Island Serenaders” who were Torres Strait Islanders from Malaytown in Cairns. There were a number of hula dances with a mandolin solo, one of the songs was a jazz number called “Are You From Dixie?”, the costumes were from New Guinea and the show concluded with a Maori farewell. The

⁹²⁹ *Cairns Post*, 5 August 1938, 3.

⁹³⁰ *Cairns Post*, 19 November 1948, 6.

⁹³¹ *Cairns Post*, 15 February 1938, 3.

mayor praised the performance and gave encouragement for more of this type of event to be presented in Cairns.⁹³²

Music theatre performances of Anglo/Celtic origin were also presented at Yarrabah. In 1932, the Department of Native Affairs noted: “At Yarrabah, the children rendered a cantata *Snow White* to the great pride and delight of their parents in the village.”⁹³³ Richard Michael recalled a performance in the early 1960s given by women who had performed in the original production and who were, by then, grandmothers. The grandmothers “could remember everything they had learned” for the show in 1933 showing the extent to which they had learned their roles as children.

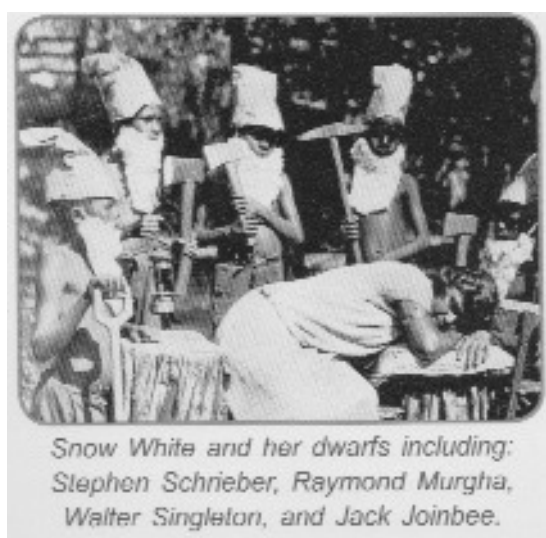


Plate 85: *Snow White* 1933 reprinted from Denigan, *Reflections in Yarrabah* 17.

Other productions he remembered in the 1960s were *The Wedding of the Painted Doll* which was a complete presentation with costumes and staging, and *Soldier, Soldier Won't You Marry Me?* In this production, he recalled that one of the cast members executed a skipping motion across the stage during a song and every time this was done: “the audience went wild with laughter as it was not a movement from their culture.”⁹³⁴

In the Redlynch Aboriginal community, James Leftwich recalled that in the early 1950s a dance and theatrical group was formed with about 40 Aborigines and Torres Strait Islanders.

Guitar and ukulele players accompanied their performance:

Everyone dressed beautifully, silk white shirts with bell sleeves, white trousers, red sashes. Very special occasion. They performed to the song “Down Yonder.” The kids were dressed up too, bow ties. It was organised by our old people. There were Aboriginal and Torres Strait Islander people involved and it wasn't a church thing.⁹³⁵

⁹³² *Cairns Post*, 18 April 1938, 3.

⁹³³ AR, DNA 1932, *QPP*, 1933, Vol. I, 898.

⁹³⁴ Richard Michael interview, 2011.

⁹³⁵ James Leftwich interview, 2011.

Both the Yarrabah and Redlynch productions showed a mixture of Kartomi's "musical compartmentalisation" where members of a bi- or multi-ethnic society may absorb during childhood the musical styles of their own as well as of another ethnic group with which they have lived in close contact, keeping each music separate in their minds. Nettl's "Westernisation", where elements of Western music are introduced into other cultures was evident in that the performances involved entirely Western music structures. Satisfaction and enjoyment with the performances seemed to be one of the outcomes of both productions.

Summary

The non-formal music education provided by the Aboriginal and Torres Strait Islander communities and elders, and the community organisations of church choirs, brass bands, Eisteddfods, orchestras and choral groups promulgated, maintained and developed specific musical and cultural forms within and across cultures. For example, on 13 May 1937, a community march passed through Cairns to commemorate the approaching coronation of the new King of England. While not revealing evidence of any intercultural musical activity, the participants showed that a multicultural society existed in Cairns at the time as the parade involved the Cairns Citizens' (31st Battalion) Band, the Cairns Combined Schools Band, the Cairns Railway Band, the Cairns and District Pipe Band, Yarrabah Mission boys and Torres Strait Islanders.⁹³⁶ It is not clear if the Yarrabah Mission boys provided any entertainment following the march but all other groups did, including the Torres Strait Islanders who gave "a display".⁹³⁷

Two significant features emerged from the activities of the community music groups mentioned in Cairns and Yarrabah. One was that local, well known musical families of multi-generational standing provided involved and sustained contributions to the activities of the groups and the second, that leading roles were played by influential outsiders who facilitated and provided engaging pedagogies in music making processes. Formal music education practices were developing from the 1930s onward as outlined in Chapter Three. During this time, the non-formal music education processes of tribal, church and community music groups played an influential, educational and forming role in the development and lives of musicians, young and old in Cairns and Yarrabah.

The third context of informal music education practices is documented in the following chapter. Through the study of the history of informal music education processes it became apparent that again, music teaching and learning in Cairns and Yarrabah largely but not

⁹³⁶ *Cairns Post*, 13 May 1937, 6.

⁹³⁷ *Ibid.*

wholly, followed mono-cultural practice within a multicultural society. Due to the nature of informal contexts though, there was more opportunity for intercultural musical activity to occur. Added to this were the many complex interactions that occurred between cultures during and after World War II, as new musical styles became more accessible and influential through advancing technologies.

Chapter Six

Informal Music Education

Cairns and Yarrabah: 1930 to 1970

This chapter deals with music teaching and learning that occurred in informal contexts in Cairns and Yarrabah that occurred in a variety of settings. The chapter is organised into the contexts of family life, developing technologies, parties and social events, the night club scene and dance bands and World War II and involves the new styles of jazz and the blues, the growing phenomena of country and folk music, and finally, the arrival of rock music.

As suggested from the theories presented in the Literature Review, informal music education practices:

- are active, voluntary, self-discovering, self-determined, open-ended, non-threatening, enjoyable and explorative
- involve self-monitoring of progress
- are intrinsically motivated
- involve co-operative learning activities
- are un-hurried, self-paced and open-ended with relatively few time constraints
- are not curriculum based⁹³⁸
- focus on *how to learn*, and
- are when the minds of the participants are focused on *making* music⁹³⁹

A feature of informal learning is that participants may not have consciously decided to learn some aspect of music. The learning can be subconscious or occur through the act of playing, exploring, improvising, “fooling about”, attending a film, having the radio on or simply being present at a social occasion. In a sense, the informal music education contexts, processes and events presented in this chapter comprise those that did not fit into the formal, private music instruction and/or non-formal contexts presented in Chapters Three, Four and Five. As such, a wider and more varied range of teaching, learning and performing processes are presented below according to their particular learning situation. Due to the countless musical interactions that occurred daily in Cairns and Yarrabah that were undocumented, the teaching and learning history that follows does not claim to be exhaustive.

⁹³⁸ Mak, *Learning Music*, 4.

⁹³⁹ Folkestad, *Here, there and everywhere*, 280-282.

In the study period, music played a major role in entertainment and recreation for the growing and changing populations of Cairns and Yarrabah which caused an increase in the possibilities for performance and for inter-cultural musical activities to occur. As has been noted in previous chapters, the role of the family in the formal and non-formal education of musicians played a prominent role in a variety of ways. Children who had parents, grandparents, aunts, uncles and cousins who were musicians, conductors or members of bands, choirs and/or orchestras, or who were members of a church choir or music group or taught traditional tribal music, were inevitably involved in the music making that their family took part in. This occurred primarily in the home where family members and guests played or sang together for enjoyment around the piano or with guitars, listened to the radio or gramophone, played the pianola either alone or together, or went out to parties, movies, concerts and dance clubs together.

Family life

As mentioned in Chapter Five, certain families were central to musical processes in the Aboriginal communities at Yarrabah and Cairns. Damon Leftwich described the way that particular families were known for their musicianship in the Aboriginal community:

There are certain families who have the gift of developing songs and playing instruments. They are song men. A family group who hand them down, developing songs and playing instruments. As young people we think that someone can sing, or play an instrument or dance, but if you look at their family history going back maybe four generations [you can see where it comes from]. Today that doesn't exclude others or anyone who wants to play, but culturally it did.⁹⁴⁰

As mentioned, those Aborigines not living in missions had more freedom, musically as well as legally and many were involved in a variety of musical activities. George Skeene, an Irikandji man who was born in Cairns in 1948 recalled that there was music in and around his childhood house all the time:

Grandad Harry played the piano accordion and harmonica. My father played the guitar, the accordion, banjo mandolin, steel guitar, ukulele and harmonica. My father taught Mick and me to play the guitar and banjo mandolin ... we never read music, we played by ear. All musical and self taught. Music in the house all the time. Radio in the house and music at church services.⁹⁴¹

Skeene remembered that it was mostly men who played instruments and that when the men became fathers and grandfathers they stopped playing the guitar. He saw his first Aboriginal woman playing a guitar in Mareeba in 1965. Skeene was unable to say if his grandfather or father knew the local tribal songs, but they did tell the stories.

⁹⁴⁰ Damon Leftwich interview, 2011.

⁹⁴¹ George Skeene interview, 2011.

Families such as the Harris and Fourmile families were prominent in music making at Yarrabah. Henry Fourmile played the mandolin, guitar, banjo, Hawaiian guitar and the cornet in the Yarrabah Brass Band and was related to the Harris family who were all musical (See Chapter Five). The women of the Fourmile family used to perform a special song together, a family performance of *The Row Canoe Song* that they presented in the community with singing and dancing.⁹⁴²

When the administration at Yarrabah changed to government control in 1960, church control over music making was removed.⁹⁴³ Rock groups formed at Yarrabah and Henry Fourmile taught some of his family members how to play the guitar. These family members formed a rock band called *The Night Birds* who practised “all the time” in the newly built hall in the 1960s. Henry Fourmile owned the band’s instruments and amplifier. Edgar Harris, the drummer in the band and sole surviving member, recalled that the band played at weekly dances in the late 1950s through to the early 1970s. *The Night Birds* became quite famous in the district, travelling regularly to Cairns to perform and winning the annual “Battle of the Bands” in Cairns one year.



Plate 86: *The Night Birds* band photograph from the early 1960s. Edgar is second from the left.

⁹⁴² Henrietta Fourmile-Marrie interview, 2012.

⁹⁴³ Denigan, *Reflections in Yarrabah*, 22-24.



Plate 87: Edgar Harris (right) and Alfred Harris holding a photograph of *The Night Birds* from the 1960s. Photograph by author, 2011.

Missionary Alma Michael had a photograph of herself dancing with the Harris family that showed how these two musical families, one Aboriginal, one Anglo/Celtic, socialised at Yarrabah. This was uncommon as Alma Michael stated that she had been advised not to mix with Aboriginal families by mission authorities. Only three of the Anglo/Celtic families who lived at Yarrabah mingled with Aboriginal families.

At Malaytown in Cairns, Torres Strait Islander families the Guiverras and Pitts were renowned for their music making. Douglas Pitt's three daughters, Heather, Dulcie and Sophie and son, Wally, formed a singing group called The Harmony Sisters who were very popular on a local and then a national scale. They performed regularly at clubs, mainly The Trocadero, and at fund raising concerts throughout World War II. For example, at a Patriotic Fund raising cabaret presented by Mrs Gibbs in 1942 at the Aquatic Dance Palais:

the star turn of the evening was the Hawaiian scene, in which the Pitt sisters and brother Walter, made an excellent trio. The song "White Cliffs of Dover" with guitar accompaniment brought forth an encore, this time an island song with a wonderful exhibition of hula dancing by Miss Pitt.⁹⁴⁴

Dulcie Pitt showed her versatility as a singer and performer across a range of styles at another patriotic fundraiser the following year when she "led the community singing in many

⁹⁴⁴ Cairns Post, 26 December 1942, 3.

popular ‘soldiers’ items, and favoured the American guests with a selection of their national tunes.”⁹⁴⁵

After relocating to Sydney and giving successful performances in 1944, the Harmony Sisters disbanded with Dulcie then adopting the stage name of Georgia Lee. Lee went on to sing internationally as a jazz and blues soloist. Her debut at Royal Festival Hall in London in 1954 prompted a double page spread of *The Australian Women’s Weekly* titled “Aboriginal girl singer’s success in London”.⁹⁴⁶ Lee stated that she had not learned music formally as a child: “In those days, I hadn’t learned music, and sung by ear alone.”⁹⁴⁷

Georgia Lee was reported to have sung songs from the Torres Strait at the Astor Club in London, a “sophisticated nightclub” where she had been introduced as a girl from Trinidad, in the West Indies. Lee observed: “I was indignant ... I wanted to be known by what I was – an Aboriginal girl! I’m proud of it!” Lee had secured a twelve month contract with impresario Geraldo that resulted in appearances on television, radio, in major concerts and at nightclubs. On her return to Australia, Lee continued to break boundaries in the music world. She was the support act for Nat King Cole’s Australian tour in 1957 and appeared in stage and television shows in Melbourne.⁹⁴⁸ Lee became the first Indigenous person and the second woman in Australia to record a full length stereo album in 1961. All songs on the album reveal Lee’s rich alto blues style singing accompanied by a full professional band. Audio Appendix 4 is a track from *Blues down Under* showing Georgia Lee’s unique voice. In her obituary in *The Age*, Daniel Browning wrote that:

music was always to be heard in the Pitt family home ... she recalled as a child hearing the syncopated sounds of a corroboree drifting across the water from the Aboriginal community of Yarrabah ... Her first rapturous experience of classical music was Debussy’s *Claire de Lune*, heard on a crackly, battery-operated radio by the light of a kerosene lamp. Lee didn’t so much personally interpret standards such as *St. Louis Blues* and *Nobody Knows the Trouble I’ve Seen* as deliver them safely into listeners’ heads.⁹⁴⁹

Lee heard many different styles of music as she grew up and was particularly influenced by the music of the US troops who were stationed in Cairns in World War II. Cross cultural music processes that occurred during World War II appear later in this chapter.

⁹⁴⁵ *Cairns Post*, 11 March 1943, 1.

⁹⁴⁶ *The Australian Women’s Weekly*, 24 March 1954, 7.

⁹⁴⁷ *Ibid.*

⁹⁴⁸ Walker, *Buried Country*, 52.

⁹⁴⁹ *The Age*, 15 May 2010.



Plate 88: Georgia Lee and Nat King Cole, 1957 Australian tour. Photograph from Album cover, Vibraphonic Records, 2011.



Plate 89: The Re-released cover of Georgia Lee's breakthrough album.

Dulcie Pitt's (Georgia Lee) nieces also formed a vocal trio, The Reading Sisters who sang their way into the finals of the national and international radio show "Amateur Hour." One of the sisters, Wilma Reading, spent her childhood in Cairns, and performed and recorded internationally in an extraordinary career covering several decades. She is now living and teaching music in Cairns.⁹⁵⁰

⁹⁵⁰ ABC TV's *Message Stick* in June, 2011, aired a documentary that celebrated Wilma Reading's musical career.



Plate 90: "Amateur Hour Topline Acts" *The Australian Women's Weekly*, 4 December 1957, 39, showing Wilma Reading on the right.

Reading's younger sister Heather Mae also sang, and toured Vietnam in 1969 with another Cairns musician, Peter Rappolt. Wilma Reading performed with Rappolt after the Vietnam tour in Bangkok. The Pitt family's musical life grew from intercultural music processes involving the four cultures of Torres Strait Islanders, Aboriginal, Anglo/Celtic and African-American music. Aboriginal music featured in the Pitt family's musical life as Douglas Pitt lived at Yarrabah for a period and the Yarrabah stimulus was also mentioned in Georgia Lee's obituary. This is one of the few instances found in this study that involved at least four cultures in musical processes.

A number of Cairns families have been documented in previous chapters as "dynasties" such as the Schipkes and the Mawdsley/Turners who operated in non-formal music communities. Many interviewees reported that their parents, or mother or father, loved music and that constant music in the house provided early memories of musical stimulation. Dot Kelly described how her mother played the piano and sang alto and that there was always music in the house. John Curro's father was a self taught violinist and "a pretty good one too."⁹⁵¹ Hazel Schipke's mother's family played musical instruments. "They must have had a great ear for music as they played for dances. Mum played the mouth organ with Hazel. We had three generations playing, my daughter played the piano with us."⁹⁵² Joy Turner used to hear

⁹⁵¹ John Curro, pers. comm. 2012.

⁹⁵² Hazel Schipke interview, 2011.

her father practising the flute and she played duets with him, while Rita Butler's father's family were "all great singers."⁹⁵³

Many homes had pianos which were focal points in family life, and many of these pianos were pianolas as well. An editorial in 1934 wondered if the piano was to be "superseded by pianola, gramophone and loud speaker" but decided it would survive due to its excellent teaching and socialising properties.⁹⁵⁴ Eleanor McGuinness recalled that as a three year old, she would operate the pedals of the pianola with her hands to listen to the different rolls. She would then put her hands on the piano and try to pick out tunes. Rita Butler also had a pianola and she "loved" the pianola rolls. Hazel Schipke also would play the pianola rolls "over and over and sing all the songs." When musician soldiers would visit their home during World War II and play these same songs with her, their version differed from the pianola rolls. However, she had "a good enough ear" to work out how to play along with them. Unfortunately for Schipke, her mother removed the pianola mechanism out of the piano one day as "she couldn't clean under it and threw it in the Barron River."⁹⁵⁵

Technologies

The advent of recorded music, radio broadcasts and television changed the way music was accessed and created new possibilities for aural learning. Wireless sets and gramophone players became more affordable through the time period of the study. A British article published in the *Cairns Post* in 1928 noted how the presence of the wireless and gramophone in the home "contested" the role of the piano in home musical life. It concluded that:

the gramophone and wireless set cannot be classified as musical instruments. Those who operate them would hardly advance the fantastic claim that they were, on that account, "musicians."⁹⁵⁶

After a discussion on the differing features of the three "mechanical sources of music", the writer observed that:

With the humblest equipment and at trifling cost, he [the listener] may hear through several hours of every day in the year an astonishing variety of contrasted items. The music of bands, orchestras, and solo instruments, the songs of high – class vocalists, the voices of lecturers, the patter of comedians . . . will reach him from the studio in addition to the "outside" broadcasts.⁹⁵⁷

As shown in Chapters Two, Three and Five, both the wireless and gramophone created an entirely new method of music education that was delivered informally, easily and enjoyably. In many instances learning while listening occurred without effort or even active choice. The

⁹⁵³ Joy Turner interview, 2012.

⁹⁵⁴ *Cairns Post*, 13 January 1934, 8.

⁹⁵⁵ Hazel Schipke interview, 2011.

⁹⁵⁶ *Cairns Post*, 3 April 1928, 9.

⁹⁵⁷ *Ibid.*

new technologies however were also seen to have negative properties. In 1933, an article again from Britain, complained about excessive noise generated by the loudspeakers of the wireless and gramophone being a problem of the age:

This summer in the suburbs, with wireless and gramophone often in the small garden, or indoors with all the windows flung wide open, all quiet has been well nigh impossible, often from the first thing in the morning till midnight.⁹⁵⁸

The writer argued that listening to music for extended periods created excessive noise and was “destroying the children’s power of concentration” placing an “undue strain on young and old alike, providing the nerve specialists with an enormous number of patients.”⁹⁵⁹

Wireless/Radio

Many interviewees recalled either having the radio playing “all the time” in the home or listening to certain favourite programs. George Schipke listened to the radio, especially when a brass band performed. The family particularly enjoyed a half hour program on Sundays called *Bandstand* that featured band music. Both Hazel Schipke’s and Joan Croker’s families always had 4CA playing on battery operated wirelasses. Croker sang along with the popular songs being broadcast. Mary Corsetti listened to radio “a lot” as they didn’t have a gramophone or a pianola in their home. Despite regular listening, she never learned songs from the radio but always from sheet music. Rita Butler recalled hearing German tenors on the radio and a particular song she liked, sung by a boy soprano, Bobby Breen, was “Rainbow on the River”. As a child, Butler matched the pitch of this song as B flat on the piano keys. She then made chords around these notes: “I didn’t know what I was doing, I was four or five at the time.”⁹⁶⁰ Since this time, she has always been able to play tunes on the piano by ear. Eleanor McGuiness followed an almost identical learning sequence to this as a four year old. She worked out how to play “In the Valley of the Moon”, a song she had heard on the radio. She matched the pitch as E flat on the piano, and then worked out the chords. Since this time, she has always thought of music in chords.⁹⁶¹ When McGuiness began formal piano lessons she was reluctant to learn how to read music, possibly because she had already begun to play on her own. Her parents sent her to a “stern” teacher to make her read music. Dorothy Langtree could play songs on the piano such as “The Black Hills of Dakota” and “Secret Love” after hearing them on the radio.

The radio was to become a ubiquitous backdrop to Yarrabah life. What began with a communal radio donated to the Yarrabah mission by the St. Mary’s guild in 1936⁹⁶²

⁹⁵⁸ *Cairns Post*, 16 December 1933, 10.

⁹⁵⁹ *Ibid.*

⁹⁶⁰ Rita Butler interview, 2012.

⁹⁶¹ Eleanor McGuiness interview, 2012.

⁹⁶² *Cairns Post*, 19 August 1936, 3.

developed into a radio being present in every house. Alma Michael noted that the “Aboriginals lived in shacks with no power, no furniture, but every shack had a radio on 4CA all the time.”⁹⁶³ Richard Michael recollected that in the late 1950s and during the 1960s “the radio was always on” and people would sing the songs from the radio in the street.⁹⁶⁴

Many other music styles were now being heard through the 30s, 40s and 50s such as jazz, crooning, country, and then from the mid 1950s onwards rock and pop music. At Malaytown in the 1930s, Lala Nicol recalled that Mr Hodges used to know every new hit parade song; the slow waltzes, foxtrots and the *Pride of Erin*. She thought he learned them from the radio.⁹⁶⁵ Two decades later, local radio failed to keep all listeners happy. As a young adult interested in rock music, Peter Rappolt was not impressed with the music played on the radio in the 1960s as “Cairns’ radio played conservative play lists.”⁹⁶⁶

Radio not only brought about listeners’ informal music learning; as documented earlier, radio stations also provided formal performance opportunities for local musicians. National radio talent show “Amateur Hour” was popular around Australia for many years. Listeners voted on their favourite performers either at the theatre where the performances took place, or after hearing them on the radio. Being a talent show, “Amateur Hour” attracted a greater variety of musical performances than occurred in the formal concerts in Cairns. The first North Queensland “Amateur Hour” held in the Palace Theatre in 1947 featured 12 performers who had been pre-selected from auditions held two weeks prior. They included a violin solo, singers, a mouth organ player, a recitation, an instrumental quartet, a musical saw player, a “hill billy”, a pianist and a bagpipe player.⁹⁶⁷ It is most likely that some of these less common performers, such as the mouth organist, musical saw player and “hill billy” would have learned their skills informally. Joy Turner and her father, Jack Mawdsley, performed a duet on the show in 1951 and Bill Gates, a young baritone solo winner at the North Queensland Eisteddfod, won his heat in Brisbane.⁹⁶⁸ The Reading sisters, and later Walter Pitt in 1954, progressed through to the national finals. This national broadcasting co-operative that featured Cairns musicians alongside performers from other regional towns and the capital cities of Australia, gave the local listeners and performers direct connection with

⁹⁶³ Alma Michael interview, 2011. See Appendix 13 for TCTF for Alma Michael on Indigenous learners at Yarrabah.

⁹⁶⁴ Richard Michael interview, 2011.

⁹⁶⁵ Lala Nicol interview with Karl Neuenfeldt, 2005.

⁹⁶⁶ Peter Rappolt interview, 2012.

⁹⁶⁷ *Cairns Post*, 21 October 1937, 5.

⁹⁶⁸ *Cairns Post*, 23 December 1947, 6. Gates also sang with the Cairns Choral Society before moving to the Sydney Conservatorium of Music where he studied opera as a scholarship winner. He also sang on ABC radio programs in Sydney.

the national listening audience creating a distinct learning and listening community as an article in the *Cairns Post* showed:

Broadcasting from Sydney over a network of 42 stations on “Australia’s Amateur Hour” and played last night by 4CA was the young Cairns violinist, Kevin Moss. He rendered “The Flight of the Bumble Bee” which was described by the compere (Mr Dick Fair) as a most difficult piece and one he had not heard attempted on the violin.⁹⁶⁹

The article described how Moss “face[d] his Australia-wide network” and clearly placed his performance at a national standard.

Gramophone/Record player

The gramophone had an impact on informal learning equal to that of the radio in Yarrabah. In 1933, the Department of Native Affairs report stated that: “Table games, musical entertainment such as gramophone, concerts, simple musical plays are organised for indoor amusement at night.”⁹⁷⁰ Richard Michael felt that “people had initiative and picked things up by listening” and that with records “people could choose what they wanted to hear and play the songs over and over again.”⁹⁷¹ By learning songs from the radio and gramophone, people at Yarrabah “used to sing songs in the streets all the time: early pop, Ray Charles and R and B.” *The Night Birds* from Yarrabah played and sang songs by Cliff Richard, The Beatles and Creedence Clearwater Revival among others: “We went to town by boat and bought tapes and records, bring them back, and learn the songs by listening.”⁹⁷² Henrietta Fourmile-Marrie recalled that a favourite artist played on her family’s gramophone was Hank Williams. Also at Yarrabah, Keith Enighi trained a dance group of girls to the accompaniment of records. Richard Michael recalled that the dance troupe would rehearse “over and over again.”⁹⁷³

When power was connected to Yarrabah, Richard Michael’s father Rhys “brought a radiogram back [to Yarrabah] from Cairns with three records, two for himself and one for the kids. He then joined the Readers Digest record club. The record for the kids was Wally Whitten and was played over and over again.”⁹⁷⁴ Alma Michael recalled that her son Richard shared his love of music with his father “who had a wonderful appreciation of classical music.”⁹⁷⁵ Many of the Michael children became music teachers.

⁹⁶⁹ *Cairns Post*, 17 January 1947, 6.

⁹⁷⁰ AR, DNA 1933, *QPP*, 1934, Vol. I, 894.

⁹⁷¹ Richard Michael interview, 2011.

⁹⁷² Edgar Harris interview, 2011.

⁹⁷³ Richard Michael interview, 2011.

⁹⁷⁴ Alma Michael interview, 2011.

⁹⁷⁵ *Ibid.*

Listening to the gramophone was a strong early musical recollection of Torres Strait Islander, Seaman Dan, who lived in Cairns during World War II and later in the 1950s. As a child on Thursday Island, his parents had a wind up gramophone player and he loved listening to Tex Morton songs. Later in life, he enjoyed listening to Bobby Breen's "Somewhere Over the Rainbow" and Django Reinhardt recordings but could only play records when he had time to do so. In the 1950s, Dan's girlfriend had a 45rpm record of Nat King Cole's "Embraceable You" and "Makin' Whoopee" which Dan listened to in order to learn them. In 2012, at 83 years old, Dan recorded an entire album of his favourite Cole songs, including "Makin' Whoopee". Learning songs from records proved to be effective for life in this case.

There was only one family at Malaytown during the war years who could afford a gramophone player so it was less influential there as a learning medium. Malaytown musician Lala Nicol recalled playing the song "Once in a While" and other records over and over again.⁹⁷⁶ The gramophone was more likely to be found in Anglo/Celtic homes due to their greater socioeconomic status. Hazel Schipke's family had a wind up gramophone and like the Aboriginal and Islander families, would play records repeatedly. Hazel would play the piano in time with certain records. In contrast to this, Fred Schipke did not hear much recorded music as a younger man but later learned to copy the playing styles of solo artists by listening to many recordings. George Schipke remembered listening to 78 rpm records as a child and Dorothy Langtree stated that her love of music came from her father's listening to the gramophone. He used to play Glen Miller records. Mary Zammit Brophy recalled that American soldiers gave her long-playing records of Bob Hope, jazz greats, The Andrews Sisters, Glen Miller and "Dragnet", recorded by American armed forces. Dot Kelly's family used to visit the Jarvis family regularly on Sundays for a musical afternoon where one Jarvis daughter used to play songs on the piano that she had learned from the gramophone.⁹⁷⁷

A notable feature of the informal learning processes associated with gramophones is the ability to play records repeatedly. Many interviewees used the term "over and over again" when referring to their memories of playing records. Repetition in hearing and practising is a feature of music education and the ability to hear chosen works at will over numerous hearings brought new ways of self-learning, giving the learner control over choice of repertoire, depending on what was available and the amount of exposure.

⁹⁷⁶ Lala Nicol interview with Karl Neuenfeldt, 2005.

⁹⁷⁷ Dot Kelly interview, 2010.

Film/Television

As seen in Chapter Two, music at the silent movies provided regular performances, income and social opportunities for many Cairns musicians. The addition of sound to films in the late 1920s usurped the live, locally created film music that the musicians had provided. Joy Turner recalled that the movies used to be shown on Monday, Wednesday and Saturday nights in Cairns, and George Schipke was able to remember the music from movies he saw as a young man.⁹⁷⁸

Theme music and songs from movies became fashionable and were learned by attending the movies. An impromptu concert reported in the *Cairns Post* in 1934 showed how fishermen from Torres Strait Islands luggers learned and adapted film music in accordance with their cultural music practices:

A number of Torres Strait Island boys called in [at Miallo, near Kuranda] and staged an impromptu concert. Several native dances, such as the “Queamb” “White Eagle” etc. were interestingly executed, as well as many native songs. Under the baton, so to speak, of the lugger’s captain, Freddy Ware, they then sang many of the latest hits, and it is a revelation to hear the music they can produce by voice harmonising from the otherwise discordant Hollywood nerve-wrackers. Among the party was that famed Victorian singer, Miss Nellie Hetherington, a native woman of the Blue Mountains, and who can still be ranked among Australia’s sweetest singers.⁹⁷⁹

This report showed that the lugger crews harmonised the latest Hollywood film soundtracks, perhaps rehearsed or perhaps spontaneously and that they were in the company of an outsider expert singer. This showed their adaptation of Western music into Islander music forms in a seemingly easy manner.

Films and film music appeared on Aboriginal reserves: “Recreation and entertainment improved during the 1950s. Full cinema programs were shown each week from 1956.”⁹⁸⁰ Richard Michael recalled that most of the films shown at Yarrabah were Westerns which were popular. Music from Westerns, Elvis Presley movies and television shows also influenced the church music of the Aborigines and Torres Strait Islanders of Cairns according to Damon Leftwich. Added to that was the country music of Charlie Pride and Slim Dusty which led to the development of a unique Cairns style of Aboriginal and Torres Strait Islander church music.

⁹⁷⁸ Lala Nicol, recalled that if Aborigines or Torres Strait Islanders went to the movies, they would sit at the back of the theatre. “You didn’t have to do that, but we felt more at ease sitting together at the back. Later on we went into the canvas seats. It was very rare to see a black person down the front.” Interview with Karl Neuenfeldt, 2005.

⁹⁷⁹ *Cairns Post*, 17 December 1934, 11.

⁹⁸⁰ Hume, *Them Days*, 17.

Not all interviewees felt positively about the new technologies. Rita Butler and Joy Turner both felt that the television changed music making in the home even more than the radio and gramophone had, but in a negative way: “in those days, everyone played music for fun as there was no TV or other distraction ... TV stopped a lot of that.”⁹⁸¹

The use of technologies meant that “hit” songs from national and global prominence could be learned by many people in a community in their own time and place. Hit songs then caused great excitement when performed in the dance halls.

Parties and social events

As documented earlier, musical families knew one another, taught one another’s children and socialised together where music was often played informally at parties for dancing and entertainment. Parties and gatherings were important community events that featured prominently in the informal music learning histories of many Torres Strait Islanders and Aborigines.

Malaytown and Torres Strait Islanders

Malaytown was a centre for “house parties” for Torres Strait Islanders in the 1930s that were regular social events where singing, playing and dancing took place. Writer, unionist, female liberationist, traveller, Communist Party member and activist, Jean Devanny, who was visiting Cairns at the time, wrote about Malaytown in 1938:

The natives’ orchestra supplied the best dance music in Cairns. Its rhythm was an incitement, its personnel intriguing. A grand orchestra for dancing beneath tropical skies! The melody was pure and true as a bell. Music for sensuous and languorous dancing, the waltz time always in the Italian beat ... the accordion, the clarinet, the guitars and violins.⁹⁸²

In her unpublished memoir, Nancy Guivarra recalled:

Most Saturday nights, dances would be held ... and the whole community would gather there to dance to the lively music; supplied by the Jacobs and Pitt families. We had Benny Jacobs on the turtle back mandolin, Doug Jacobs on the steel guitar, also Tom Guivarra, Francis Guivarra on the banjo mandolin and Arthur Pitt on the Spanish guitar. Now and again the boys would switch and play Spanish. It was here I learned to dance (waltz) and sing some beautiful songs. And it was here the Pitt sisters, (Dulcie, Sophie and Heather) made their singing debut singing “Pidgin English Hula”.⁹⁸³

Both of these accounts confirmed the musical skill of the players and their ability to provide dance music across a range of styles. Resident of Malaytown, musician Lala Nicol recalled that house parties were held on Friday or Saturday nights in private homes at Malaytown or along Bunda Street and that the parties were the beginnings of the Coloured Social Club:

⁹⁸¹ Rita Butler and Joy Turner, interviews, 2012.

⁹⁸² Devanny, *By Tropic Sea and Jungle*, 69.

⁹⁸³ Nancy Guivarra, *Malaytown as I knew it*, 1,2.

“We didn’t mix with white people, this is why we had our own entertainment.”⁹⁸⁴ Mrs Guiverra was a major organiser for the parties and dances that interested and involved most of the community. Charlie Ahmat, Matthew Crew and Wally Pitt played the music on guitars, Mr Noble played a brass instrument and Kip Chilano played the mandolin. The Guiverras and Pitts also played guitars and all were led by Mr Harry Hodges on the button accordion.⁹⁸⁵ These were community events where all ages of people attended; little children would sit near the band or orchestra and the old people would sit and watch, but not dance. Those who danced also sang while they danced. All the dances were Anglo/Celtic waltzes, foxtrots and a lighthearted set dance where everyone had to say “hello” at certain points.⁹⁸⁶ Seaman Dan recalled that the quickstep and slow drags were danced, but that the waltz and the foxtrot were the dances that were the easiest to pick up for the Islanders.⁹⁸⁷

More Torres Strait Islanders were to arrive and settle in the Malaytown district in 1942 with the evacuation to Cairns, Townsville and Mackay of Torres Strait women and children. Due to the imminent threat of war, all women and children were forced to leave Thursday, Horn and Hammond Islands while most of the men remained behind and enlisted. There were to be 800 Torres Strait Island men in the defence forces:

Those who did have relatives to stay with in Queensland’s coastal towns usually found themselves in the midst of very small expatriate TI communities. The ‘coloured evacuees’ organised their own entertainments to keep their spirits up.⁹⁸⁸

One such enforced evacuee was Mary Bowie, who came to Cairns from Horn Island. She had learned the piano with nuns on Thursday Island and in Cairns at St Josephs School. She sang hymns in church and at school, could read music, and played war time songs at the parties while “the boys” played guitar:

Singing TI (Thursday Island) songs as well “The old TI”. There were weekend dances at a certain house with all the TI people. Played guitars and banjos and got their guitars in Cairns. Everyone knew each other.⁹⁸⁹

Mrs Bowie remembered the Coloured Social Club meetings on Saturday nights at the Tropical Theatre where about 50 or 60 people would attend: “People from outside the Club were not allowed to attend. Only Torres Strait and Cairns coloured people.”⁹⁹⁰ Distinctions were made between Aborigines and Islanders: “Coloured was a term used for all dark

⁹⁸⁴ Lala Nicol interview with Karl Neuenfeldt, 2005.

⁹⁸⁵ Seaman Dan interview, 2008.

⁹⁸⁶ Lala Nicol interview with Karl Neuenfeldt, 2005.

⁹⁸⁷ Seaman Dan interview with Karl Neuenfeldt, 2005.

⁹⁸⁸ Karl Neuenfeldt and Steve Mullins, “Grand Concerts, Anzac Days and Evening Entertainments: Glimpses of musical culture on Thursday Island” in *Landscapes of Indigenous Performance: Music, song and dance of the Torres Strait and Arnhem Land*, (Canberra: Aboriginal Studies Press, 2005), 115.

⁹⁸⁹ Mary Bowie interview, 2008.

⁹⁹⁰ *Ibid.*

skinned people other than Aborigines and “Coloured People” were considered to be on a higher social scale than Aborigines”.⁹⁹¹ At the Coloured Social Club the “boys” would play in the band that was set up at one end of the hall and a group of ten women, including the Pitt sisters, would stage a floor show of “hula” dancing while singing in parts. Mrs Bowie often sang the second part. Florence Kennedy rehearsed the show at her house and all the entertainment was “done for fun with no payment involved.”⁹⁹² Mrs Bowie recalled that there were:

No drums, had a bass guitar, the box, tea box bass. The music just came naturally, we know where the chords are. I remember *Smoke Gets in Your Eyes*. I did have sheet music.⁹⁹³

Australian artists Donald Friend and Ian Fairweather lived for some months in Malaytown. In 1939 Fairweather arrived in Cairns and found refuge there where he painted a portrait of Lala Nicol and her mother as well as his first landscapes. In 1941 Donald Friend arrived at Malaytown with two companions, one being Frank Mitchell who recounted:

Because we mixed and lived with the natives, no-one from the white community wanted to know us. We didn’t meet any of the town dignitaries, such as they were. The publican was also the Chief of Police, and that was about as high on the social scale as you could get. The Islanders were so graceful and loving, had such respect for each other. It was a startling experience for me. I had never met a coloured person before – they were full of songs and music – Titian on guitar would accompany his musical cousins, the Pitt sisters, Donald Friend would join in, he knew a lot of the songs. It was a very happy time but it had to end.⁹⁹⁴

By 1942, most of the house parties had moved from Malaytown to Bunda and Hartley Streets as many Islanders were renting there. Later the welcome or birthday events were held at a hall in town but they stopped because “it was too central, they were struggling in the streets then like they do now.”⁹⁹⁵ Dances held at the Balaclava Hall further out of town were popular but Nicol thought “they weren’t as friendly as the house parties.”⁹⁹⁶

After the war, in 1946, the Coloured Social Club marched in the Labour Day parade with “beauty and charm” and had spared no pains “to make theirs an attractive and significant part in Labour Day’s festivities.”⁹⁹⁷ The Coloured Social Club became a significant organisation for the Torres Strait Islander community for the following eighteen years. Taffe noted that:

The Coloured Social Club provided the one place where people could feel accepted. It was not only the social centre for non-whites, but assisted new arrivals and

⁹⁹¹ Hodes, *Torres Strait Islander Migration*, 37.

⁹⁹² Marie Bowie interview.

⁹⁹³ *Ibid.* See Appendix 13 for TCTF for Mary Bowie.

⁹⁹⁴ Frank Mitchell in Wilson, *Escape Artists*, 42.

⁹⁹⁵ Lala Nicol interview with Karl Neuenfeldt. “Struggling in the street” appears to be referring to difficulties encountered due to racist attitudes from the wider community.

⁹⁹⁶ *Ibid.*

⁹⁹⁷ *Cairns Post*, 7 May 1946, 3.

provided small loans to help with business ventures, and as such, it was a less political forerunner of the [Cairns Aborigines and Torres Strait Islander Advancement] League (CATSIAL).⁹⁹⁸

In the 1960s, the Cairns Aborigines and Torres Strait Islander Advancement League (CATSIAL) held weekly dances organised by Gladys O'Shane and others to raise money for members to travel to meetings in Canberra. The League also staged concerts: "I can't recall who was there, you know, leaders of the dance groups who put on concerts and dances."⁹⁹⁹ The Coloured Social Club and then the CATSIAL were cultural/political groups that grew out of the house parties of the 1940s. These groups provided support that helped to define and maintain the cultural identity of Torres Strait Islanders in Cairns with musical events being a significant element.

Seaman Dan, a former Torres Strait Island pearl-sheller who is now enjoying a nationally recognised musical career in his later life, lived in Cairns during World War II and again from 1958. As a great grandson of Douglas Pitt he regularly attended "Surprise Parties" with his family, relatives and friends on Thursday Island where the men would play the button accordion, guitar and ukulele. Party goers would sing and dance inside the house and the children would play outside. Surprise parties would never occur on Saturday nights as everyone would attend church on Sunday morning. Dan remembered songs such as "Are You from TI?" and "The Old TI" being sung at these parties. Dan first played country music on the guitar before arriving in Cairns as a boy. An Aboriginal man from Darwin, Val McGuinness¹⁰⁰⁰ showed him chords on the guitar after the day's work at Coen, north-east of Cairns, after Dan had shown interest in the guitar. On moving to Cairns in 1938 as a 13 year old, he wanted to improve his playing so a young uncle showed him how to play bar chords for jazz, and another friend showed him chords for the blues. He recalled that during the war and in the 1950s, at weekly social gatherings or "house parties" that were organised like the Thursday Islander "surprise parties", there would be much singing and guitar playing. His mother gave him his first guitar when he was 17 as he had been playing other people's guitars up to this point. Dan never went to church to sing hymns, and had never heard brass

⁹⁹⁸ Sue Taffe, "The Cairns Aborigines and Torres Strait Islander Advancement League and the Community of the Left," *Labour History* 97 (2009): 155.

⁹⁹⁹ Joe McGuinness on National Museum Australia website

<http://indigenoustrights.net.au/person.asp?pID=973>, accessed March 12, 2011.

¹⁰⁰⁰ Val McGuinness was the brother of Cairns Aboriginal activist Joe McGuinness who established the Cairns Aborigines and Torres Strait Islander Advancement League in 1959 and became the first Aboriginal president of the Federal Council for Aboriginal Advancement in 1961. Dan described Val McGuinness as an "Irish" man. His father was Irish and his mother was from the Kugarakan tribe (National Australia Museum website).

bands. He had tried to read music but “just couldn’t get it” so he played everything and composed his songs entirely by ear.¹⁰⁰¹

Dan first started “singing for his supper” in Darwin in 1956 as a fill in artist when the resident band took a break. When he returned to Cairns, he attended “sing sings” with his relatives and began to learn how to play a bass line with the chord progressions, but he did not perform as he was married. He began recording in his 70s after Dr Karl Neuenfeldt heard him play at Thursday Island. Seaman Dan has now recorded five CDs and was awarded an Australian Recording Industry Award (ARIA) for Best World Music Album in 2009. The album *Sailing Home* was recorded in Cairns and showed a unique mixture of Torres Strait Islander songs and language, hula style swing, “island hula, island jazz”, folk, country and “old time” songs.¹⁰⁰²

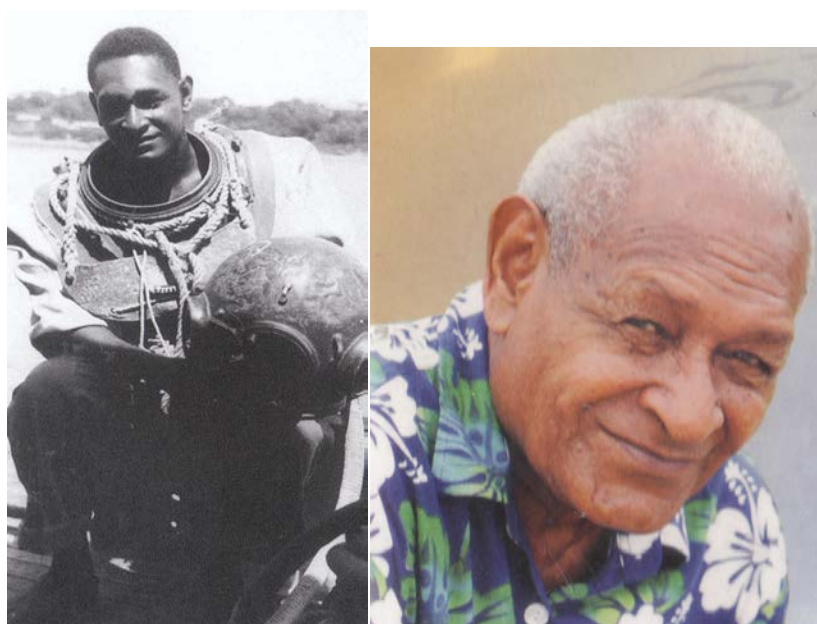


Plate 91: Seaman Dan as a young pearlshell diver in the Torres Strait. Plate 92: Seaman Dan as a current recording artist. Audio Appendix 5 is a track from the *Sailing Home* album and shows the mix of styles.

A feature of Torres Strait Islander “house parties” were “hula” performances given by men and women. “Hula” music was very popular at the time and was a mixture of Hawaiian, Maori, South Sea Island and Torres Strait Islander music. It was regularly performed and developed by Torres Strait Islanders in Cairns in the 1930s and 1940s. A large music and dance group called the Tropical Troubadours were formed in Malaytown in the 1940s to

¹⁰⁰¹ Seaman Dan interview, 2008.

¹⁰⁰² See Appendix 13 for TCTF table for Seaman Dan and Audio Appendix 5 for an example of Dan’s Islander style songs.

perform hula music. The men played ukuleles, guitars, clarinets and banjos, while the women sang, danced and played ukuleles, dressed in grass skirts and laes.



Plate 93: The Tropical Troubadors from Malaytown in the early 1940s. CHS.

The Pitt sisters, members of the Guivarra family and Mary Bowie were in the above photo. The large ensemble required a degree of organisation to assemble the wide variety of musicians and singers to rehearse and perform. Unfortunately no recordings of this ensemble were found, yet it would be reasonable to conclude that the music from this ensemble would have been unique at this time and location. A potentially accurate re-creation of the sound was produced at a special concert in Cairns in 2005 that featured some of the original singers such as Lala Nicol and Cindy Drummond and celebrated the “house party” tradition of Cairns and Thursday Island.

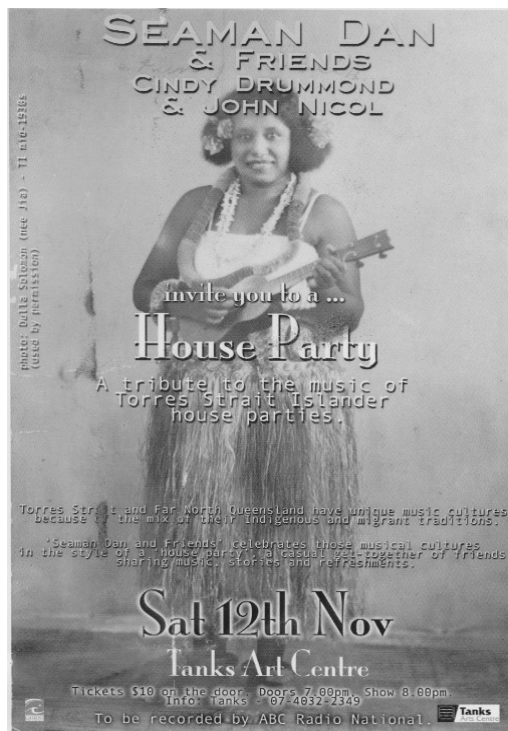


Plate 94: Poster for a celebration of the House Party 2005 in Cairns. There is an audio excerpt from the concert in Audio Appendix 8.

Because of the popularity, quality and uniqueness of the hula shows that had been presented in Cairns over a number of years, a scheme was proposed in 1948 that would provide a “South Sea Island show” with hula girls, dancing, music and song for tourists.¹⁰⁰³ The show would be presented on Sandy Beach near False Cape and would be produced by Cairns businessman, Mr Walter Downing. It appears that this proposal was not realised.

Yarrabah

Social events at Yarrabah resulted in similar informal learnings and multicultural music events, or perhaps even opportunities to practise Aboriginal music. Some of these social events were described in the Department of Native Affairs 1933 report as “campfire concerts” that were a “pleasurable feature” of life that occurred on camping excursions.¹⁰⁰⁴ It was not clear from the 1933 report as to what form of music, Indigenous or Western was performed at the campfire concerts but evidently, groups of Aborigines, possibly in family and tribal groups, gave some kind of musical performances for one another out in the bush. James Leftwich recalled the social visits to Yarrabah of Torres Strait Islanders on fishing boats:

A lot of Yarrabah ladies used to dance. The luggers would unload their pearl shell and would then spend a couple of weeks at Yarrabah. In this time they mingled with the people and the men taught the Aboriginal women Torres Strait Island dancing. On Foundation Day and Sports Day, there was lots of dancing and singing. The Islanders used to come to Cairns too, on Sports Days at the Showgrounds.¹⁰⁰⁵

¹⁰⁰³ *Cairns Post*, 20 July 1948, 5.

¹⁰⁰⁴ AR, DNA 1933, *QPP*, 1934, Vol. I, 894.

¹⁰⁰⁵ James Leftwich interview, 2011.

Bishop Arthur Malcolm recalled that he attended weekly dances at Yarrabah and watched people play dance music on guitars, mandolins, accordions and button accordions. Alma Michael saw both Aboriginal and Islander dancing and also attended the Friday night dances where: “everybody that was somebody, including a lot of staff, went to the dancing on the Friday night.” She recalled that:

guitar music was liked and dancing was loved. There was ballroom dancing every Friday night danced to music played on the piano accordion played by a lady.¹⁰⁰⁶ The kids didn’t learn to swim, they got into the water and just could swim. It was the same with the dancing, they just could dance.¹⁰⁰⁷

Before the Yarrabah hall was built, the dances were held at the only performance space available which was the open air cinema. There was a deck that was used for performances and dancing. Bush/folk and ballroom dances such as the Gypsy Tap were played with Aborigines playing accordions, the bush bass and guitars.¹⁰⁰⁸ Henrietta Fourmile-Marrie also remembered country music and waltzes at the dances. She described them as community events to which everyone would come and that the music would “pull everyone together.”¹⁰⁰⁹ Bobby Sands knew three chords on the guitar and “could play forever.”¹⁰¹⁰ He also played the Gypsy Tap and other sing-along songs such as *Silver Threads and Golden Needles* and *Warburton Mountain*. Connections between the Cairns and Yarrabah Aboriginal communities were maintained as the Parker and Schreiber families, who lived in Cairns, would visit Yarrabah to attend big parties where they would teach the Yarrabah locals old time and new rock dances that they had learned in Cairns.

Cairns

Music across a range of genres was played and learned informally at parties and social events in Aboriginal family homes in Cairns on a range of instruments.

¹⁰⁰⁶ The female accordionist could possibly have been Lorna Schreiber as Henrietta Fourmile-Marrie recalled she played that instrument.

¹⁰⁰⁷ Alma Michael interview, 2011.

¹⁰⁰⁸ Richard Michael interview, 2011.

¹⁰⁰⁹ Henrietta-Fourmile Marrie interview, 2012.

¹⁰¹⁰ *Ibid.*



Plate 95: Music group at the Lyons Street Aboriginal Reserve, 1940s. CHS.

The photo above showed players at the Lyons Street Aboriginal Reserve holding a clarinet, three guitars, two of which are held horizontally with the left hand over the top of the fretboard similar to a slide guitar, a banjo mandolin, and a button accordion. Unusually, a woman is playing one of the horizontal guitars.

George Skeene remembered that in the 1960s, Aborigines frequently played music together at social gatherings. He recalled that Henry Fulford from Chillagoe, west of Cairns, was a very good violinist who played “foot tapping music, not rock’n’roll but fast music, like a quick step.”¹⁰¹¹ Skeene would sometimes hear Torres Strait Islander music at social events and his father used to visit and socialise Malaytown. He remembered that Cusbeth Joinby taught him how to tune the guitar by putting the strings out of tune, and then guided Skeene to tune them correctly.

Skeene used to play guitar with his brother at family parties and other social events where he heard original instrumental music. His father was close friends with the Joinby and Wally families, and his uncles Rex and Jack, who were all “really top guitar players.”¹⁰¹² He learned about guitar playing from them in the early 1960s when they were playing instrumental music, such as waltzes, but not rock music. Skeene explained that these men invented their own music at this time but he felt that despite its originality, it would never develop into commercial music as there were no opportunities for Aboriginal musicians to

¹⁰¹¹ George Skeene interview, 2011.

¹⁰¹² George Skeene interview, 2011.

record. The identification of new forms of Aboriginal music was supported by the following observations about original Aboriginal music that was being created around the country at the time:

[20th century Aboriginal] music has been looked on by whites as a totally westernised, second rate imitation of white music, of no interest at all ... White people at large remain totally ignorant of the distinctive culture of the seventy or eighty percent of Aborigines whose basic language is a form of English. Although the three chord, major key standard form was set by hymns, gospel choruses, bush ballads, music hall, plantation songs, hillbilly and country and western, it has been adapted to a very low technology, grassroots folk culture in which unaccompanied singing is still possible and self entertainment has to be the norm. And the adaptations have many distinctive things about them, some of which suggest the continuing influence of tribal musical habits.¹⁰¹³

Skeene enjoyed playing music at this time as the community “were playing songs that their dads and uncles had invented.” He stated that they could get away from all their worries by playing music: “It wasn’t escaping but just getting away from everyday life. Get all that anger out. I lived that life, I knew what it was like. White people don’t know that.”¹⁰¹⁴

Music making at parties and social events in the Aboriginal and Torres Strait Islander communities at Malaytown, Cairns and Yarrabah resulted in much informal learning, sharing and development of music. These social events gave the communities a sense of identity as there was a strict code of who was allowed to attend. They were events that allowed informal, live entertainment with family and friends. Music learning and performance happened unselfconsciously in a supportive environment and resulted in the creation of new songs and styles.

Holloways Beach

A multi-cultural community lived in the small beachside suburb to the north of Cairns called Holloways Beach. Aboriginal, Anglo/Celtic and Torres Strait Islander families lived there yet rarely interacted with one another socially. Lee Edwards, Anglo/Celtic daughter of folk music collector Ron Edwards, recalled that there was no real cross-cultural interaction among these groups. Her father, Ron Edwards, used to have musical gatherings with Anglo/Celtic friends at the family home during the 1960s where:

amazing people were in the house. Bill Scott and all the folk guys from Melbourne, Charles Mountford who was big in Aboriginal studies from South Australia. There were always interesting people coming through the house. I suspect the folk club met there too formally or casually. There were musicians like Paul Zammit who lived at Yorkey’s Knob and they would just come and hang out and talk about music and tell stories.¹⁰¹⁵

¹⁰¹³ Breen, *Our Place Our Music*, 91.

¹⁰¹⁴ George Skeene interview, 2011.

¹⁰¹⁵ Lee Edwards interview, 2012.

Ron Edwards moved to Cairns from Melbourne after his artist friend, Ray Crooke, wrote to him with glowing descriptions of the Cairns district. Crooke “used to gather with the Murris and the Islanders” at Yorkey’s Knob, just to the north of Holloway’s Beach, and host whole day feasts at his house: “People mostly played the guitars and the Islanders sang harmonies. There were jazz musicians at Yorkey’s but they never got involved with the Islanders’ singing. There was also not much interaction with the folk musicians and Islanders.”¹⁰¹⁶ Lee recalled that musicians played at the Yorkey’s Knob pub frequently in “jam sessions.”¹⁰¹⁷ She considered that the lack of interaction between the cultural groups at Holloways Beach could be attributed in part to a shyness and a feeling of being apart felt by the Torres Strait Islanders: “People did their own music and they guarded it too.” Ron Edwards used to call in on all the different Aboriginal and Islander families at Holloways Beach, many of whom did not socialise with one another.

Some Anglo/Celtic individuals did experience music cross-culturally in Cairns. Peter Rappolt was born in 1939 and grew up in North Queensland where he completed his watchmaker’s apprenticeship when he was 21 years old. He did not begin playing the guitar until he was 18, when he was inspired to learn after hearing an Aboriginal man playing a red guitar sitting around a fire on a beach: “He wasn’t anyone famous, just a drover who played and sang quite a few songs.”¹⁰¹⁸ This was the first time he had heard a guitarist playing live and he “was hooked.” Rappolt bought a guitar and a learners’ book and taught himself how to play. At first he learned four chords and then started playing jazz tunes such as *Honeysuckle Rose* and *Sweet Georgia Brown*. Only a few years later, Rappolt formed one of the first pop groups in Cairns in the late 1950s and played Buddy Holly songs. Rappolt is one of the few examples of Anglo/Celtic musicians who were influenced by Aboriginal musicianship in this study, the Michael family at Yarrabah being another.

World War II influx, Jazz and the Blues

As outlined in Chapter Two, World War II had a major impact on Cairns in many ways. Thousands of Australian and American personnel were moved into Cairns and district. The American services provided live music performances to boost morale and had bands stationed at major bases along the East coast. Not only was the US Services Pacific Band, led by Bob Lyons, based in Cairns but many other Americans had musical skills. Lyons was a nationally known performer who had “done much to keep up the morale of the troops in all parts of Australia.”¹⁰¹⁹ Some of the army camps were for African-American soldiers only,

¹⁰¹⁶ *Ibid.*

¹⁰¹⁷ Lee Edwards interview, 2012.

¹⁰¹⁸ Peter Rappolt interview, 2012.

¹⁰¹⁹ *Cairns Post*, 18 December 1942, 4.

who played and sang jazz music and the blues. African-American soldiers were not permitted to drink in mainstream hotels and therefore socialised with the Islander community in Malaytown and elsewhere:

With the massive American military presence along the coast, and greater exposure to radio and movies, American, and more especially, Afro-American and hula musical influences were more pervasive than ever.¹⁰²⁰

Mary Bowie remembered hearing African-American soldiers singing jazz and blues at their city base in a serendipitous example of cross-cultural, informal, aurally based music learning:

[We] learned all by ear, we heard the American soldiers sing, and in the movies, and on the radio ... we heard American bands. In Dutton St the house's fence was beside the American base. We used to hear them singing. Negroes and whites. Sometimes a band played in the Mess Hall. We could hear this over the fence. Played jazz and blues. I grew up with that music. I loved it and I still do.¹⁰²¹

Lala Nicol remembered that the first three African-American soldiers to arrive in Cairns went to Malaytown as they had literally heard music coming from there: "That was the first time they had seen any black Australians, [and] we had only ever seen Americans in the movies."¹⁰²²

Seaman Dan remembered:

I heard an American Negro sing the blues. First time I heard the blues so I wanted to change my chord pattern. My uncle played a different chord pattern to what I knew so he taught me some chords. Then I heard the American Negro sing the *Blues in the Night* so I wanted to learn that.¹⁰²³

There was another African-American camp at Redlynch. Mary Bowie recalled that the dancers and "The Tropical Troubadours" (Plate 93) entertained the troops there on four different occasions. They were transported by barge up the Barron River to Redlynch. A relative of Dan's also sang at the Redlynch camp, befriended and then married an African-American soldier. This soldier attended house parties at Bunda Street with some of his friends and they would sing the blues and jazz. When they sang, Dan observed them carefully as they performed: "I've kept it with me the whole time. They were a welcome addition to the parties."¹⁰²⁴

Many concerts and entertainment events were staged in Cairns during the war. The musicians who performed at house parties informally in Malaytown also performed formally in the wider community at a range of venues and events. The Pitt sisters in particular

¹⁰²⁰ Mullins and Neuenfeldt, *Grand Concerts, Anzac Days and Evening Entertainments*, 115.

¹⁰²¹ Mary Bowie interview, 2008.

¹⁰²² Lala Nicol interview with Karl Neuenfeldt, 2005.

¹⁰²³ Seaman Dan interview, 2008.

¹⁰²⁴ Seaman Dan interview with Karl Neuenfeldt, 2005.

appeared regularly at charity events such as the 51st Battalion Camp Concert as a Dixieland jazz item in 1940,¹⁰²⁵ a Patriotic Benefit as the Harmony sisters¹⁰²⁶ and the Young Ladies Guild at Edge Hill in 1941 as a guitar and vocal item. At the latter concert, community singing was held between the vocal, instrumental and ballet performances.¹⁰²⁷ At the Trocadero Dance Palais for a “Night in Honolulu”, Dulcie Pitt danced the hula as the headline act in between sets from the Ritzy Revellers’ Swing Band.¹⁰²⁸

Entertainment for white American service personnel at the American Red Cross Club was provided by a mixture of American and local performers. At events that were produced by Mrs Gibbs and compered by Bob Lyons, the Pitt sisters and other local musicians appeared many times. Guest American bands and the American Red Cross Orchestra performed on the programs with Joyce Reynolds on violin, the Pitt sisters with Walter Pitt and Joan Govarro (sic.),¹⁰²⁹ the singer Veronica Ashworth and local dance troupes specially formed for the occasions.¹⁰³⁰ Towards the end of the war, the club closed and sent best wishes in the local press to Dulcie and Heather Pitt who had recently travelled to Sydney on a “singing tour.”¹⁰³¹

At the charity concerts and the American Red Cross shows, the Pitt sisters often were the only non-Anglo/Celtic performers on the program, perhaps reflecting the elevated social status afforded to Torres Strait Islanders. These regular performances during the war ensured that their development as singers and dancers continued in a climate of acceptance and approbation, which would have helped them in their later performances on the “Amateur Hour”, and in Sydney.

There were Australian and American troops based at Redlynch near the family home of Hazel Schipke (nee Tenni): “The staging camp [at Redlynch] was an important part of Redlynch life during the war years. Dances and concerts were arranged to entertain the troops.”¹⁰³² Hazel Schipke recalled that: “there were 1,000 troops here, Negroes down by the river and troops passing through on trains all the time.”¹⁰³³ Also based at Redlynch was the Civil Construction Corps (CCC), which staged fortnightly Sunday night concerts in their own CCC hall. As Hazel Schipke was the only pianist in the district, some CCC “boys”

¹⁰²⁵ *Cairns Post*, 17 October 1940, 4.

¹⁰²⁶ *Cairns Post*, 23 June 1941, 3.

¹⁰²⁷ *Cairns Post*, 5 December 1941, 3.

¹⁰²⁸ *Cairns Post*, 13 June 1942, 3.

¹⁰²⁹ *Cairns Post*, 20 January 1943, 3.

¹⁰³⁰ *Cairns Post*, 26 January 1943, 4.

¹⁰³¹ *Cairns Post*, 11 November 1944, 1.

¹⁰³² *The History of Redlynch State School 1932 – 1993*, 43.

¹⁰³³ Hazel Schipke interview, 2010.

would rehearse music with her in her home. The band comprised “Alex on violin, Wally on piano accordion and Bill on the saxophone.” She was 17 years old and had to learn the songs by ear in rehearsal with these soldier-musicians, as there was no sheet music to follow. Hazel Schipke explained: “I had to follow them [musically], they were giving me the shove.”¹⁰³⁴



Plate 96: Two of the CCC soldier musicians who played with Hazel Schipke, outside her family home. Photograph from Hazel Schipke.

Hazel Schipke also learned the songs by playing piano rolls repeatedly on the family pianola: “They weren’t exactly the same as what the boys would play but I had a good enough ear and they were good enough to carry me. Let’s put it that way, they would cover me until I could pick it up.” Hazel Schipke learned how to “swing” the beat from these soldier musicians which is a particular rhythmic skill that was not possible to learn from the mechanical reproductions of the pianola. She performed regularly as a soloist and accompanist at the CCC concerts that featured acrobats, music and comedy items (see Plate 97). She also played for community singing segments on the programs. CCC concerts were staged in different locations throughout Cairns with some performers such as Hazel Schipke appearing repeatedly. Schipke’s efforts were noted in the press: “The musical arrangements were ably carried out by popular Miss Hazel Teni [sic].”¹⁰³⁵ A group of eight sergeants used to visit the Teni’s home on Tuesday nights for an evening which involved dinner and singing in the family home. Mrs Schipke never heard African-American soldiers sing jazz or blues during the war indicating the level of separation that occurred between cultures at the time: “There was no friction between those two parties, they did their own thing.” She also

¹⁰³⁴ *Ibid.*

¹⁰³⁵ *Cairns Post*, 8 February 1944, 1. Surname of Teni misspelt as Teni.

had never heard music from other cultural groups in Cairns, never attended church and never taught music as she was “not interested.”¹⁰³⁶

INTERVAL.			
PART II.			
	ENTRY ACT.	—	The Orchestra.
12.	MR. HARRY GREEN	Featuring	"The Beautiful Lady in Blue".
	INTERLUDE		Joyce & Tom - "The Solicitor."
13.	PTE. TERRY HUGHES		The Travelling Cheap Jack.
14.	JOYCE OSBORNE	Featuring	"Coming in on a Wing & a Prayer
	INTERLUDE		Poems.
15.	MISS HAZEL TIERNEY		Pianoforte solo.
16.	SKETCH (TENNI)		Tom, Joyce & the two Bills
			"Go Hollywood."
17.	MR. LANCE BOTTRELL		Saxophone Solo.
18.	MR. DES BASSETT, JOYCE OSBORNE & TOM MARESE	Featuring	"South of the Border."
19.	SKETCH		Tom & the two Bills.
			"Make a Meat Pie."
20.	THE GRAND FINALE		The Full Company.
GOD SAVE THE KING.			

Plate 97: Program of Part II of a regular fortnightly CCC concert showing Item 15, 1944. Hazel Tenni's name is misspelt as Tierney. Program from Schipke collection.

Mary Zammit Brophy remembered that in the war years she “was never short of work” as she played in many venues. She was playing piano in a small dance band at Gordonvale when the first American soldiers arrived. They brought her some sheet music of *White Christmas* and were impressed that she could “swing” the beat. She then began playing at the Trocadero where “troops from all over, all colours” would attend. When jealousies between the Australian and American soldiers developed to tense levels, the band would play the two countries’ national anthems, first *The Star-Spangled Banner* which made the Americans stand to attention, followed by *God Save the King*: “Things would settle down for a while – then the MPs [Military Police] would sort things out if it was bad.”¹⁰³⁷ It was here that American musicians would perform with her: “I would appreciate and learn what they did – many different instrumentalists, guitarists, bass. This was my job by now.” Mrs Zammit Brophy was so busy, she only had one night free every fortnight, and therefore missed Artie Shaw’s performance in Parramatta Park. American musicians also came to her house and would tell her what she played well, and what needed improving:

I was classically trained and could transpose the music they brought, or [play] the different keys they needed for me to play with them. Joe, our sax man would sit out because he wasn’t as good as they were.¹⁰³⁸

¹⁰³⁶ Hazel Schipke interview, 2010.

¹⁰³⁷ Mary Zammit Brophy interview, 1994.

¹⁰³⁸ *Ibid.*

Zammit Brophy recalled that some of the best musicians from the 9th Division Concert Party from Sydney also performed in Cairns. Troops from Redlynch went to the Trocadero which presented jazz music rather than the old time dances that were presented at the Aquatic. The local girls had to learn the new dances as “the Negroes could dance great – jitterbugging and jiving.” She felt the young locals weren’t concerned about the war, that everyone was having a great time and there was a strong sense of community with very little crime. Mrs Zammit Brophy felt that women had benefitted from the war; they had been working and performing music, including a “girls orchestra on a revolving stage” presented with local musicians, and were fully involved in community life. When the troops left Cairns, “there was a big vacuum – [but] the music remained.”¹⁰³⁹

Visiting expert musicians were regularly encountered by Cairns residents during the war years. Eleanor MacGuiness recalled hearing famous American jazz musician Artie Shaw’s concert from her home in Grafton Street, which was over one kilometre away from Parramatta Park, meaning the amplification and applause must have been strong. The Shaw concert was an exciting and prestigious musical event in the community. Australian musicians from Sydney lived in a house next to MacGuiness and would jump over the fence to listen to her practising classical pieces on piano. Among them were formally trained musicians, an oboist, and a pianist who was able to play the Grieg *Piano Concerto*. These musicians played at all the clubs in Cairns for a period during the war. Dot Kelly’s family entertained Australian and American soldiers in their family home regularly and one of the American soldiers, a paratrooper called Ken Brown, taught her 13 year old sister Aileen to play the boogie woogie on piano. He also taught her “how to play jazz and blues in a style that was to help her in later years.”¹⁰⁴⁰ When she had finished school, she was asked to play with the Trocadero Dance Band, where she stayed for 18 months.¹⁰⁴¹ Aileen Kelly also played piano at the Strand Hotel as a 17 year old.¹⁰⁴² Other travelling entertainments visited Cairns during the war. One in 1944 called the 50-50 Army Show was witnessed by thousands of “enthusiastic Cairns people” over three nights at Parramatta Park. The free show was described as an:

all soldier, half American and half Australian musical revue, which was formed in battle areas of New Guinea from where it has recently returned. [With] lavish mountings, curtains, sets, lights and costumes [that] are things that even capital city theatres these days would welcome.¹⁰⁴³

¹⁰³⁹ *Ibid.*

¹⁰⁴⁰ Aileen Ada Pettersson: family history by Dot Kelly.

¹⁰⁴¹ *Ibid.*

¹⁰⁴² At the Queensland Brass Band Championships in Townsville, Aileen Kelly was crowned “Queen of Music”. *Cairns Post*, 22 March 1951, 1.

¹⁰⁴³ *Cairns Post*, 13 April 1944, 4.

Later that year “Aussies on Parade”, billed as the oldest Australian Army concert party performed at Parramatta Park. The touring Sixth Division were reported to have performed for over one million troops in and out of Australia.¹⁰⁴⁴ From a musical point of view, the people of Cairns benefitted from the myriad instances of informal, cross cultural music learning opportunities that were brought about by World War II.

At the conclusion of the war, returning members of the forces were to be greeted by local entertainers. The mayor called upon Cairns musician Mr Ennis and producer, Mrs Gibbs to prepare a suitable evening concert for “welcome home” celebrations, after a procession, sports program and lunch during the day.¹⁰⁴⁵

Dance bands and night clubs

As has been seen in this and previous chapters, numerous dance bands operated in Cairns during the period of the study. The most popular dance halls or night clubs were the Aquatic and Trocadero that provided employment for many musicians who needed to learn the latest dance tunes to compete in a busy market. The opening of the Trocadero in 1928 was celebrated for its “elegant furnishings” and the intention to conduct the enterprise to a “high standard.”¹⁰⁴⁶ Themed dance nights such as the “Night in China” in 1930 featured “suitable decorations, specially arranged music and many Chinese costumes. The appearance of Dr Kwong Su Duk to head to procession of fancy costumes will be an added attraction.”¹⁰⁴⁷ In 1935 a “Back to School Days” night was held and on New Year’s Eve in 1941, 1200 dancers filled the venue to the sounds of the Ritzy Revellers and Bill Ward’s old-time dance band. This function lasted from 8pm to 6am.¹⁰⁴⁸

Social events and dancing occurred almost on a nightly basis in Cairns: “Thousands of Service personnel and Cairns area residents danced at the Aquatic during those [war] years”¹⁰⁴⁹ and included musicians and bands such as the Marion Jenkins Dance Band that played there from 1938 to 1946. Jenkins began playing in the band when she was 17 years old with the Bolton brothers, Dick and Jack on trumpet and drums. They played foxtrots, quickstep and old time for big crowds twice per week. Billy Blackmore was a member of Joe McKenzie’s Band in 1939 with another Bolton, Bob, on saxophone. McKenzie’s Band played the Military Two Step, Shottese, Destiny Waltz, Two Step and the Jive. Blackmore

¹⁰⁴⁴ *Cairns Post*, 24 November 1944, 3.

¹⁰⁴⁵ *Cairns Post*, 8 September 1945, 5.

¹⁰⁴⁶ *Cairns Post*, 5 April 1928, 7.

¹⁰⁴⁷ *Cairns Post*, 2 May 1930, 3.

¹⁰⁴⁸ *Cairns Post*, 2 January 1942, 3.

¹⁰⁴⁹ Rendall, *At the Aquatic*, 12.

left Cairns to play in large dance bands in Brisbane and Sydney.¹⁰⁵⁰ Joy Turner recalled that Archie Ferguson was a brilliant clarinet player from England, who played at the silent movies with her father, Jack Mawdsley and in the Cairns Light Orchestra. Ferguson taught Mawdsley and other adults the clarinet in formal lessons and was also a member of the “Ritzy Revellers.”¹⁰⁵¹

Many young musicians began their performing careers in dance bands. Laurie O’Connell’s “Black and White Band” played at the Aquatic from the mid 1940s to the mid 1960s and “gave many budding musicians a start in their career.”¹⁰⁵² Well known musicians in the Cairns music community, Ric Montgomery and Grace Donnelly, played in this band with “Montgomery starting in the band as a fourteen year old whilst attending school.”¹⁰⁵³ They used to play to crowds of 500 or more at midnight to dawn dances at the Aquatic.

The legacy of the Combined Schools Boys Band was to be felt in the dance band scene when two graduates from the band became members of the “Gold Tones” in the late 1940s, along with Wally Pitt and Wilma Reading. One former CCSBB member, Ron Donnelly transposed piano music for the other players: “Ron’s musical training, beginning with the Cairns Combined School Band as an eight year old, was to hold him and the Gold Tones in good stead.”¹⁰⁵⁴ So well known was Wally Pitt that The Trocadero held a special “Night in Radio Land” on the night that Wally Pitt sang in the “Amateur Hour” national final. The dancing stopped while his performance was broadcast into the venue on 4CA.¹⁰⁵⁵ After the war, bands took on more evocative names such as the “Blue Jays”, “Mustangs”, “Valiants” and “Sapphires”. Some dance bands performed the latest dance tunes while other presented more traditional styles.¹⁰⁵⁶

Dance bands based in Cairns also travelled regularly to nearby towns. For most of her adult life, Hazel Schipke played regularly in dance bands that toured throughout North Queensland. She also formed a dance band with her husband, Fred, which was called “Hazel Schipke’s Orchestra” or “The Schipkes.” She recounted that “we played for everything, all the clubs, hotels. We played what the crowd wanted, would take requests, no set program. Not much improvising, pretty set, nothing fancy, we’d break it up with solos, or all together.

¹⁰⁵⁰ *Ibid.*, 19-21.

¹⁰⁵¹ Rendall, *At the Aquatic*, 16.

¹⁰⁵² *Ibid.*, p. 24.

¹⁰⁵³ *Ibid.*

¹⁰⁵⁴ *Ibid.*, p. 25.

¹⁰⁵⁵ *Cairns Post*, 1 December 1954, 9.

¹⁰⁵⁶ Rendall, *At the Aquatic*, 16.

Straight down the line.”¹⁰⁵⁷ Audio Appendix 6 is a recording of Hazel and Fred playing in their home.¹⁰⁵⁸ A strong, yet lilting feel can be discerned in her piano playing as she accompanies a relaxed and jaunty sounding Fred on trumpet. Joy Turner played with the Schipkes many times, and Hazel Schipke knew Aileen Kelly and Myrtle Hensen.

Hensen arrived in Cairns in 1927 after learning the piano from the Sisters of Mercy at mining town Chillagoe, west of Cairns. She recalled that at Chillagoe, unlike the music program taught at Herberton and in Cairns, “there were no examinations in those days but we were taught all sorts of music.”¹⁰⁵⁹ She stopped attending lessons at 12 ½ years old and began to develop her own style and played in a family dance band at the pictures in Chillagoe. In Cairns, Hensen played for the non-stop dancing competitions at the Trocadero, at the Gaiety Skating Rink, for old time dances at the Edge Hill Hall and then for Mrs Gibbs’ Cairns School of Operatic Dancing. She then played for 15 years at the Imperial Hotel “with a nice crowd of good musicians.”¹⁰⁶⁰ Female pianists featured strongly and have played key roles in the musical life in Cairns in the different contexts of music learning: formal, non-formal and informal.

Dances were an informal learning opportunity for Cairns Aborigines, as well. George Skeene recalled hearing Lenny Broome from Bundaberg playing the steel guitar at One People of Australia League (OPAL) dances in the early 60s.¹⁰⁶¹ The dances were held in the old Harbour Board which was next door to the Aquatic. Dances for Aboriginal and Torres Strait Islanders were held separately there and were alcohol free. He recalled that he and his friends would “go to the dances and watch the players and then try to play the chords. Some of the boys were very smart at it. They could remember the chords. I couldn’t do it.”¹⁰⁶²

Country music and Folk music

Country music and folk music share common roots yet have their own distinctive sounds due to their particular development.

Country music

Country music literally originated in rural and regional parts of Australia and reflected stories about bush and country life. It was also known as Hillbilly music for a while, as Australian country music followed a similar development to that of American country music

¹⁰⁵⁷ Hazel Schipke interview, 2011.

¹⁰⁵⁸ See Appendix 13 for TCTF tables for Fred and Hazel Schipke.

¹⁰⁵⁹ *The Cairns Post*, 28 November 1992, 35.

¹⁰⁶⁰ *Ibid.*

¹⁰⁶¹ OPAL was formed in 1961 in Queensland and were critical of the Queensland Council for the Advancement of Aborigines and Torres Strait Islanders for being pro-Communist. National Museum webpage, <http://indigenoustrights.net.au/organisation.asp?oID=31> accessed July 12, 2012.

¹⁰⁶² George Skeene interview, 2011.

and was somewhat influenced by the American sound. The first successful country recording artist in Australia was Tex Morton who recorded six American songs and two of his own in 1936.¹⁰⁶³

Country music was a popular style among Aborigines and Torres Strait Islanders in North Queensland. Seaman Dan's family on Thursday Island did not own a wireless but they had a wind up gramophone and his mother had many Tex Morton records. Dan recalled that his "favourite song was Tex Morton's 'I'll be Hanged if They're Gonna Hang Me'".¹⁰⁶⁴ These records would have been the very latest recordings, since Dan moved to Coen in 1938. It was there that Aboriginal stockman Val McGuinness showed him how to play chords on the guitar. McGuinness continued to be an influential Aboriginal country musician in the Northern Territory into the 1970s.¹⁰⁶⁵ Henrietta Fourmile-Marrie recalled that when Yarrabah men went to work in the pastoral industries "out West" they heard country music and then brought that knowledge back to Yarrabah.

A major performer of Australian country music was Slim Dusty. From 1954 onwards, Dusty toured his show around Australia for 11 months of every year, playing concerts in almost every country town "where there was a hall big enough to hold the people."¹⁰⁶⁶ Alma Michael and Henrietta Fourmile-Marrie remembered Slim Dusty performing at Yarrabah.

A noteworthy cross-cultural collaboration occurred when Dusty was performing in Townsville, south of Cairns, in the mid 1950s. Dusty met Yarrabah musician Keith Enighi who performed an item in his Townsville show one night as a "fill in". Enighi's performance skills impressed Slim Dusty to the extent that he recruited him to perform in the show for some months. Enighi toured with the Slim Dusty show:

Keith described himself as a 'coloured man'. He claimed that his father was Aboriginal or Islander, and his mother part Chinese. Keith was a good-looking bloke who could do a soft-shoe shuffle, play piano and guitar, sing country songs like 'Don't Let the Stars Get in Your Eyes', and dance the hula. That hula! Keith rubbed oil all over himself till he glistened, put the traditional hibiscus in his black wavy hair, and used his hands to tell the story of the dance.¹⁰⁶⁷

¹⁰⁶³ Eric Watson, "Country Music in Australia" in *Australia's Heritage in Sound Series* (Melbourne: University of Melbourne, 1999), 13.

¹⁰⁶⁴ Henry 'Seaman' Dan and Karl Neuenfeldt, *Steady Steady: The Life and Music of Seaman Dan* (Canberra: Aboriginal Studies Press, 2013), 14.

¹⁰⁶⁵ *Ibid.*, p. 26, 27.

¹⁰⁶⁶ Watson, *Country Music in Australia*, 23.

¹⁰⁶⁷ Slim Dusty and Joy McKean, *Another Day, Another Town* (Sydney: Pan Macmillan, 2003), 109.



Keith Enighi dancing the hula.

Plate 98: Keith Enighi dancing the hula. Photograph from *Another Day, Another Town*.

Any money Enighi earned was sent back to Yarrabah under his work agreement¹⁰⁶⁸; Slim Dusty had to buy him a new set of clothes to perform in and reported that he got into trouble from the mission administration over this. Henrietta Fourmile-Marrie stated that Enighi's performances were very well received on the tour and she believed that he had upstaged Slim Dusty to some extent. Dusty's wife Joy McKean recalled their association with Enighi:

Keith was houseboy to the Bishop of Townsville when we met him. He performed as a dancing duo with a local girl whose name I have forgotten, as a fill-in act for us at the Theatre Royal. We then applied to allow Keith to come on tour with us and he did so for quite a few months until he wanted to go home to Yarrabah for Christmas. . . While with us, Keith performed his hula, then sang ballad style country songs such as "Don't Let the Stars Get in Your Eyes". He could also play piano reasonably well. Smoked, didn't drink while with us, and drank tea constantly. Had an infectious laugh...and a loud one.¹⁰⁶⁹

¹⁰⁶⁸ Enighi would have been allowed to perform under conditions imposed by the Aboriginals Preservation and Protection Act of 1939 and therefore any employer had to sign over his wages to the Government under an employment agreement; he would have had to apply to the local Protector for any part of his wages to be released to him.

¹⁰⁶⁹ Personal communication, Joy McKean 12 October 2011.



Plate 99: Keith Enighi performing with the Slim Dusty Band. Photograph from *Another Day, Another Town*.

Clearly Enighi had learned many different music performance styles and skills as a young man in Yarrabah in the 1940s and 1950s and was able to perform country music, hula music, play the guitar and the ukulele, and could sing and dance to music from different cultures. Fourmile-Marrie described Enighi as “like the king of Yarrabah. He played for anyone’s birthday or celebration, never charged any money. He was a great performer, full of life, gentle, loveable.”¹⁰⁷⁰ An indication of where all Enighi’s influences may have come from was provided by Fourmile-Marrie, who listed the many musical influences that were present at Yarrabah: her mother’s grandfather was a Pacific Islander and came to Yarrabah with the Gribbles. Her mother danced the hula and many Yarrabah people grew up listening to country music, especially that of Charley Pride. There was also a notable Lockhardt River sound there that was “strong with the beat” as there were many Lockhardt River people at Yarrabah.

Many nationally known country music performers visited Cairns on tours where Enighi was also known. As a young adult in Cairns, George Skeene attended country music concerts and local dances where Indigenous people performed. He recalled that Keith Enighi performed many times in Cairns and was a very good steel guitar player. Performers that Skeene heard in Cairns were Tom and Ted Legarde from Mackay, Buddy Williams, Rick and Thel Carey and Slim Dusty. Damon Leftwich recalled that country music performers such as Charley Pride and Slim Dusty were popular with Aborigines and Torres Strait Islanders in Cairns and influenced their music making and music creating.

¹⁰⁷⁰ Henrietta Fourmile-Marrie interview, 2012.

Folk music

Folk music historically, is more associated with stories and songs from the Anglo/Celtic underclass with lyrics about oppression and tyranny, and was rediscovered and revived as part of a global trend in the 1960s. Both country and folk music developed out of Anglo/Celtic folk music. Watson pointed out that there was an uneasy relationship between country musicians and folk or “bush” musicians:

The folk music people were wary of the hillbilly stigma and the country music devotees tended to be put off by what they saw as the pseudo-Cockney-Irish accents of the folk musicians. But there is no doubt that the folk boom modified our country music styles and increased their Australianness.¹⁰⁷¹

The revival of folk music in the 1950s and 1960s saw much valuable music being collected and researched around the country:

folk collectors had been busy for a decade [through the 1950s] unearthing the almost lost remnants of our bush music and entertainers ...[and] were giving the songs a new life for a generation of Australians who had not known they existed.¹⁰⁷²

A rich tradition of folk music existed in the Cairns community when Ron Edwards arrived with his family in 1959 from Melbourne where he had already begun collecting folk songs and bush ballads. He quickly realised the depth of knowledge and tradition among the older population in North Queensland of old folk songs and bush ballads that had not been heard for decades. Edwards visited literally hundreds of houses in North Queensland in order to collect and record Australian folk songs. Edwards stated that “Northern Australia has always been a traditional holder of the folklore because of the isolation. People by necessity had to make their own.”¹⁰⁷³ His daughter Lee Edwards described him as a collector: “He loved collecting stuff. He’d been collecting things since he was a kid.”¹⁰⁷⁴ McKenry stated that Edwards’ prolific collecting resulted in “Cairns and district [being made] the folk song centre of Australia in numeric terms.”¹⁰⁷⁵ Edwards realised that he had arrived in North Queensland “at the last gasp of some of the old timers. No one had taken any interest in Australian bush song until the 1950s.”¹⁰⁷⁶

The collection and publication of Australian folk songs allowed many people to learn this particular style of music. Edwards published many books of folk songs and bush yarns, including in 1955 the first book of Australian folk song ever published, called *Colonial Ballads*. His publications totalled over 300¹⁰⁷⁷ and included 12 volumes of *Australian Folk*

¹⁰⁷¹ *Ibid.*, p.45.

¹⁰⁷² Watson, *Country Music in Australia*, 45.

¹⁰⁷³ *The Weekend Post Weekender*, 16 December 2006, 9.

¹⁰⁷⁴ Lee Edwards interview, 2012.

¹⁰⁷⁵ Keith McKenry pers. comm., 2013.

¹⁰⁷⁶ *The Weekend Post Weekender*, 16 December 2006, 9.

¹⁰⁷⁷ Keith McKenry, 2013.

Song, *The Big Book of Australian Folk Song*, and *Some Songs from the Torres Strait*, as well as numerous books on bush craft, of bush ballads, bush and cultural cooking, and art work.¹⁰⁷⁸ The *Big Book of Australian Folk Song* contained many songs collected in and around Cairns in the 1960s, some of which are referenced in Chapter Two. These songs referred to local landmarks, social events and culture and provided a growing sought after link with the colonial heritage of the district.

Folk musicians learned songs from each other also and enjoyed performing at informal social events where songs could be shared among like-minded members of the community. Edwards established the Cairns Folk Club in the early 1960s which had monthly “meetings” in the Hibernian Hall. In 1965 the Folk and Jazz Club met at The Purple Onion Café on Sunday nights where there was to be “Folk singing Sunday night – all welcome, guitar optional, local and tourist talent.”¹⁰⁷⁹ In 1966 the Club met every week in the Oddfellows Hall where for 40 cents, patrons would receive “coffee by candlelight, entertainment, and a copy of the magazine, altogether the best 40 cents worth in town.”¹⁰⁸⁰ The Cairns Folk Club developed to be a popular performance club into the 1990s. Many folk music clubs had been established in Melbourne and Sydney at a similar time.

Folk songs were relatively easy to learn either through listening at folk clubs, or through published transcriptions of solo melodic lines. The *Northern Folk* newsletter, and later the *National Folk* newsletter contained reviews of concerts and folk festivals, and transcriptions and notations of songs with commentary. Both newsletters were edited by Edwards. In the May 1966 edition of *Northern Folk*, three songs from Edwards’ *The Overlander Songbook*, “The Drover”, “Wallabi Joe” and “A Thousand Miles Away” were published with melodic notation and full lyrics. The dissemination of folk songs through the newsletters reflected his philosophy, enthusiasm and belief in the value of folk music and that everyone should have access to it. Edwards did not teach music as he believed that he did not know enough about it as he was largely self-taught in playing the recorder and guitar. He believed that “everyone should have a go” at learning music and art. His work as a collector and organiser enabled many people in Cairns and throughout the nation to learn numerous Australian folk songs that would have otherwise been lost. McKenry recalled that Edwards’ early transcriptions of folk songs were recordings of Edwards himself singing the folk songs back as he remembered his interviewee singing them. Later on, Edwards taught himself to transcribe

¹⁰⁷⁸ Edwards was also a prolific artist producing works in many media.

¹⁰⁷⁹ *Cairns Post*, 10 June 1965, 15.

¹⁰⁸⁰ *Northern Folk*, May 1966 No. 3, 2.

music and write it down, but he was not a performer.¹⁰⁸¹ Edwards has been described as a “national treasure” and his works and interviews with him are held in the National Library of Australia. His collecting of hundreds of folk songs from northern Australia, along with advocacy and practical support for folk music through the establishment of the Cairns Folk Club and its publications enabled many people to learn folk music informally in Cairns. At the same time, distinctive and unique folk music from the Cairns district has been preserved in print and through performance.

Rock music

With the arrival of rock music in the late 1950s, dance bands and dance venues were faced with new audiences that wanted to hear fresh styles and different music. Musicians had to diversify and learn the latest techniques to create contemporary sounds to stay competitive in a busy market in Cairns: “the innovation and versatility of the band[s] ensured that many old time and modern, as well as rock’n’roll dances were available for the patrons.”¹⁰⁸² After teaching himself the guitar and becoming a regular on the rock music performance scene, Peter Rappolt realised how the market and patrons in Cairns changed:

In the 50s, there were a lot of dances at the Trocadero and the Aquatic. Wally Pitt used to play at the Troc a lot. Teenagers didn’t appear in Cairns until the mid 50s and it was the parents who went to the dances. Musicians sat down. There was nowhere for the kids to go. The market was ready for rock/pop groups.¹⁰⁸³

Mrs Henson’s Music Makers, who played from 1954 to 1957 with players Les Medlik on drums and George Schipke on trombone, were one of the first dance bands to “change-over” to play the new rock music with signature songs such as “Rock Around the Clock” and “Shake, Rattle’n’Roll”. Band members exchanged their acoustic guitars for electric ones and played to crowds of 600 to 700 on Friday nights at the Aquatic.¹⁰⁸⁴ Henson was an adaptable musician whose versatility saw her performing in a wide range of styles and venues throughout her career.

Rappolt recalled that Roger Covacevich was a great guitar player whose band, “Allan Harbourne and the Hornets,” played rock music on Friday nights at St Joseph’s Hall as there were no other places for them to play that style of music. Covacevich had a local company make an amplifier and pick up for his guitar to create the sound needed for music by “The Shadows” and “The Ventures”. A significant feature of Covacevich’s performance style was

¹⁰⁸¹ Lee Edwards interview, 2012.

¹⁰⁸² Rendall, *At the Aquatic*, 28.

¹⁰⁸³ Peter Rappolt interview, 2012.

¹⁰⁸⁴ Rendall, *At the Aquatic*, 26.

that he stood up to play “not moving around much but standing up.”¹⁰⁸⁵ This was in contrast to the existing dance band members who sat down behind music stands to play.



Plate 100: Myrtle Henson's band in 1953 showing Henson far left on piano, Les Medlik on drums and George Schipke, far right, on trombone, all sitting down behind music stands. *Cairns Post* 28 November 1992, 35.

Rappolt had heard the Reading sisters singing in close harmony as a young man as they “were very prominent in Cairns at the time.”¹⁰⁸⁶ He completed an elementary Trinity College music theory exam in the same year as Dulcie Reading did in 1953, taught by Mr Purcell at St Augustine's College,¹⁰⁸⁷ which would appear to have been his only formal music education. Rappolt played guitar at the Double Island hotel in a Django Rheinhardt style and then moved to Sydney with his band as “The Echomen”, who recorded hit songs. The Echomen “were one of the pioneers of surf music in Australia, producing a hit record called “Ski Run” in the summer of 1963.”¹⁰⁸⁸ Their best effort reached number seven on the national charts:

Peter and Charles Rappolt and a temporary member, an Aborigine named Johnny Forrester, were all involved in the writing and recording of the tune. Peter Rappolt also wrote a number of other hit tunes over the next two years of their recording contract with HMV records at EMI 301 studio. Johnny Forrester has never been acknowledged by others as the first Aborigine in Australia that was involved in the composition and performance of Surf music in Australia.¹⁰⁸⁹

In 1963, Roger Covacevich played in “The Blue Jays” where band members had changed their instruments to create a standard “guitar band” lineup. Tom Barratt played rhythm guitar instead of piano and Warren Wright played bass instead of trumpet.¹⁰⁹⁰ Dance styles that became “crazes” were rock'n'roll, the twist, the jive, “footsteps” dancing and “surfer stomp”

¹⁰⁸⁵ Peter Rappolt interview, 2012.

¹⁰⁸⁶ Peter Rappolt interview, 2012.

¹⁰⁸⁷ *Cairns Post*, 26 February 1953, 6.

¹⁰⁸⁸ Peter Rappolt, Sydney bands home website, history page:

<http://members.optusnet.com.au/aband/archives.html#sixties>, accessed October 24, 2012.

¹⁰⁸⁹ *Ibid.*

¹⁰⁹⁰ Rendall, *At the Aquatic*, 28.

dancing. Surfer Stomp dancing was an energetic style that consisted of “a double stomp on alternate feet and a partner was optional.” When 600 dancers performed the Surfer Stomp together at the Aquatic, the Club captain, Lindsay Joyce implored the band to change its tune as he was concerned the dance floor would be moved off its foundations.¹⁰⁹¹ “The Fire Flies” and “The Sapphires” were guitar bands that used Vox amplifiers; however, “innovation in music or vocals was not expected by the patrons, but rather as close as possible replication of the original artist’s performance [was] the considered acid test.”¹⁰⁹²

With the arrival of “The Beatles” on the international pop music scene, Cairns bands developed their sounds again by playing music by “The Beatles”, “The Easybeats”, “The Shadows” and Billy Thorpe. A dance competition was held over five heats to win tickets and flights to see the Beatles when they toured Australia in 1964.¹⁰⁹³ Other innovations in 1963 were that Wally Pitt with the band “The Gold Tones” played a “two way stereo guitar”¹⁰⁹⁴ and “The Mustangs” advertised the skills of their female bass player, Cheryl Fulton.¹⁰⁹⁵ George Skeene recalled hearing rock bands at events all around Cairns such as “Michael and the Mustangs”, Billy Goodall, Cheryl Fulton and “Eddy Owens and the Tempo Twisters”. Most rock bands comprised male players, sometimes with female singers but rarely with women playing instruments, as is often the case today.

The rock bands of the 1960s were effective training grounds for young musicians in Cairns, just as the dance bands of earlier decades had been. In the second half of the 1960s, rock sounds from America and Britain continued to influence local musicians with the rise of artists such as Jimi Hendrix and “Cream”. Ric Montgomery was the first local to own a “Dizzietone” fuzzbox and wah-wah pedal to create Hendrix’s signature feedback and other distortions for guitar playing. In 1967 “The Webb Trio” played the more folk rock styles of the Bee Gees, Simon and Garfunkel, The Mommas and the Poppas, Peter Paul and Mary, and The Seekers. “A family friend taught Laurie (Webb) a few guitar chords, they learned some popular songs and a group was born.”¹⁰⁹⁶ Corrie Covacevich started playing with “Allan Harbourne and the Hornets” when he was 13 years old and was still playing ten years later when he formed a band “Rama Tan” with his brother, Roger Covacevich.¹⁰⁹⁷

¹⁰⁹¹ *Ibid.*, p.30.

¹⁰⁹² *Ibid.*, p. 32.

¹⁰⁹³ *Cairns Post*, 18 April 1964, 10.

¹⁰⁹⁴ *Cairns Post*, 14 September 1963, 11.

¹⁰⁹⁵ *Cairns Post*, 19 October 1963, 9.

¹⁰⁹⁶ Rendall, *At the Aquatic*, 40.

¹⁰⁹⁷ *Ibid.*, p. 42.

A popular rock band competition was “The Battle of the Sounds” that was held every year around the country:

Between 1966 and 1972 the Australian pop music scene was annually convulsed and excited by the occurrence of what appears to be a uniquely Australian phenomenon known as the “Hoadley’s’ Battle of the Sounds”. The Battle of the Sounds was a national rock band contest staged to promote local Australian bands and foster new talent. No other rock music occasion was looked forward to and so eagerly discussed (except for the arrival on our shores of overseas pop acts). When it started Australia was still resounding to the crash of the Beatles/Merseybeat boom. Australia was still suffering from the great cultural cringe and we musically looked to England, the land of Carnaby Street, for our musical influences, of which even our R’n B came via the old country. When it finished in 1972 the era of the large Rock Festival and underground/alternative music was well underway and we looked to Woodstock and LA for our influences.¹⁰⁹⁸

In 1968 Ric Montgomery’s band “Force V” from Cairns, won the Battle of the Sounds at Surfers Paradise and Brisbane. An article in the *Sunday Truth* was highly complimentary about the standard of the playing by the Cairns bands compared to the bands from Brisbane. The article also referred to Wilma Reading’s sister, Heather Mae, who toured Vietnam with Peter Rappolt giving hundreds of concerts to soldiers there.¹⁰⁹⁹

As documented earlier, “The Night Birds” from Yarrabah won the Cairns Battle of the Sounds competition. Not all Yarrabah residents were pleased about success in rock music as some of the older people thought it was a bad influence:

[they] didn’t want them to be exposed to mainstream influences. The church had great influence from the Mission days and spread some fear. Families didn’t want any repercussions. Some families were OK [with rock music] but others defined themselves by their music. There was separation in the community.¹¹⁰⁰

On the other side of this view, Damon Leftwich believed that the authorities at Yarrabah were also not keen for Aborigines to be exposed to mainstream developments in rock and protest/folk music “because it could install in them the idea that they could have a say, like the African-American uprisings in USA could cause Aborigines to rise up. There was a desire to keep Aboriginal people suppressed.”¹¹⁰¹ Henrietta Fourmile-Marrie remembered rock dancing at Yarrabah in the 1960s such as the twist, the limbo and the cha cha when “The Night Birds” and other bands from Yarrabah played at weekly dances in the new hall.¹¹⁰² Towards the end of the 1960s many in the Yarrabah community started to become politically active and joined various national Indigenous rights movements. As in other parts

¹⁰⁹⁸ Terence Stacey <http://www.milesago.com/performance/hoadleys.htm>, accessed November 12, 2012.

¹⁰⁹⁹ Rendall, *At the Aquatic*, 36.

¹¹⁰⁰ Damon Leftwich interview, 2011.

¹¹⁰¹ *Ibid.*

¹¹⁰² Alfred Harris interview, 2011.

of the world, music was used as a form of political expression at Yarrabah and Cairns at rallies, events and significant occasions as well as for fund raising for political advancement.¹¹⁰³ Protest songs heard on the radio, gramophone and television were relatively easy to learn by ear or from a song book, and were known by many in the community.

An even more “alternative” music movement was that brought by the hippies of the 1960s. The hippy movement appeared in Cairns, in particular at Kuranda in the ranges behind Cairns, where “hippy communes” were established, and music played an important role in defining their beliefs and life style. Sheila Knudson remembered there was a music teacher in Kuranda who was a hippy called Jan Daube, who “was bordering on genius. He had studied conducting with Furtwangler and organ with someone else ... they were nudists, he had a free love type of place and he was the master.”¹¹⁰⁴ She remembered that there were “some very interesting hippies, including Thea Astley [Australian author] and many Aborigines.”¹¹⁰⁵

Yet another music style developing in this period was disco. The Keyhole Discotheque opened in 1968 and promised a “swinging time” with a mixture of live performances and recorded music.¹¹⁰⁶ Discos were cheaper to run than live venues and allowed patrons to hear their favourite artists. With a long history of live dance music venues in Cairns, discos took longer to establish themselves than in other regional towns. In 1969, the Aquatic offered “psychedelic light shows”¹¹⁰⁷ and the bigger old hotels began staging “cabarets”, showing how the musicians in Cairns continuously adapted to changing fashions and trends.

Rock musicians typically learned and rehearsed their music together as bands using almost exclusively aural techniques and peer modelling. There were no people or experts who claimed to teach rock music and there was no syllabus to follow or graded pieces to learn. Playing rock music was a skill that these young musicians learned informally together. It was a new music form and a fashion, and rock musicians in Cairns and Yarrabah followed the global leaders of the movement aurally and visually.

¹¹⁰³ McGinness, NMA website, 1996.

¹¹⁰⁴ Sheila Knudson interview, 2012.

¹¹⁰⁵ *Ibid.*

¹¹⁰⁶ *Cairns Post*, 8 March 1968, 8.

¹¹⁰⁷ *Cairns Post*, 25 July 1969, 9.

Summary

This chapter has documented the wide range of informal music education practices that occurred in Cairns and Yarrabah from 1930 to 1970 and in essence, contains almost every possible form of music exposure not found in formal and non-formal settings. Participants willingly engaged in music processes informally with a range of differing personnel, whether they were family members, locals, recorded artists or those from different cultural groups or outsiders. Technologies and new music styles that kept developing at an ever-increasing rate also influenced and changed the way music was learned. It can be seen that the people of Cairns and Yarrabah stayed abreast of contemporary developments by their flexible learning practices and were able to produce musicians who performed locally, and at state, national and international levels.

Chapter Seven

Conclusions

This historical study has identified and documented music teaching and learning processes that took place between generations and within and between cultures in the Aboriginal, Anglo/Celtic and Torres Strait Islander communities in Cairns and Yarrabah from 1930 to 1970. This chapter comprises an overall analysis of the music education processes from the three cultural communities and the three contexts of formal, non-formal and informal learning and teaching in Cairns and Yarrabah. Chapter Two presented a general history of the district since settlement with reference to the various kinds of music teaching and performance that occurred in the different cultural communities of Cairns and Yarrabah, in order to provide a framework for more detailed analysis. Chapters Three through to Six related to the teaching and learning activities and principles within and across the three cultures. Chapter Three documented formal music education processes and referred primarily to music education in state and religious schools, tertiary institutions in Brisbane, and official government programs in the Cairns and Yarrabah communities. Chapter Four covered the work of private instrumental music teachers as their teaching spanned both formal and non-formal contexts and was therefore influential in school music education and community music education. Chapter Five dealt with non-formal music education processes found in traditional Indigenous practice in the Aboriginal and Torres Strait Islander communities in Yarrabah and Cairns, the music programs run by church communities, in brass bands, orchestras, Eisteddfods, choirs and music theatre. Chapter Six covered informal music education that occurred in all other settings and was divided into communities of practice associated with family, social events, and dance bands, along with the impact of new technologies, contemporary music styles, and World War II.

The analysis is framed with reference to the three viewpoints as presented in the Introduction and Literature Review of:

- the context of teaching and learning,
- music teaching and learning processes and
- intercultural musical contact.

These viewpoints and their associated theories are used to analyse and identify threads that are evident to varying degrees across all or some contexts and cultures.

It was desirable that every likely method of music education be located, documented and examined for completion of the study. The classification of music teaching and learning by context and the limitation to three cultures provided a suitable research framework to approach the task. The study, however, does not claim to be exhaustive due to the sheer numbers of musical interactions and possible unknown music teaching and learning occurrences in the study period. The specific cultural context of the teaching and learning was acknowledged where appropriate, such as in Chapter Five which contained sections on Aboriginal church music and Aboriginal traditional music. However, for most instances, the formal, non-formal and informal teaching and learning categorisation was sufficient and comfortably incorporated activities of the three cultures of the Aboriginal, Anglo/Celtic and Torres Strait Islander communities. In each chapter, music education was examined both across generations and, where it occurred, across cultures. Communities tended to learn, teach and perform within their own culture but when multicultural, or intercultural musical processes occurred, Kartomi's¹¹⁰⁸ and Nettl's¹¹⁰⁹ theories on possible outcomes as a result of the contact have been applied. These will be acknowledged below, where relevant.

The Twelve Continuum Transmission Framework (TCTF) developed by Schippers is used as an analytical tool to describe the nature of the music education processes in relation to the teaching and learning methodologies utilised within or across cultures. TCTF tables were generated for specific communities of practice from each chapter within the time frames of each chapter using Schippers' guidelines for placement on the continuum (see page 57 and Appendix 2) and appear in the discussion of findings in each chapter below. The TCTF provides 12 continua to locate different teaching and learning processes such as notational or aural learning, the proximity of the teaching and learning to the power base, and factors concerning gender that may have influenced learning as they occurred in the different communities. Finally, a determination was made as to what, if any, intercultural processes had occurred. The use of Schippers' TCTF is not intended to provide an objective classification system, but rather to place teaching and learning processes into a descriptive framework that is useful for comparisons, thereby assisting in an increased understanding of the music education processes that occurred in culturally diverse environments.¹¹¹⁰ A TCTF table is completed for each context of chapters Three through Six, with TCTFs provided for the specific cultural communities of practice as documented in Chapter Two.

¹¹⁰⁸ Kartomi, *The Processes and Results of Musical Culture Contact*

¹¹⁰⁹ Nettl, *Some Aspects of the History of World Music* and other publications.

¹¹¹⁰ Schippers, *Facing the Music*, 125.

Summary and Analysis of Chapters

Chapter Two: General histories of Cairns and Yarrabah

This chapter outlined the cultural trajectories that began with the arrival of settlers in the Cairns district in 1876. At this point, two cultures, Aboriginal and Anglo/Celtic, practised discrete musical processes that gave meaning and identity to their respective communities.¹¹¹¹ The TCTF for Aboriginal tribes at Cairns and Yarrabah in 1876 presented in Table 1 and the TCTF for the Anglo/Celtic community in the late 19th century in Cairns presented in Table 2 summarise the music education practices of the communities at the foundation of Cairns. In the frontier environment, the teaching, learning and performance of music gave an indication of the differences between the long established Aboriginal community and the transplanted, fledgling Anglo/Celtic community.

Learning and teaching processes in Aboriginal culture in the district as shown by the early descriptions of tribal village life along the Barron River and performances on Alice Moyle's 1966 recordings of the "Songs of Yarrabah" showed that Aboriginal musical processes occurred through aural-oral transmission (Continua 4 and 5 in Table 1) of a visual-kinesthetic network of songs with their associated communal dances (Continuum 8) coming from a long period of traditional practice (Continua 1, 2, 3, 7, 10 and 11). Cultural transmission processes which were often divided along gender lines (Continuum 9), required that tribal elders or songmen in the community taught the songs that related to spiritual or metaphysical topics (Continuum 6).

Anglo/Celtic settlers began establishing their own formal and non-formal music structures in early Cairns along the same lines as one might expect in an English town: through a community brass band, choirs and organists in churches, private music teachers including the Sisters of Mercy, music theatre groups, and professional musicians who provided music for dancing at social events (Continua 1 in Table 2). Many of these musical processes were in the non-formal music education context of community settings that required an expert to deliver one-way instructional teaching (Continua 4, 7, 10 and 11). The non-formal aspect of music education was also evident in peer or collaborative learning that involved the social factor of playing music together (Continuum 8). Formal Anglo/Celtic private music teaching was notation based (Continuum 5) and relied on students to practise in between lessons showing a large power distance from teacher to pupil (Continuum 7). A sense of Anglo/Celtic cultural identity and civic success for the fledgling community was apparent in the pride that was attached to the formation of the brass band and later, the Liedertafel

¹¹¹¹ Wenger, *Communities of Practice: Learning, Meaning, and Identity*

(Continuum 11). Teachers and conductors adopted the role of experts in the Anglo/Celtic community and some remained in the town, founding influential families while others moved on after a few years.

While it is apparent that the two cultures were profoundly different, there were similarities found in some dimensions of music teaching and learning as shown by similar continuum placements in the TCTF tables below. Both cultures practised within their own traditional corpus (Continuum 1) since “the body of work has been in existence for a considerable amount of time” with a “high regard for what is ancient” showing “few new additions” in a closed system.¹¹¹² It is evident that both cultures practised music education according to gender (Continuum 9) where “specific genres [were] exclusive to men or to women” with “certain instruments favoured by one gender.”¹¹¹³ Both cultures appeared to avoid uncertainty (Continuum 10) since their “music and information about music [was] presented as absolute” with a “canon and theory clearly defined and unchallenged” and where there was “respect for hierarchy and authority.”¹¹¹⁴ Both cultures suggested monocultural approaches in the late 19th century (Continuum 12) since there was only a “single [cultural] reference for quality”.¹¹¹⁵

The principal difference in teaching and learning can be seen in the modes of transmission with Aboriginal culture using a holistic approach (Continuum 4) with ““real” repertoire serving as the basis for actual transmission”¹¹¹⁶ using aural processes (Continuum 5) where no notation was used for teaching. In contrast, the formal Anglo/Celtic context indicated an atomistic and analytical approach showing use of didactic pieces of music with explicit music theory that was curriculum-based (Continuum 4) under teacher guidance using a “central body of work . . . in prescriptive notation that [was] used by performers.”¹¹¹⁷ In Table 2, the “original” context (Continuum 3) appears more along the continuum to the right since Anglo/Celtic music had been moved to another place in a transposed social setting but largely remained within a firm adherence to tradition. Further differences are shown where Aboriginal culture operated more towards “intangible” modes of transmission (Continuum 6) with an “emphasis on abstract, spiritual, or metaphysical values” in group music making (Continuum 8) with Anglo/Celtic practices focussed on “well-defined repertoire” and

¹¹¹² Schippers, *Facing the Music*, 121.

¹¹¹³ *Ibid.*, p. 122.

¹¹¹⁴ *Ibid.*

¹¹¹⁵ *Ibid.*

¹¹¹⁶ *Ibid.*, p. 120.

¹¹¹⁷ *Ibid.*

“instrumental technique”¹¹¹⁸ by individual performers. Anglo/Celtic community music making is reflected in Table 2 with the placement towards “collective central” on Continuum 8.

Table 1: Aboriginal tribes Cairns and Yarrabah 1876
TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)
Schipper

	Issues of context	
1. Static tradition	← x	→ Constant flux
2. 'reconstructed' authenticity	← x	→ 'new identity' authenticity
3. 'original' context	← x	→ recontextualization
	Modes of transmission	
4. Atomistic/analytic	←	x → Holistic
5. Notation-based	←	x → Aural
6. Tangible	←	x → Intangible
	Dimensions of interaction	
7. Large power distance	← x	→ Small power distance
8. Individual central	← x	→ Collective central
9. Strongly gendered	← x	→ Gender neutral
10. Avoiding uncertainty	← x	→ Tolerating uncertainty
11. Long-term orientation	← x	→ Short-term orientation
	Approach to cultural diversity	
12. Monocultural	Multicultural	Intercultural
x ←		→ Transcultural

Table 1.

Table 2: Anglo/Celtic community late 19th century in Cairns
TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)
Schipper

	Issues of context	
1. Static tradition	← x	→ Constant flux
2. 'reconstructed' authenticity	← x	→ 'new identity' authenticity
3. 'original' context	← x	→ recontextualization
	Modes of transmission	
4. Atomistic/analytic	← x	→ Holistic
5. Notation-based	← x	→ Aural
6. Tangible	← x	→ Intangible
	Dimensions of interaction	
7. Large power distance	← x	→ Small power distance
8. Individual central	← x	→ Collective central
9. Strongly gendered	← x	→ Gender neutral
10. Avoiding uncertainty	← x	→ Tolerating uncertainty
11. Long-term orientation	← x	→ Short-term orientation
	Approach to cultural diversity	
12. Monocultural	Multicultural	Intercultural
x ←		→ Transcultural

Table 2.

Moving to the beginning of the 20th century, diverse cultural communities practised their own music in Cairns that indicated a shift on Continuum 12 above from the monocultural approach to a multi-cultural approach across the district. Non-Anglo/Celtic performances occurred such as the visit of the Chinese Opera company and corroboree “performances” given on the Esplanade. However, as Table 3 shows below, Aborigines who were relocated to Yarrabah were taught music completely out of their cultural knowledge in a “collision” of cultures.

¹¹¹⁸ *Ibid.*

New sounds and musical concepts were taught to Aborigines at Yarrabah in a totally new way with alien instruments and instruction in a foreign language in church music and in the Yarrabah Brass Band (Continua 1 to 5 in Table 3). This resembled a process which was described by Kartomi as “musical abandonment”:

the wholesale or partial extinction of one culture’s music by another through intense coercion applied by one group to another by military, religious, socio-political, or cultural processes, or a combination of these. However, the complete loss of a music rarely occurs; traces of the music often remain, or may live through its influence on other music.¹¹¹⁹

At this point, the mixed tribal Aboriginal communities at Yarrabah were not able to define themselves through traditional cultural practice and were forced to adopt a new identity through a constructed community of alien practice (Continuum 2). “Traces” of traditional music did remain at Yarrabah as mission director Gribble “allowed” some cultural practice to occur on a periodic basis. Aborigines learned hymns aurally through imposed repetition and practice in church, though the Aboriginal brass band members were reported to be musically literate and were therefore taught to use notation (Continuum 5).

Aborigines at Yarrabah began to compartmentalise their musical lives reflecting a multicultural approach (Continuum 12). Loos stated that Aborigines on missions in Queensland developed two patterns of behaviour: “one for the mission and the other for real life”.¹¹²⁰ This behaviour was evident in music teaching and learning as Yarrabah Aborigines sang hymns in church and performed in the band for the Anglo/Celtic missionaries while covertly continuing with tribal traditions of rituals, singing and dancing, and therefore teaching, whenever they could. The Yarrabah Brass Band progressed and performed throughout the district showing long-term orientation in Continuum 11 that reflected a focus on a “graded progression over years” with “emphasis on long hours of practice to make small steps on a long road.”¹¹²¹ As the members grew in confidence, the band became a source of pride and identity for Yarrabah people that showed similarities with Nettl’s Westernisation¹¹²² and Kartomi’s musical impoverishment.¹¹²³ Westernisation occurred when elements of Western music were introduced almost completely into the Aboriginal culture and included music using functional harmony in large ensembles with an emphasis on composed pieces with stable metres and pitches. Impoverishment occurred when

¹¹¹⁹ Kartomi, *The Processes and Results of Musical Culture Contact*, 238. Although Kartomi uses the term ‘abandonment’ to describe the process, the process concerned force and coercion.

¹¹²⁰ Loos, *A Conflict of Faiths*, 50.

¹¹²¹ Schippers, *Facing the Music*, 122.

¹¹²² Nettl, *Some Aspects of the History of World Music in the Twentieth Century*, 134.

¹¹²³ Kartomi, *The Processes and Results of Musical Culture Contact*, 234-9.

Aborigines experienced a substantial loss of and reduction in musical possession of their traditional music.

A comparison of the TCTF in Table 1 that described the Aboriginal communities in the late 19th century with Table 3 TCTF below shows that much change in music education processes had occurred at Yarrabah. Continuum 1 in Table 3 shows that Aboriginal culture was exposed to new influences from an outside elite culture and Continuum 2 indicates that music was taught in a manner that “consciously followed an authoritative vision of re-creating characteristics of the historical, geographical, and/or social circumstances of the origins of the music”.¹¹²⁴ In contrast to this, Continua 9 and 10 are similarly placed in both tables and indicate that the gender roles and avoidance of uncertainty that were imposed by the Anglo/Celtic monocultural conditions (as indicated in Table 3) mirrored the traditional Aboriginal practice of gender-specific roles in music education. For example, traditional singers in Aboriginal culture were all male as were the members of the Yarrabah Brass Band, while women took on different roles in traditional culture and learned to play the organ in Anglo/Celtic culture. All were taught in an approach that respected hierarchy and authority (Continuum 10).

Table 3: Aboriginal practices imposed by mission authorities at Yarrabah, 1900 to 1950

TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)

Schippers

	Issues of context	
1. Static tradition	← x →	Constant flux
2. 'reconstructed' authenticity	← x →	'new identity' authenticity
3. 'original' context	← x →	recontextualization
	Modes of transmission	
4. Atomistic/analytic	← x →	Holistic
5. Notation-based	← x →	Aural
6. Tangible	← x →	Intangible
	Dimensions of interaction	
7. Large power distance	← x →	Small power distance
8. Individual central	← x →	Collective central
9. Strongly gendered	← x →	Gender neutral
10. Avoiding uncertainty	← x →	Tolerating uncertainty
11. Long-term orientation	← x →	Short-term orientation
	Approach to cultural diversity	
12. Monocultural	Multicultural ← x → Intercultural	Transcultural

Table 3.

The scene at Yarrabah to 1950 was multicultural in that there was more than one musical culture present but both the Anglo/Celtic and Aboriginal musics were practised and taught discretely by different teachers. This can be interpreted as a form of what Kartomi referred to as “musical compartmentalisation” where members of bi or multi-ethnic society know their own music and the music of the other, keeping each music separate in their minds.¹¹²⁵

¹¹²⁴ Schippers, *Facing the Music*, 121.

¹¹²⁵ Kartomi, *The Processes and Results of Musical Culture Contact*, 234-9.

Anglo/Celtic folk and bush music as performed and learned informally in Cairns to 1960 and documented in Table 4 below, was in complete contrast to the formal Anglo/Celtic approaches that appeared in Table 2. The folk songs and bush ballads from Anglo/Celtic origins were “passed on” aurally (Continuum 4) as people, mostly men (Continuum 9), learned songs from itinerant fellow workers who performed informally on farms, in the mines, around campfires and in pubs (Continua 7, 8 and 10). Table 4 indicates that the aural, holistic, intimate and small power distance (Continua 4, 5 and 7) of the informal practices of folk and bush music can be placed on the far right hand side of the continuum and almost opposite to the notation based, analytical teaching and large power distance found on the left hand side of formal and non-formal music practices in Table 2. This suggests that strikingly different communities of practice operated within the Anglo/Celtic community, possibly along socio-economic lines. Some adoption of musical traits into folk and bush music, such as incorporating Islander words and melodic phrases into Anglo/Celtic songs placed the approach of folk and bush music towards cultural diversity in Continuum 12 away from monocultural and closer to multicultural.

Table 4: Folk music practices to 1960
TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)
Schippers

	Issues of context	
1. Static tradition	← x →	Constant flux
2. 'reconstructed' authenticity	← x →	'new identity' authenticity
3. 'original' context	← x →	<u>recontextualization</u>
	Modes of transmission	
4. Atomistic/analytic	← x →	Holistic
5. Notation-based	← x →	Aural
6. Tangible	← x →	Intangible
	Dimensions of interaction	
7. Large power distance	← x →	Small power distance
8. Individual central	← x →	Collective central
9. Strongly gendered	← x →	Gender neutral
10. Avoiding uncertainty	← x →	Tolerating uncertainty
11. Long-term orientation	← x →	Short-term orientation
	Approach to cultural diversity	
12. <u>Monocultural</u>	Multicultural Intercultural	Transcultural

Table 4.

Torres Strait Islanders, the third cultural group included in this study, appeared in Cairns and Yarrabah from the late 19th century onwards and were musically influential in the other two cultures, particularly during the study period of 1930 to 1970. Table 5 shows the completed TCTF for Torres Strait Islander practice during the study period and places most Torres Strait Islander music education towards the middle and to the right of the continua. This reflects aural/oral (Continuum 5) traditional practice (Continuum 2) that was also flexible and adaptable to change (Continuum 10) in different settings (Continuum 3). In an early example of an intercultural performance, Islanders in 1910 showed both adherence to tradition and improvisation when they performed a concert in Cairns of traditional Torres

Strait songs and dances in costume along with a specially created “boxing” dance and a “football” dance. These latter dances were devised specifically to entertain the Anglo/Celtic community. The Islanders’ cultural practice of singing in harmony (Continua 4 and 8) adapted readily (Continuum 1) to the hymn singing at church at Yarrabah due to their tradition of aural/oral techniques of demonstration and imitation, holistic to analytical reception of skills and knowledge (Continuum 4), and improvising (Continuum 6). Islanders were also flexible and culturally generous (Continua 6 and 7) when they allowed aspects of their cultural practice, such as the use of the guitar and rattle and their dancing styles, to be incorporated into Aboriginal practice at Yarrabah. The cross cultural, community based decision to merge musical styles suggested a short-term orientation approach (Continuum 11) where progress was steered towards quick results by “working toward tangible goals in the near future.”¹¹²⁶ Male Islander troupes (Continuum 9) also performed traditional songs and dances publicly alongside the Cairns Brass Band in Cairns on more than one occasion reflecting multicultural musical interaction and performance where the brass band and Islander performances were given separately at the same concert.

Table 5: Torres Strait Islander music at Cairns and Yarrabah 1930 to 1970

TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)

Schippers

	Issues of context	
1. Static tradition	← x →	Constant flux
2. 'reconstructed' authenticity	← x →	'new identity' authenticity
3. 'original' context	← x →	recontextualization
	Modes of transmission	
4. Atomistic/analytic	← x →	Holistic
5. Notation-based	← x →	Aural
6. Tangible	← x →	Intangible
	Dimensions of interaction	
7. Large power distance	← x →	Small power distance
8. Individual central	← x →	Collective central
9. Strongly gendered	← x →	Gender neutral
10. Avoiding uncertainty	← x →	Tolerating uncertainty
11. Long-term orientation	← x →	Short-term orientation
	Approach to cultural diversity	
12. Monocultural	Multicultural Intercultural x	Transcultural

Table 5.

Torres Strait Islanders also absorbed influences through aural-oral techniques of demonstration and imitation from jazz, popular and country music to create their own forms of church music (Continuum 3) in Cairns suggesting that their approach to cultural diversity (Continuum 12) contained intercultural features.

The TCTF tables presented above all relate to particular sets, sub-sets and periods of the cultural groups of the study and provide useful backgrounds, and common threads and differences in music teaching and learning among the communities of practice for the analysis that follows. The tables suggest that Aboriginal and Torres Strait Islander music education practices became flexible and multicultural due to social conditions with the

¹¹²⁶ Schippers, *Facing the Music*, 122.

dominant Anglo/Celtic culture indicating a more set and monocultural approach. The following chapter analysis and related TCTF tables refer to the music teaching and learning contexts and are inclusive of the three studied cultures.

Chapter Three: Formal music education

Formal music education as presented in Chapter Three and reflected in TCTF Table 6, was provided by Catholic and State primary and eventually secondary schools, and then tertiary institutions generally indicating a large power distance between teacher and learner (Continuum 7). It was based on English procedures and practices (Continua 1 and 2) and sought to deliver formal music programs to develop not only musical knowledge and skills, but also citizenship in individuals and a positive self-image for school communities. In schools, classroom teachers with little or no training or experience in music were expected to provide aural models to students through their singing and to teach music theory using notation with prominent use of verbal instruction which aimed to operate in the cognitive phase of skill acquisition (Continua 4, 5 and 6). Radio programs provided effective aural models, as long as the reception was adequate, along with the use of the accompanying booklets that were also notation based with the use of verbal instruction. The first specialist music teacher in Cairns who primarily conducted co-curricular choirs, taught using mostly aural-oral techniques. From the development of their choirs and bands, schools joined forces to develop a municipal community of practice across the town by rehearsing combined groups. Concerts were given in civic venues reflecting a focus on group achievements and the importance of the social aspects of musical practice (Continuum 8). Visiting experts to Cairns were employed in State government projects such as the State String Quartet and State Opera Scheme in efforts to construct state-wide communities of practice in music performance. These projects gave particular Cairns musicians opportunities to develop as professional musicians (Continuum 11). Music education radio programs also provided a sense of continuity and community throughout the state as classes tuned in together for weekly lessons.

A range of teaching processes were used by visiting experts to teach the beginners in the Cairns Boys Band (Continuum 9) who were given little or no verbal instruction on reading music. Consequently, the students were forced to use the visual-kinesthetic network of learning through observation and replication of actions after studying movement in others, incorporating holistic to analytical reception of skills and knowledge, as little attempt was made to break musical works into segments for study. Eye-hand co-ordination, where the learning player had to both read music and follow a conductor using gestural patterns, were significant teaching and learning methods in the band.

Most placements on the TCTF for formal music education appear on the left hand side of the continua with some movement to the right noted in Continua 3 and 8, where the “original” context had been “transplanted” to a new location and where the group music making of the Cairns Boys Band and combined schools’ choirs showed focus on achievement of groups rather than individuals. Teaching was reliant on music reading with the teacher undisputedly directing the learning process.¹¹²⁷ Set ideas on repertoire, the use of a developmental curriculum with didactic pieces of music, the teaching of music theory and a conscious progression from simple to complex activities (Continuum 1), and focus on instrumental and vocal technique (Continuum 3), all indicated that a monocultural teaching and learning methodology was predominant in formal contexts (Continuum 12). Radio programs and gramophone records that were produced for use in schools to aid teachers reinforced this methodology.

Table 6: Formal Music Education 1930 to 1970
TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)
Schippers

	Issues of context	
1. Static tradition	← x	→ Constant flux
2. 'reconstructed' authenticity	← x	→ 'new identity' authenticity
3. 'original' context	← x	→ <u>recontextualization</u>
	Modes of transmission	
4. Atomistic/analytic	← x	→ Holistic
5. Notation-based	← x	→ Aural
6. Tangible	← x	→ Intangible
	Dimensions of interaction	
7. Large power distance	← x	→ Small power distance
8. Individual central	← x	→ Collective central
9. Strongly gendered	← x	→ Gender neutral
10. Avoiding uncertainty	← x	→ Tolerating uncertainty
11. Long-term orientation	← x	→ Short-term orientation
	Approach to cultural diversity	
12. <u>Monocultural</u>	Multicultural Intercultural	Transcultural

Table 6.

Table 6 shows similarities to Table 2 indicating that the formal music education processes delivered in schools in Cairns in the study period were similar to the formal and non-formal Anglo/Celtic music education processes found in the early settlement of Cairns. This suggests the dominant, monocultural Anglo/Celtic approach was continued in formal institutional music teaching that showed adherence to a static tradition. Formal music education processes were reinforced and supported by private music teachers who focussed on individual instrumental and vocal instruction.

Chapter Four: Private music teaching

Private music teachers had specific skills for teaching music outside of school settings that classroom teachers generally did not. Table 7 shows the TCTF for private music teachers which reflect a similar pattern to the formal music education pattern of Table 6, with only

¹¹²⁷ Schippers, *Facing the Music*, 122

slight deviations from the left hand side recorded in Continua 7 and 8. Private teachers provided one to one instruction (Continuum 8) in instrumental music lessons that were teacher centred (Continuum 7), notation based (Continuum 5), required practice and rehearsal between lessons (Continuum 11), and followed a syllabus that adhered to a tradition (Continuum 1). In the lessons, teachers rarely performed entire works for their students and gave constant verbal instruction from a close proximity that operated in the cognitive phase of skill acquisition. On occasions, the proximity resulted in corporal punishment for “mistakes”. Lessons were largely predictable in structure and content as they followed a set routine, as did the annual plans of the students who followed a sequentially graded passage through the examination repertoire. Most students performed their studied works to outsider experts once per year in external examinations. Some teachers provided group music making experiences for their students in efforts to build a community of practice among their students (Continuum 8), but the majority of the experience of making music was either solitary whilst practising, or one on one with a teacher in a lesson.

Private teachers mostly showed adherence to a static tradition (Continuum 1) through their teaching of external syllabuses that had gendered roles (Continuum 9) operating from a large power distance (Continuum 7), and used notation based teaching (Continuum 5). This indicated a monocultural approach (Continuum 12) showing continua placements on the left side of the TCTF. While the teacher undisputedly directed the learning process, the Sisters of Mercy did delegate teaching authority to selected senior students which showed that learners were valued as experts to some degree, thus reducing the power distance between teacher and learner in Continuum 7. Similarly, some teachers and the nuns organised group music activities for their students that elevated the social aspect of music making somewhat. The use of sequentially graded didactic material in instrumental, vocal and theoretical instruction, one to one teaching with a substantial amount of verbal explanation, formal ways of addressing the teacher, a formalised learning path and graded progression over a number of years (Continua 10 and 11), a predominance of women as teachers and girls as students who operated under a hierarchy of male organisers indicated that the work of the private music teachers was monocultural in methodology and outlook, operating largely in the cognitive phase of skill acquisition before progressing through to the associative and then, in some cases, to the autonomous phase.

Table 7: Private Music Teachers in Cairns 1930 to 1970

TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)
 Schippers

	Issues of context	
1. Static tradition	← x	→ Constant flux
2. 'reconstructed' authenticity	← x	→ 'new identity' authenticity
3. 'original' context	← x	→ <u>recontextualization</u>
	Modes of transmission	
4. Atomistic/analytic	← x	→ Holistic
5. Notation-based	← x	→ Aural
6. Tangible	← x	→ Intangible
	Dimensions of interaction	
7. Large power distance	← x	→ Small power distance
8. Individual central	← x	→ Collective central
9. Strongly gendered	← x	→ Gender neutral
10. Avoiding uncertainty	← x	→ Tolerating uncertainty
11. Long-term orientation	← x	→ Short-term orientation
	Approach to cultural diversity	
12. <u>Monocultural</u>	Multicultural Intercultural	Transcultural

Table 7.

Many aspects of the learning and teaching processes that were placed towards the left side of the continua in both the formal and private teacher contexts as discussed above were found to be more flexible in non-formal community music education contexts.

Chapter Five: Non-formal music education

Distinctive communities of practice across the non-formal context were largely defined in Chapter Five by the type of music that was taught and performed by the community members. TCTF Table 8 plots an aggregation of non-formal music education practices in all three cultures across the time frame.

At Yarrabah, a range of music learning and teaching occurred both within and across cultures. The 12 different Aboriginal traditional cultures maintained their own practices, suggesting a “high regard for what is ancient” within a closed system,¹¹²⁸ and indicated the “pluralistic coexistence of musics” in the one community.¹¹²⁹ When the mission authorities at Yarrabah allowed the use of the guitar and Torres Strait rattle to accompany songs in language, improvisation that used musical elements from both cultures led to the transfer of discrete musical traits resulting in the creation of new song forms. The “Islander” style song form indicated that a transcultural process occurred where the music took on “in-depth characteristics of more than one culture.”¹¹³⁰ This action also related to Kartomi’s nativistic musical revival¹¹³¹ as the realisation had been made that Aboriginal culture was on the verge of possible extinction at Yarrabah. The Islander sounds were thought to be more appealing to the children than the traditional Aboriginal settings (Continuum 3) and their incorporation into Aboriginal music making displayed features of Kartomi’s transfer of musical traits.¹¹³²

¹¹²⁸ Schippers, *Facing the Music*, 121.

¹¹²⁹ Kartomi, *The Processes and Results of Musical Culture Contact*, 234-9.

¹¹³⁰ Schippers, p. 123.

¹¹³¹ Kartomi, pp. 234-9.

¹¹³² *Ibid.*

Further non-formal, cross cultural music teaching provided by the mission staff involved Torres Strait Islander music, church music and brass band music.

In contrast to Yarrabah's Indigenous music making, traditional Aboriginal ceremonial music and dancing in Cairns suffered an almost total loss of practice. Civic leaders up to the 1950s had relied on Aboriginal elders from Cairns to continue to instruct younger men on the songs and dances as organised corroborees were often included in major civic events. However by 1950, the situation had deteriorated to the extent that ceremonial musicians from the Mona Mona mission, west of Cairns, were used to perform. At the same time, Torres Strait Islander traditional singing and dancing in Cairns was performed mostly at closed events (Continuum 2).

Hymn and chorus singing in churches at Yarrabah and in Aboriginal communities in Cairns were learned and developed by aural-oral techniques of demonstration and imitation (Continua 4 and 5). The introduction of country music and Torres Strait Islander elements into Aboriginal church music through improvisation and the subsequent adoption of musical traits resulted in the creation of new music forms indicating that transcultural music processes occurred (Continuum 12). This original music is performed today in churches in Cairns and Yarrabah. Audio Appendix 7 is a recording from a Palm Sunday service held at the Aboriginal and Torres Strait Islander church in 2011. The different cultural elements can be heard with the Torres Strait drum, amplified guitars, singing in harmonies and Torres Strait language in structured melodies that follow a clear chord progression.

In Cairns, Anglo/Celtic community music groups developed around specific musical styles and functions such as sacred music at church, brass band music at civic events, and choral and orchestral music at concerts and theatre productions. Eisteddfods provided a competitive experience that involved many Anglo/Celtic communities of practice. The non-formal music education processes of the Anglo/Celtic community groups in Cairns featured the enjoyment of learning in a community along with the social factors of music making, all of which gave inspiration for participants (Continuum 8). There was also the motivation of a sense of civic duty in community music groups as funds were raised for worthwhile causes through performances, giving a sense of purpose and belonging to the wider community. This differed in the focus on solo technical and musical development that was the primary motivation for private one to one students and their teachers as detailed in Chapter Four.

Members of different communities of practice within the Anglo/Celtic culture were able to move effectively among groups as needed, for example members of the brass band

community also playing in orchestras and for music theatre productions, and members of choirs singing with different choirs in church, in the theatre and on the radio. As outlined by Bartleet et. al., for these communities of practice, music education processes were embedded in performance and training procedures and showed relationship to place through rehearsing and performing in specific communities, locations and halls.¹¹³³

As with the formal school music programs, community organisations, such as the Cairns Choral Society, relied upon the enthusiastic work of amateurs, who were regarded none-the-less as experts by the members of the groups (Continuum 7). Outsider experts, such as James Compton who lived in Cairns for a number of years, were influential in teaching, learning and performance outcomes across the range of contexts. Compton used a variety of teaching methodologies, as experienced by the Schipke brothers who were his pupils, that included aural-oral techniques of demonstration and imitation, the visual-kinesthetic network, eye-hand co-ordination, notation and practice and rehearsal. His music making was established and flourished in the brass band movement; thus he adhered to tradition throughout his career while operating in formal, private and non-formal teaching contexts. Compton was regarded as one of the best trumpet/cornet players in Australia when he was teaching and conducting in Cairns and as such, his pupils would have heard and watched him play many times, as well as played in bands under his direction (Continua 4 and 5).

Conductors of community choirs relied not only on notated sheet music for their members to sight-sing and learn, but also aural-oral techniques of demonstration and imitation (Continuum 5). In rehearsals, the different parts were taught using the piano and conductor's voice as aural models. Like Compton, Jack Norris, conductor of the Choral Society, was a celebrated performer who sang at rehearsals for choristers to emulate. Learning the music for lead roles in musical theatre productions however was the responsibility of the performers themselves who learned the songs by listening to recordings utilising aural-oral techniques of demonstration and imitation. This method, along with practice and rehearsal was so effective at Yarrabah with the children who presented the *Snow White* pantomime in 1933, that over 30 years later, the original performers could recreate the performance from memory.

In contrast to this, the members of the various community orchestras used notated music to rehearse and perform their repertoire. Jack Mawdsley, however, taught himself to play the flute "by ear" at first before having lessons as an adult learner with outsider expert Archie Ferguson. Rudolph Werther relied on the music literacy of the members of the classical

¹¹³³ Bartleet et al., *Soundlinks*, 139.

music community in his presentations of large, complex orchestral programs and an opera from the art music canon. His goal of community music education was realised through his teaching and rehearsing of established musicians such as Sheila Knudson to present performances and lecture-recitals (Continua 10 and 11). Through this he was teaching on two levels, first as a music teacher who developed musicians through his private teaching of singing, conducting groups and producing concerts, and second, as an expert who educated the general public through the lectures and concerts that he organised (Continuum 2).

Table 8: Non-formal Music Education Cairns and Yarrabah 1930 to 1970

TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)

Schippers

	Issues of context	
1. Static tradition	← x →	Constant flux
2. 'reconstructed' authenticity	← x →	'new identity' authenticity
3. 'original' context	← x →	recontextualization
	Modes of transmission	
4. Atomistic/analytic	← x →	Holistic
5. Notation-based	← x →	Aural
6. Tangible	← x →	Intangible
	Dimensions of interaction	
7. Large power distance	← x →	Small power distance
8. Individual central	← x →	Collective central
9. Strongly gendered	← x →	Gender neutral
10. Avoiding uncertainty	← x →	Tolerating uncertainty
11. Long-term orientation	← x →	Short-term orientation
	Approach to cultural diversity	
12. <u>Monocultural</u>	Multicultural x	Transcultural

Table 8.

An overall multicultural approach prevailed in both Cairns and Yarrabah in the study period that included monocultural through to transcultural processes in the non-formal context. Teaching by tribal elders, experts, outsider experts and conductors in non-formal settings indicated prominent adherence to tradition with a monocultural approach. A multicultural approach was shown by the inclusion of Aboriginal corroborees in major civic events and when Torres Strait Islanders performed with the Cairns Brass Band and presented musical revues in the Hibernian Hall. Some movement away from a static tradition and "original" context in Continua 1 and 3 was indicated by the development of new, transcultural musical forms at Yarrabah and Indigenous churches in Cairns. Analysis of the next and final context of informal music education shows that a multiplicity of interactions and styles engaged members of all three cultures.

Chapter Six: Informal music education

The defining features of informal music education as a self-determined activity that was open-ended, non-threatening, enjoyable, explorative, intrinsically motivated, un-hurried and focused on making music resulted in the widest array of teaching and learning processes of the three contexts found in the study, and the most interactions between different cultures and communities of practice. Informal learning processes occurred:

- in family and cultural life,

- from exposure to the advancing technologies of radio, gramophone, film and television,
- at social events and parties,
- during World War II with the influx of Australian and American soldiers,
- in dance bands and at night clubs,

and featured the musical styles of jazz, blues, country, folk, hula and rock.

Informal music education practices are placed mostly toward the right hand side of the continua in Table 9 due to the aurally based, collectively learned and shared musical processes (Continuum 8) that occurred in the small power base of family and social settings (Continuum 7) in mainly informal performances (Continua 1, 2 and 3). The enculturation phase of music education in young children in Cairns and Yarrabah was found to begin in family and then, community life. Many interviewees recalled that music was constantly heard in their family homes with family members and/or visitors practising or playing instruments alone or together, singing around the piano or pianola, or listening to the radio or gramophone meaning that enculturation began at or before birth. Aural-oral techniques of demonstration and imitation (Continuum 5), use of the visual-kinesthetic network, holistic to analytical reception of skills and knowledge (Continuum 4), improvisation and constant practice and rehearsal were typical learning processes. Daily musical engagement was a common and expected cultural practice and an accepted way of life for many interviewees from all three cultures. Older family members taught younger ones how to play a variety of instruments by demonstration, the most common instrument being the guitar. Showing an intercultural musical development and acknowledgement of different learning styles, the Pitt sisters, the Reading sisters and then Heather Mae Reading all advanced their musicianship through learning Aboriginal, Torres Strait Islander and Anglo/Celtic music in their family lives. They first performed at informal Torres Strait Islander social events and then at formal Anglo/Celtic occasions showing adaptation of musical ideas that “answered the needs of the musical setting” (Continuum 10)¹¹³⁴. The Pitt family’s musical history suggest that aspects of Nettl’s Westernisation¹¹³⁵ and possibly even elements of Kartomi’s musical abandonment¹¹³⁶ help to define their development as performers of jazz and blues, where their music was learned and practised in informal settings and presented in formal performance venues and situations (Continuum 12).

¹¹³⁴ Schippers, *Facing the Music*, 122.

¹¹³⁵ Nettl, *Some Aspects of the History of World Music in the Twentieth Century*.

¹¹³⁶ Kartomi, *The Processes and Results of Musical Culture Contact*, 234-9.

Technologies provided the possibilities for multiple hearings of favourite songs thus enabling self-directed learning as children played favourite records and pianola rolls repeatedly, and listened to much-loved programs on the radio. Children memorised tunes from repeated listening by themselves or in family groups, and then sat at the piano and taught themselves and each other how to play the memorised songs (Continua 4, 5 and 7). The performance of popular tunes from Hollywood films by an Islander boat crew in 1934 showed improvisation, adaptation and intercultural music processes through learning music from film and records (Continuum 12). Members of dance bands learned most of their music aurally from the radio, gramophone and films with some musicians notating the music, allowing the bands to play the newest music (Continua 8, 10 and 11).

Formal performance opportunities for many musicians who learned music informally were provided by nightclubs, at fundraising events and on radio and television competitions, allowing the chance to engage in community music making and validate development through feedback and further performance. The “house parties” held in the Torres Strait Islander community included a mix of musical styles which diversified over time, with the “boys” playing popular dance tunes on instruments for dancing and the “girls” presenting a singing and dancing routine, often the “hula”, at some part of the night. These closed social events which later led to performances in the wider community, featured Western dance music using Western instruments. Transposing skills (transferring heard melodies into performance), improvisation, and holistic to analytical reception of skills and knowledge had been applied in the Islanders ability to play the Western dance tunes (Continua 4 to 9). Hula music performances showed that intercultural music processes occurred (Continuum 12) as the music was a combination of Hawaiian, South Sea Islander and Torres Strait Islander elements developed in the Islander community at Malaytown and was regularly performed in the Anglo/Celtic community at formal performances and later, nationally.¹¹³⁷ Audio Appendix 8 is a recording of a concert re-creation of the Cairns 1940s hula music and was performed by original Malaytown musicians Lala Nicol and others. Another example of the success of this community of practice, Seaman Dan, developed his musicianship through transcultural music processes with a combination of Torres Strait Islander and Western songs and language using instruments from both cultures. His first guitar teacher was an Aboriginal man who taught him informally at Coen, which further added to the cultural mix of his learning.

¹¹³⁷ Devanny’s enthusiastic approbation of the musical skills of Torres Strait Islanders appeared in her 1944 novel *By Tropic Sea and Jungle*.

Intercultural music making with outsider experts during World War II was influential in all three cultures. Performances by professional American soldier-musicians at nightclubs and social visits to private homes ensured that locals were exposed to new styles at a high standard (Continua 1 and 3). African-American soldiers socialised with the Torres Strait Islander community and performed jazz and blues music that resulted in intercultural music making. White American and Australian soldiers and Cairns' Anglo/Celtic musicians played music together in private homes and at venues that resulted in the locals learning new styles and techniques of jazz, in particular, how to “swing” the beat.

Dance bands that played at venues such as the Aquatic, the Trocadero, St. Joseph's Hall and others provided much employment and performance opportunities for Cairns musicians over the study period. Female pianists, many of whom played constantly through the war years, were often the core of the dance band as they provided the bass line, chords and melody (Continuum 9).¹¹³⁸ Most members of these bands learned the dance tunes aurally with some notating the music that they had heard on the radio or gramophone for use in the bands. Notation was also used for transposing instruments such as the saxophone or trumpet.¹¹³⁹ Social dancing at Yarrabah suggested intercultural musical processes also occurred there as Anglo/Celtic country and dance music was played by Aborigines on accordions, guitars and the “bush bass”. In these informal settings, the music was learned by aural-oral techniques of demonstration and imitation, the visual-kinesthetic network, holistic to analytical reception of skills and knowledge, improvisation, and constant practice and rehearsal (Continua 1, 2 and 3) from listening to the radio, recordings and visiting musicians.

The spread of rock music in the late 1950s saw a proliferation of self-learning and peer teaching in Cairns and Yarrabah as members of new rock bands aurally learned the latest songs from the radio, records and films (Continua 4 to 8). “How to play” books were also used for self-learning purposes. Peter Rappolt listened to rock music on the radio and he and other like-minded musicians arranged performance opportunities for the newly identified community of practice that was labelled “the teenager”. Rock musicians defined themselves by presenting their music differently from dance band musicians through standing up to play, changing their acoustic instruments to electric ones and acquiring equipment that would produce new sounds such as distortion and the “wah-wah” pedal (Continua 10 and 11). Decisions about performance and technique were made aurally and collectively since there was no curriculum on how to play and present rock music (Continua 4, 5, 7 and 8). These

¹¹³⁸ This style of piano playing can be heard on Audio Appendix 6 with Hazel Schipke performing *Sweet Gypsy Rose* on piano.

¹¹³⁹ Transposing instruments such as the trumpet, clarinet and saxophone, play in different keys to the piano and guitar and require their own music or chord chart.

aural learning processes also relied on much improvisation and experimentation for the musicians to develop their abilities. This led some players, such as Rappolt, to develop as songwriters and not only as re-creative artists.

Numerous, accessible high quality performances by visiting prominent country and folk musicians in Cairns and Yarrabah in the 1950s and 60s provided extra musical inspiration for locals to develop their own skills. The music of these outsider experts was already well known through constant exposure on radio and recordings and was reinforced by live performances. These performances added to the abundant performance night-life of Cairns that existed in the war and post-war years. Country and folk musicians in Cairns and Yarrabah almost exclusively learned songs aurally at social events, and from recordings and performances (Continua 2 and 4). Yarrabah musician Keith Enighi's musical influences spanned the three cultures showing transcultural musical processes occurring within one person. He was an Aboriginal man who sang and played the guitar and piano. While on tour with Slim Dusty he performed country music as well as Torres Strait inspired "hula" music, which he also danced. Like Enighi, Aborigines at Yarrabah developed their music performing abilities through constant listening to and rehearsing in a range of styles. Country, hula and dance music and then rock music developed to a point where the Aboriginal rock band "The Night Birds" won the Cairns "Battle of the Bands" in the early 1960s.

Original music played by Aboriginal men on guitars in Cairns in the 1960s and heard by George Skeene, indicated a transcultural approach since it is likely that it included "in-depth characteristic[s] of more than one culture."¹¹⁴⁰ This music could relate to Breen's observation of the emergence of a particularly inventive Aboriginal music throughout Australia in the 20th century. It used elements of the basic three chord structure in a major key in a standard form as found in hymns, gospel choruses, bush ballads, music hall, plantation songs, hillbilly and country and western and had been adapted to a "basic, grassroots folk culture" in which unaccompanied singing and some tribal musical habits could be discerned.¹¹⁴¹ George Skeene noted that this original music was not rock music: "They played instrumental music like waltz, not rock'n'roll but like it. They invented these songs."¹¹⁴²

¹¹⁴⁰ Schippers, *Facing the Music*, 123.

¹¹⁴¹ Breen, *Our Place, Our Music*, 91.

¹¹⁴² George Skeene interview, 2011.

Folk and bush songs sung by older people in a more scattered community of practice in the district were saved from possible extinction by Ron Edwards’ prolific work as a collector in the 1960s. Edwards recorded many songs that had been learned by ear up to 40 years earlier and transcribed them into notation. Collections of songs were then published in large songbooks or singly in newsletters, which meant that people around Australia, including in Cairns, were able to learn and then perform many unique folk songs from notation rather than aurally. Edwards also founded the Cairns Folk club that developed a distinct community of practice by providing informal performance opportunities for folk singers.

Participants from within the three cultures approached their music making in informal settings with unselfconscious enthusiasm and were willing to learn new techniques and musical expression “on the spot” in improvised, relaxed performances (Continua 1 to 12). Outsider experts featured in this context who valued their learners as peers and equal participants as indicated by the learning experiences of Hazel Tenni, Mary Zammitt Brophy, Mary Bowie and other Torres Strait Islanders with Australian and American soldiers in World War II.

Table 9: Informal Music Education Cairns and Yarrabah 1930 to 1970
TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)
Schipper

	Issues of context	
1. Static tradition	← x →	Constant flux
2. 'reconstructed' authenticity	← x →	'new identity' authenticity
3. 'original' context	← x →	recontextualization
	Modes of transmission	
4. Atomistic/analytic	← x →	Holistic
5. Notation-based	← x →	Aural
6. Tangible	← x →	Intangible
	Dimensions of interaction	
7. Large power distance	← x →	Small power distance
8. Individual central	← x →	Collective central
9. Strongly gendered	← x →	Gender neutral
10. Avoiding uncertainty	← x →	Tolerating uncertainty
11. Long-term orientation	← x →	Short-term orientation
	Approach to cultural diversity	
12. <u>Monocultural</u>	Multicultural x Intercultural	Transcultural

Table 9.

The large majority of informal music teaching, learning and performance in Cairns and Yarrabah tended to be “transmitted without explicit reference to other musics but within an awareness of several other music cultures existing in a single cultural space.”¹¹⁴³ However, there was some mixing of styles and cultures where the music took on “in-depth characteristic[s] of more than one culture” and was “seen in relation to other musics, [and] compared cross-culturally”.¹¹⁴⁴ The overall approach to cultural diversity at Cairns and Yarrabah for informal music education is therefore placed on Continuum 12 between multicultural and intercultural.

¹¹⁴³ Schippers, *Facing the Music*, 123.

¹¹⁴⁴ *Ibid.*

Conclusions and findings

The three cultures in this study have distinctive music education histories that overlap in places. Aboriginal communities of practice were the most affected by the two other cultures and were forced to become more adaptive and therefore, were more experimental. This occurred as they strove to make sense of their loss of traditional communities of practice which Wenger identified as giving meaning and identity. Aborigines were also the most influenced by the other two cultures as observed by their near total loss of music tradition through Anglo/Celtic domination and their desire to re-compose or re-create their stories with Torres Strait Islander musical elements in order to build a renewed sense of community and tradition.

Torres Strait Islanders influenced both the Aboriginal and Anglo-Celtic communities' music making as well as being influenced themselves by other culture's musics, particularly through wartime contact with African-American soldiers' performances and knowledge of jazz and the blues. Through their particular music education histories, both the Aboriginal and Torres Strait Islander communities, using mostly non-formal and informal music processes, maintained traditional music processes and created new forms of music after interacting with one another in intercultural processes.

The dominant Anglo/Celtic, mostly formally trained community, tended to re-create existing forms from within its culture and only adopted new styles as they appeared from outside the district, such as film, jazz and rock music. Therefore, the Anglo/Celtic communities of practice showed the least change of the three during the study period.

Common threads among the music education processes of the three cultural communities in the study period were that:

- all followed their own cultural practices as well as interacted with one another to varying degrees with different outcomes,
- all were influenced by visiting experts, regardless of the teaching and learning context,
- all were influenced by and used new technologies to teach and learn,
- families played a significant role in the development of musicians,
- all featured active and regular group music making.

Other threads that operated within one or two cultures are referred to in the following final summary and analysis with regard to the three viewpoints.

Viewpoint 1: The Context of Teaching and Learning: Communities of Practice

This history of music education processes was grouped according to the context in which the teaching and learning processes took place. The central deciding factor in determining the context rested with who controlled the learning process: the teacher, the student, someone or something else, or all parties involved, and was classified accordingly as formal, non-formal and informal. The contexts fused with Wenger's "communities of practice" where meaning, practice, community and identity are embedded in the music context.

The different communities of practice in Cairns and Yarrabah utilised music education contexts that related to culture. Formal and non-formal music processes that were predominant in the Anglo/Celtic community in Cairns, and were taught to Aborigines in Yarrabah, operated on a transplanted model of mostly British origin that was largely mono-cultural. A feature for teaching and learning in formal and non-formal contexts was the use of notated music with directed teaching of a sequentially based curriculum. Combining formal and non-formal music processes was instituted by the principals of State schools in Cairns in the 1930s, 40s and 50s who were involved in non-formal community music groups as well as actively promoting formal music in their own school and in others. They saw community music-making as a force for good and used their influence to promote and advance musical opportunities for their students with the wider community. Private music teachers bridged both formal and non-formal music education contexts thus supporting teachers in schools and conductors in community music groups. Traditional non-formal education in the Aboriginal and Torres Strait Islander communities of Cairns and Yarrabah in the study period featured holistic, aural/oral practices that were progressively modified. Community music groups featured the enjoyment of playing music together and used a range of notated and aural teaching and learning methods. Informal music processes in contemporary musical styles such as hula, jazz, country, folk and rock, occurred in all three cultures in a wide variety of settings and featured the unselfconscious desire to play music.

The study found that the context of the music learning, whether it was formal, non-formal or informal, was not a determining factor for the successful musical development of particular Cairns and Yarrabah musicians. The learning context appeared to indicate more, which area of performance or musical engagement, with reference to musical style and function, the musician would be involved in. That is, formal music education tended to lead to formal performance and informal music education mostly led to informal performance. Musicians who learned formally tended to perform art music in formal performances at civic venues and at civic occasions that predominantly involved the Anglo/Celtic community. Those who

learned non-formally, performed repertoire that was specific to the community of practice, such as traditional Aboriginal music, brass bands or church music, at their own particular, noteworthy occasions. Those who learned music informally performed at a range of informal and then, formal performance opportunities in the popular repertoires of folk, country, jazz, blues, dance, hula and rock music. Aboriginal and Torres Strait Islander intercultural learning occurred mostly in informal contexts through contact with visiting performers, at church and social occasions and by listening to the radio and gramophone. New technologies assisted music learning across the three contexts and cultures by providing aural support that allowed for new ways, primarily holistic and aural, of learning music for all.

Learning and teaching processes, and to a lesser extent, performing, were sometimes flexible and interchangeable between contexts, especially within the informal context. Of interest was that Aboriginal and Torres Strait Islander musicians who performed successfully in formal performances in the wider community had all incorporated Anglo/Celtic elements into their music making through various methods, which indicated the adoption of musical traits and Westernisation. The combination of Indigenous learning and adoption of Western characteristics allowed Aboriginal and Torres Strait Islander musicians such as the Pitt Sisters, Georgia Lee, Wally Pitt, Keith Enighi, Seaman Dan, Wilma Reading, Heather Mae Reading and others to perform successfully at national or international levels. Anglo/Celtic musicians from Cairns who performed successfully at national and international levels were mostly taught formally such as Fred and George Schipke, Ron Grainer, John Curro, Molly Maddock, Joyce Reynolds and Bernard Lanskey. Ron Edwards and Peter Rappolt learned folk and rock music informally and interacted with all three cultures in their development as musicians. All these successful musicians from the three cultures learned their musicianship from the range of the three music education contexts.

A further conclusion on context suggests that formal music education teaching tended to be conservative and slow to react to new developments in music. Informal music education methods, however, tended to involve contemporary music and were proactive by embracing new developments as they occurred such as in the learning of film, jazz and rock music.

Viewpoint 2: Music Teaching and Learning Processes

Music teaching is a highly influential and culturally deep activity and, paradoxically by its nature is ephemeral and not often recorded or annotated.¹¹⁴⁵ Analysis of the performance of

¹¹⁴⁵ Brown in *One Hand on the Manuscript*, p.8, stated: perhaps in direct proportion to its social 'involvement', music becomes one of the most transient and fragile cultural archives: if it is not

music revealed much about the nature of the music teaching and learning that preceded or occurred in the performance itself. Success in a particular genre was indicated by excellence in performance, which was taken in turn as an indicator of effective teaching and learning. Existing historical evidence on context, teaching and performance was researched and combined with interviewee memories of student learning and personal teaching, and involvement in or attendance at performances. Observations were then made about the actual music teaching and learning processes that occurred which allowed conclusions to be drawn and cross-cultural comparisons be made. From this, some “universals” of music education practice were found across the three cultures studied while other teaching methodologies were more likely to be used within a particular context or culture for specific cultural purposes and traditions. Aural-oral techniques of demonstration and imitation, use of the visual-kinesthetic network, the holistic to analytical reception of skills and knowledge and development of eye-hand co-ordination were observed in each context and each culture and thus could be viewed as “universals” of music teaching and learning in this history. Of note is that these skills were not all taught in the same way or always by those designated as music teachers. Improvisation and group learning were more common in Aboriginal and Torres Strait Islander practices and the use of notation in solo lessons was more prominent in Anglo/Celtic teaching and learning.

All three cultures utilised and were influenced by experts. The Anglo/Celtic community engaged more “outsider experts” in direct formal and non-formal teaching roles such as Horwitz, Compton, Moxey and Werther who were motivated by the desire to improve the standards of musical and cultural life of Anglo/Celtic Cairns through adherence to tradition. Family life began enculturation processes in homes and communities in each culture and was influential in the continued development of many prominent musicians. Learning in all contexts showed conscious developmental progress through Anderson’s cognitive, associative and autonomous phases that occurred at different rates in different ways.

A further complication that arose in the study was the mixture of teaching methods that were used within a particular context. For example, successful teaching in formal settings may have occurred from the adoption of more informal teaching methods by the teacher, or a combination of formal and informal methodologies. Therefore, even within a formal or non-formal lesson at a school, private lesson, church or conservatorium, the teachers’ methods that utilised informal teaching methods may have been crucial in engaging students. Examples of a mixture of teaching styles in context were Compton’s demonstrations in

recorded, or rerecorded in enduring ways, if it is not transcribed, if it is not acknowledged as an integral part of an occasion, event or movement rather than mere atmospherics, then it disappears.

private lessons and the willing adoption of the guitar and rattler in Aboriginal music making at Yarrabah. The opposite to this, of using formal teaching methods in informal settings, may have been equally effective such as Seaman Dan's uncle deliberately showing Dan bar chord patterns on the guitar at a family event. Therefore, regardless of the context, the act of instruction may have been more effective through the adoption of a range of teaching methods to ensure the connection and communication of the teacher with the student.

Viewpoint 3: Intercultural Musical Contact

This study has researched music education processes that occurred in three cultural communities in Cairns and Yarrabah of Anglo/Celtic, Aboriginal and Torres Strait Islander by context. Analysis of what happened when two or more cultures interacted in musical processes is the focus of Viewpoint 3.

The musical practices of the three cultures were found to function within their own cultural boundaries marked by discrete communities of practice that reinforced meaning and identity for the culture. The cultures functioned alongside one another in Cairns, but not at Yarrabah, with varying degrees of ease or unease, reflecting a version of Kartomi's "pluralistic co-existence of musics" where a culture may continue the full-scale practice of its own music while tolerating the parallel musical practices of other ethnic groups, keeping the various music largely or completely separate from each other.¹¹⁴⁶ The Anglo/Celtic community was the dominant cultural force in the study period and while showing interest in Aboriginal and Torres Strait Islander musical processes, mostly eschewed any intercultural musical activity by rejecting any possible influence the Indigenous cultures may have been able to exert other than for entertainment purposes. Aboriginal cultural practices became impoverished but did not completely disappear while Torres Strait Islander practices managed to remain intact through closed socialising.

Added to the parallel musical practices described above were the complexities of the cross cultural musical lives of the Aboriginal and Torres Strait Islander communities who engaged in multiple musical processes with one another and with popular Western music. This indicated features of Kartomi's "music compartmentalisation", where participants were able to function in differing musical styles and contexts as the need arose.¹¹⁴⁷ The arrival of experts during World War II intruded into all three cultures' musical processes, in particular with the African-American soldiers and Torres Strait Islander communities, and white American and Australian soldiers and the local Anglo/Celtic communities, resulting in

¹¹⁴⁶ Kartomi, *The Processes and Results of Musical Culture Contact*, 234-9.

¹¹⁴⁷ *Ibid.*

intercultural musical processes which exposed local musicians to new knowledge and skills. Following the war in Cairns, Aboriginal and Torres Strait Islander communities continued to interact musically at churches which led to the creation of new, local musical styles.

At Yarrabah, the history of music education differed to that of Cairns. At the outset, Anglo/Celtic authorities dominated Aboriginal music making through daily hymn singing, the establishment of the brass band and other performances and pantomimes suggesting “musical abandonment” where the wholesale or partial extinction of one culture’s music by another through “intense coercion applied by one group to another by military, religious, socio-political, or cultural processes, or a combination of these occurred”.¹¹⁴⁸ Some time later, Aborigines were able to gain some control over their own musical processes and engaged in intercultural music teaching, learning and performing with Torres Strait Islander visitors in a process resembling “nativistic musical revival” where a culture becomes “aware of the danger that its music may become extinct and makes efforts to revitalise it”.¹¹⁴⁹ The decision by Aboriginal elders at Yarrabah to adopt Torres Strait Islander musical elements into Aboriginal songs and dances was a teaching method, conscious and intended, of bringing the different tribal groups together and showed “traditional material being handed down in a new context.”¹¹⁵⁰ The embracing of Torres Strait Islander elements allowed the different Aboriginal tribal groups to make music together with a fusion of styles and stories, thus showing characteristics of transcultural music and hence, with traditional songwords being set to new music, making a new form of music.¹¹⁵¹ Henrietta Fourmile-Marrie felt that musical processes helped to repair the disparate groups at Yarrabah by bringing everyone together, suggesting that a new community of practice had developed.¹¹⁵² Then, through listening to the radio, gramophone, and visiting performers, and through travel and changed social conditions, the Aboriginal population showed adoption of elements from other styles in their performance of country, rock and church music. At Yarrabah, the brass band, the church singing, and the dance and rock bands are examples of intercultural musical processes that developed and led to change over a number of generations. Yarrabah Aborigines advanced their own musicianship in unique pathways due to their isolation and social

¹¹⁴⁸ Kartomi, *The Processes and Results of Musical Culture Contact*, 234-9.

¹¹⁴⁹ *Ibid.*

¹¹⁵⁰ Schippers, *Facing the Music*, p.56, observed that the teaching of traditional music can occur in four different ways: the teaching of traditional material in a traditional manner, traditional material being handed down in a new context, non-traditional material being handed down in a traditional manner, and non-traditional material being handed down in a non-traditional manner.

¹¹⁵¹ The fractured nature of the multi-tribal community at Yarrabah was also observed by Richard Michael who noticed that the Islander style dancing was stronger than Aboriginal dancing at Yarrabah.

¹¹⁵² Henrietta Fourmile-Marrie interview, 2012.

conditions¹¹⁵³ and mixture of teaching and learning contexts, whereas Aborigines who lived in Cairns had a different experience. Aborigines in Cairns developed new musical styles on the guitar and in Aboriginal churches through the “transfer of musical traits” where various musical elements from a range of sources were adopted into their own practice.

Location

The importance and influence of location in musical processes featured in the three cultures in the study period. The tropical climate combined with an aesthetically beautiful landscape encouraged outdoor activities to be an intrinsic part of music-making in Cairns and Yarrabah as shown by the open-air staging of corroborees, parades, performances and parties. Combined with this was the isolation from the main population of Australia due to the large distance from capital cities and the populous south-east corner of the continent. This isolation made the visiting/resident expert essential for raising and keeping high standards as well as ensuring their prominence in the community. The isolation and distance from large metropolitan centres also meant that experts had a major influence in the community whether it was positive or negative. The dispersal and resettlement of different Aboriginal tribes from their own tribal lands to a common ground at Yarrabah forced musical processes together which resulted in the evolution of new music (See Chapter 5).

Teachers and Students

It is apparent from the chapter analysis above that the roles and activities of music teachers and students in the study, were related intrinsically to context. In formal contexts, the teacher and student were readily recognisable and behaved according to predetermined cultural constructs in a formal lesson as seen in school or private lesson settings. The teacher directed meaningful, sequential musical activities for students to develop their skills. In non-formal contexts, the teacher/cultural bearer/conductor was also readily identifiable, though a suitable student or peer could take their place if required. The smaller power distance from leader to the group music and decision making collective allowed this to occur. In informal contexts, the concept of teachers and students may not have even been present. Participants were not necessarily concerning themselves with learning or teaching music, but making music and in this way, unselfconsciously taught each other and themselves through playing and performance. Further, with technology as teacher, the participants as learners could have been by themselves. This study found that some teachers and students operated exclusively within one context and one culture while others crossed more than one context and remained within one culture. Those who were involved in transcultural musical processes, whether

¹¹⁵³ Rigsby, *Expert Report*, mentioned this when referring to “isolated culture.” P.?

they were teachers, students or participants, often operated in more than one context indicating flexibility and adaptation in their musicianship.

Directions for further research

Music education and our knowledge of its processes are ever evolving and will continue to do so. New areas for research in music education are constantly opening and developing as technology continues to rapidly advance. This may not be so different to the situation of 1930 to 1970 when film, radio and gramophone profoundly influenced music teaching and learning and performance. With continuing development and invention in contemporary life of new music technologies and the internet, many new communities of practice in music education have sprouted and evolved. These include: the musician who is able to produce all of his/her music at home on a computer and distribute it globally via the internet; internet tutorials where films of experts can be found teaching “how to” play, compose, use music software and literally deal with any issue to do with music education and performance; and “Youtube”, where formal and informal performances from an indeterminate number of cultures can be viewed from locations all around the world. This can lead to the question: is the role of music teacher still valid or viable? Are music teachers still needed? For today’s children (perhaps not too dissimilarly from the children in this history) the ways of learning that occur outside school and which they adopt from an early age by their interaction with music, movies, video, computer games, the Internet and hand held “smart” devices, are experienced as the “common” way of learning and the ways of learning they encounter in schools can appear as the “uncommon” ways. Research into the effects of new technology in music learning and teaching is highly desirable.

Music teachers may benefit from research into contemporary methodologies to provide opportunities for real (as opposed to virtual) music making in a particular time and place. Music teachers can also guide students through the vast array of material available to ensure awareness of and practice in the fundamentals of a broad and high quality music education. Research on determining if location is as influential in music education practices to the same extent as it has been in the past or if the influence of location is waning due to the increased accessibility provided by technologies, could provide profound insights into the nature of music learning, and possibly indicate a thorough and radical change in music education transmission processes.

Further research into the efficacious combinations of formal, non-formal and informal teaching methodologies in various settings may allow teachers and musicians in all contexts to more fully understand music learning processes. Detailed historical study into cross cultural music education methods such as those that occurred during the first twenty years at

Yarrabah could provide fascinating studies into intercultural music learning and understanding.

Present day music teachers could also focus on the new music forms created in Cairns and Yarrabah during the period under study, and analyse and perform it with their students. With further research into local music, our understanding of present day Cairns and Yarrabah could increase, and assist in developing intercultural music processes for greater community cohesion. Local students may gain a greater understanding of the multicultural community to which they belong. The study of local music may assist music students to develop their performance and/or improvising skills by learning to play original music from Cairns and Yarrabah.¹¹⁵⁴

Implications of the study

The study may inform general education practice as well as music education practice in cross cultural education activities. For example, the history of the music education processes of local Aboriginal cultures and Torres Strait Islander culture showed a range of unique interactions that not only highlighted specific aspects of each culture but also resulted in new local musical forms.

The study could encourage music teachers at school, both classroom and instrumental, to incorporate some informal teaching methods in their delivery. Through this study, informal learning has been shown to involve more than just the core subject of learning music as it has more of the character of integrated learning on a holistic level. In the formal learning situation, the minds of both the teacher and the students have tended to be directed towards learning how to play music, whereas in the informal learning practice the mind is directed towards the act of playing music.

In his article “Here, there and everywhere: music education research in a globalised world” Folkestad discussed the reality of formal and informal music education outcomes:

Most research in music education has so far dealt with music training in institutional settings, such as schools, and as a result is based on the assumption, either implicitly or explicitly, that musical learning results from a sequenced, methodical exposure to music teaching within a formal setting. However, during the last decade there has been an awakening of interest in the issue of taking into consideration not only the

¹¹⁵⁴ In a radio report in 2008, a student reported that playing the music and instrument of another culture helped her to “unblock” her musical mental images to flow better into her playing and gave her valuable insights into her own performance. Broadcast on ABC Radio National, “Correspondents Report” 12 October 2008, report on a formally Western trained student learning Jewish music.

formalised learning situations within institutional settings, such as schools, but also various forms of learning that go on in informal musical practices outside schools.¹¹⁵⁵

Folkestad then summarised this change in perspective as:

... a general shift in focus, from teaching to learning, and consequently from teacher to learner. Thus it also implied a shift of focus, from *how to teach*, i.e. teaching methods and the outcome of teaching in terms of results as seen from the teacher's perspective, to *what to learn*, the content of learning, and *how to learn*, the way of learning. A point of departure for this perspective on music education research is the notion that the great majority of *all* musical learning takes place outside schools, in situations where there is no teacher, and in which the intention of the activity is not to learn *about* music, but to play music, listen to music, dance to music or be together with music.¹¹⁵⁶

This study has shown that a range of music education outcomes occurred from a wide variety of cultural, teaching, learning and performance contexts, and that in keeping with Folkestad's assertions, a majority of music education processes occurred outside schools in Cairns and Yarrabah from 1930 to 1970. Folkestad observed that in most learning situations, both formal and informal aspects of learning are in various degrees present and interact in the actual learning process, and that formal and informal teaching and learning should not be regarded as a dichotomy, but rather as the two poles of a continuum. All participants in musical processes, be they teachers, learners, performers or listeners, who function within one or more communities of practice, may benefit themselves and others in real and virtual contexts, by being aware and knowledgeable of the cultural context of their endeavours. The continual development of music through cultural interaction and transformation, and increased access to and flexibility with new sounds and processes due to technological advances, ensures that music education processes for teachers and learners will continue to evolve in formal, non-formal and informal contexts.

¹¹⁵⁵ Folkestad, *Here there and everywhere*, 279.

¹¹⁵⁶ *Ibid.*, p. 280.

Bibliography

Primary Sources

Films and Audio Visual:

Cinesound Review No. 1596. NFSA Title #28957.

Dan, H., *T.I. Blues*, Cairns: 2008.

Michael, J., *Alma Michael*, Melbourne: 2012.

Monkman, N., *Typhoon Treasure*, National Film and Sound Archive, 4552.

Szabo, E., *Like Rubies in the King's Crown: A Documentary about Yarrabah Mission*, Cairns: ITV, 1998.

Yarrabah, NFSA Title #298805.

<http://www.yarrabah.qld.gov.au/history>.

Interviews:

Interview with Mary Bowie, former resident of Cairns 1940s, held in Cairns, 1 September 2008.

Interview with Rita Butler (nee Strike), former resident of Cairns, telephone interview on 30 May 2012.

Interview with Mary Corsetti, resident of Cairns, held in Cairns, 14 April 2012.

Interview with Joan Croker, resident of Cairns, held in Cairns, 14 April 2012.

Interview with Henry "Seaman" Dan, former resident of Cairns, 1940s and 1950s, held in Cairns, 10 September, 2008.

Interview with Lee Edwards, former resident of Cairns, held in Kuranda, 26 June 2012.

Interview with Libby Evans, granddaughter of Rosa Horowitz, held at Magnetic Island, 27 February 2011.

Interview with Henrietta Fourmile-Marrie, former resident of Yarrabah, resident of Cairns, held in Cairns, 5 June 2012.

Interview with Edgar Harris, resident of Yarrabah, held in Yarrabah, April, 2011.

Interview with Dorothy Kelly, life time resident of Cairns, held in Cairns May 15, 2009.

Interview with Sheila Knudsen, resident of Cairns, held in Cairns, 12 April 2012.

Interview with Dorothy Langtree, resident of Cairns, held in Cairns, September 2011.

Interview with Bishop James Leftwich, former resident of Yarrabah and Cairns, held in Cairns, 12 April, 2011.

Interview with Damon Leftwich, resident of Cairns, held in Cairns, 12 April, 2011.

Interview with Bishop Arthur Malcolm, resident of Yarrabah, held in Cairns, 3 June 2012.

Interview with Adrian Marrie, husband of Henrietta Fourmile-Marrie, interviewed in Cairns, 5 June 2012.

Interview with Eleanor McInnes, resident of Cairns, held in Cairns, 12 April 2012.

Interview with Sister Mercy (Wallwork), resident of Cairns, held in Cairns, December 2011.

Interview with Alma Michael, former resident of Yarrabah, held in Cairns, 17 January 2011.

Interview with Richard Michael, former resident of Yarrabah, held in Cairns, 16 March 2011.

Interview with Alfred Neal, resident of Yarrabah, held in Yarrabah, April, 2011.

Interview with Mala Neal, resident of Yarrabah, held in Yarrabah, April 2011.
 Interview with Peter Rappolt, former resident of Cairns, telephone interview on 30 May 2012.
 Interview with Fred Schipke, resident of Cairns, held in Cairns, 18 January 2011.
 Interview with George Schipke, resident of Cairns, held in Cairns, 5 April 2011.
 Interview with Hazel Schipke (nee Tenni), resident of Cairns, held in Cairns, 19 February 2011.
 Interview with George Skeene, resident of Cairns, held in Cairns 4 October 2011.
 Interview with Molly Strelow (Maddock), former resident of Cairns, telephone interview on 23 May 2012.
 Interview with Joy Turner, resident of Cairns, held in Cairns, November 2011.

National Library of Australia interviews:

Henry 'Seaman' Dan interviewed by Karl Neuenfeldt. TRC 5543, 2005.
 Ron Edwards interviewed by Barbara Blackman. ORAL TRC 1586, 1983.
 Will Kepa interviewed by Karl Neuenfeldt, TRC 5728/11, 13 September 2007.
 Alfred Neal interviewed by Lloyd Hollingsworth, <http://www.nla.gov.au/amad/nla.oh-vn2037470> 25 September 1999.
 Lala Nicol interviewed by Karl Neuenfeldt, ORAL TRC 5542, 11 September 2005.
 Elio Rigo, TRC 4572/14, 12 May 2000.

Newspapers:

Brisbane Courier, 1864 to 1933, accessed via Trove website.

Courier-Mail, 1933 to 1954, accessed via Trove website.

Cairns Post, 1884 to 1893, accessed via Trove website.

Cairns Morning Post, 1907 to 1909, accessed via Trove website.

Cairns Post, 1909 to 1954, accessed via Trove website.

Cairns Post, 1954 to 1970, Cairns Historical Society.

Il Giornale Italiano, 1934 and 1937, accessed via Trove website.

Morning Post, 1897 to 1907, accessed via Trove website.

Northern Folk, May 1966.

The Age, 15 May 2010.

The Australian Women's Weekly, 1954, 1957, accessed via Trove website.

The Education Office Gazette, edited by Department of Public Instruction, Brisbane: The Queensland Government Printer, 3 September 1941, 3 July 1942, 3 July 1944, 3 April 1950, 3 June 1950, 3 July 1950, 3 October 1950, 3 November 1950, 3 March 1951, 3 May 1951, 3 February 1953, 3 September 1954, 3 October 1955, 3 March 1956 and 3 September 1956.

The Queenslander, 1889, 1891, 1901, 1903, 1916 and 1925 accessed via Trove website.

Townsville Daily Bulletin, accessed via Trove website.

Other:

Syllabus in Music, Department of Education, Queensland Government, Brisbane: Queensland Government Printers, 1966.

"The Syllabus or Course of Instruction in Primary and Intermediate Schools: 1930," Department of Public Instruction, Queensland Government, 1930.

Calendar of Courses, edited by The University of Queensland. St. Lucia: The University of Queensland, 1939

Recordings:

Aboriginal and Torres Strait Islander Church service at St. Luke's Anglican Church, McLeod St., Cairns: 2011. Recorded by Malcolm Cole.

Bondi Beach Concert Band conducted by James Compton, *When I'm Looking At You* (1930) on *The Great Bands of Australia*, Track 15, CD 1.

Cairns Citizen's Band conducted by James Compton, *Thoughts* (1936) on *The Great Bands of Australia*, Track 19, CD 1.

Country Music in Australia, Melbourne: Soundabout Australia, 1999.

Compton, J., *Stars in a Velvety Sky* (1927) on *The Great Bands of Australia*, Track 16, CD 1.

Dan, H., *Sailing Home*, Cairns: Steady Steady Music, 2009.

Gibson, S. *Torres Strait in World War II*, Hindsight, ABC Radio National, 2002.

House Party Hula, Seaman Dan, John Nicole, Cindy Drummond, Jerry Lewin. Recorded at the Tanks Venue, 12 November, 2005. Mixed at Cairns: Pegasus Studios, 2005.

Lee, G., *Georgia Lee Sings the Blues Down Under*, originally released as Crest CRT-12-LP-004 in 1962. Rereleased Vibraphonic Records, 2009.

Moyle, A., Ed., *Songs from Yarrabah* (1966), Canberra: Australian Institute of Aboriginal Studies, 1970.

Schipke, F. and Schipke, H., *Sweet Gypsy Rose*, Cairns: 2011. Recorded by Malcolm Cole.

The Great Bands of Australia, Melbourne: Soundabout Australia, 1996.

Parliamentary Reports:

Report of the Department of Public Instruction for 1925, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1926, Vol. I.

Report of the Department of Public Instruction for 1930, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1931, Vol. I.

Report of the Department of Public Instruction for 1931, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1932, Vol. I.

Report of the Department of Native Affairs for 1932, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1933, Vol. I.

Report of the Department of Public Instruction for 1932, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1933, Vol. I.

Report of the Department of Native Affairs for 1933, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1934, Vol. I.

Report of the Department of Public Instruction for 1934, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1935, Vol. I.

Report of the Department of Native Affairs for 1935, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1936, Vol. I.

Report of the Department of Public Instruction for 1935, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1936, Vol. I.

Report of the Department of Native Affairs for 1939, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1940, Vol. II.

Report of the Department of Native Affairs for 1940, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1941.

Report of the Department of Public Instruction for 1940, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1941.

Report of the Department of Public Instruction for 1942, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1943, Vol. I.

Report of the Department of Native Affairs for 1941-42, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1943.

Report of the Department of Native Affairs for 1943-44, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1944-45.

Report of the Department of Native Affairs for 1945-46, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1946, Vol. II.

Report of the Department of Public Instruction for 1944, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1945-46, Vol. I.

Report of the Department of Public Instruction for 1945, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1946, Vol. I.

Report of the Department of Native Affairs for 1948, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1949, Vol. III.

Report of the Department of Public Instruction for 1950, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1951, Vol. I.

Report of the Department of Public Instruction for 1952, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1953, Vol. I.

Report of the Department of Public Instruction for 1953, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1954-55, Vol. I.

Report of the Department of Native Affairs for 1954, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1955, Vol. II.

Report of the Department of Native Affairs for 1955, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1956, Vol. II.

Report of the Department of Public Instruction for 1955, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1956, Vol. I.

Report of the Department of Education for 1958, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1959-60, Vol. I.

Report of the Department of Education and Migration for 1962, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1963.

Report of the Department of Native Affairs for 1962-63, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1964.

Report of the Department of Native Affairs for 1963-64, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1965.

Report of the Department of Aboriginal and Islander Affairs for 1965-66, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1966-67.

Report of the Department of Aboriginal and Islander Affairs for 1966-67, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1968.

Report of the Department of Education and Cultural Activities for 1968, *Parliamentary Papers of the Queensland Legislative Assembly (PP)*, 1969-70.

Personal Communication:

Emails from John Curro, former resident of Cairns, May 2012.

Email from Maryanne Doyle, Radio Archivist, National Film and Sound Archive of Australia, 15 May 2012.

Kal Ellwood, Indinji elder, 2012.

Hutchinson, Maisie et al. 1928. Thankyou letter. Cairns Historical Society.

Email from Joy McKean, October 2011.

Letter from students to Miss Mowlam, 4 May 1928. Cairns Historical Society collection.

Keith McKenry, 2013.

Rosemary Michael, 2013.

Janice Wegner, 2014.

Reports:

Benson, Warren and Contemporary Music Project for Creativity in Music Education.

Creative projects in musicianship: A report of pilot projects sponsored by the Contemporary Music Project at Ithaca College and Interlochen Arts Academy, Washington: Contemporary Music Project Music Educators National Conference, 1967.

Dettman, H.W., Committee Enquiring into Music Education in the Government Schools of Western Australia, Perth: Dept. of Education, 1966.

Grimwade, Gordon P. N. Artefacts of Hou Wang Temple. In Report on Atherton Chinatown, North Queensland, edited by Barrie Reynolds. Townsville: James Cook University of North Queensland, 1986.

Rigsby, Bruce, and Fiona Powell, Lee Sackett, John C. Taylor, Michael Wood, Expert Report: Combined Gunggandji (Q6013/01), Mandingalbaj Yidinji (6015/98) and Combined Gunggandji and Mandingalbaj Yidinji (Q6016/01) Native Title Claims: A Report to the North Queensland Land Council: Brisbane, 2002.

Robb, Sandi, Cairns Chinatown Cultural Heritage Study: A Report to Cairns and District Chinese Association Inc., and Cultural Heritage Branch, Queensland Environmental Protection Agency, September, 2004.

Submission to the Committee of Inquiry into Secondary Education. Brisbane: Kelvin Grove Teachers' College, 1960.

Tainton, Barry E., and Wendy Hacker. Evaluation of music education in Queensland primary schools Interim report 1. Queensland: Research Services Branch Dept. of Education, 1985.

Secondary Sources

Journal Articles:

_____. *The Educational Historian*, The Queensland History of Education Society, Brisbane: 15, 3, (2002).

_____. "Wesleyan Symposium on the Application of Social Anthropology to the Teaching and Learning of Music." *Music Educators Journal* 70, 8 (1984): 57-58.

Blacking, John. "The Study of Man as Music-Maker," in *The Performing Arts*, edited by John Blacking and Joann W. Kealiinohomoku, 3-16. The Hague: Mouton Publishers, 1979.

Booth, Gregory D., and Terry Lee Kuhn. "Economic and Transmission Factors as Essential Elements in the Definition of Folk, Art, and Pop Music." *The Musical Quarterly* 74, 3 (1990): 411-438.

Bottoms, Timothy. "The World of the Bama: Aboriginal-European Relations in the Cairns Rainforest Region to 1876." *Royal Historical Society of Queensland* XV, 1 (1993): 1-14.

Bottoms, Timothy. "Defending the North: Frontline Cairns (1940-1946) - An Historical Overview." *etropic: electronic journal of studies in the tropics*, 8 (2009), <http://www.jcu.edu.au/etropic> accessed Feb 20, 2013.

Buckner, Reginald T. "A History of Music Education in the Black Community of Kansas City, Kansas, 1905-1954." *Journal of Research in Music Education* 30, 2 (1982): 91-106.

Burnard, Pamela. "Telling half the story: making explicit the significance of methods and methodologies in music education research." *Music Education Research* 8, 2 (2006): 143 - 152.

Bythell, Duncan. "Class, Community, and Culture: The Case of the Brass Band in Newcastle." *Labour History* 67, (1994): 144-155.

- Campbell, Patricia Shehan. "Crosscultural Perspectives of Musical Creativity." *Music Educators Journal* 76, 9 (1990): 43-46.
- Campbell, Patricia Shehan. "How Musical We Are: John Blacking on Music, Education, and Cultural Understanding." *Journal of Research in Music Education* 48, 4 (2000): 336-359.
- Campbell, Patricia Shehan. "Unsafe suppositions? Cutting across cultures on questions of music's transmission." *Music Education Research* 3, 2 (2001): 215 - 226.
- Campbell, Patricia Shehan. "Music Education in a Time of Cultural Transformation." *Music Educators Journal* 89, 1 (2002): 27-54.
- Cole, Malcolm A. "Tropical Sounds: Music Learning and Teaching within Cultures in Cairns and Yarrabah: 1930 to 1970." *e-Journal of Studies in Music Education*, 9, 2 (2013): 44-63.
- Costigan, L., and Neuenfeldt, K., "Torres Strait Islander Music and Dance in Informal and Formal Educational Contexts in Australia." *Research Studies in Music Education* 19, 1 (2002): 46-55.
- Daniel, Ryan. "Peer assessment in musical performance: the development, trial and evaluation of a methodology for the Australian tertiary environment." *British Journal of Music Education* 21, 1 (2004): 89-110.
- Dunbar-Hall, Peter. "Australian Aboriginal and Torres Strait Islander musics in the curriculum: Political, educational and cultural perspectives," in *Philosophy of Music Education Review*, 10 (2002): 18-26.
- Dunbar-Hall, Peter. "Music, Musicians, students and Teachers: Problematising the Voices of Music Education." *Australian Journal of Music Education* 1, 1 (2005): 5-17.
- Elliott, David J. "Music as Culture: Toward a Multicultural Concept of Arts Education." *Journal of Aesthetic Education* 24, 1 (1990).
- Ericsson, K.A., Krampe, R.T. and Tesch-Romer, C., "The role of deliberate practice in the acquisition of expert performance." *Psychological Review*, 100 3(1993): 363-406.
- Folkestad, Goran. "Formal and informal learning situations or practices vs formal and informal ways of learning." *British Journal of Music Education* 23 (2006):135-145.
- Folkestad, Goran. "Here, there and everywhere: music education research in a globalised world." *Music Education Research* 7, 3 (2005): 279 - 287.
- Godding, Sally, and Cummings, Bill. "Mary Adell Cummings." *CHS Bulletin* 570, (2009).
- Gribble, E.R. "Three Songs of Australian Blacks." *Science of Man and Australasian Antropological Journal*, 1,1 (1898): 2. Supplied by State Library of New South Wales, 4 October 2012.
- Hall, Edward T. "Improvisation as an Acquired, Multilevel Process." *Ethnomusicology*, 36, 2 (1992): 223-235.
- Heller, George N. "Retrospective of Multicultural Music Education in the United States." *Music Educators Journal* 69, 9 (1983): 35-36.

- Heller, George N. "On the Meaning and Value of Historical Research in Music Education." *Journal of Research in Music Education* 33, 1 (1985): 4-6.
- Heywood, C.L. *Quality of School Radio Equipment*, originally published in "Look and Listen" November 1950, reprinted in *Education Office Gazette*, 3 May 1951, 96.
- Howe, S. "Reconstructing the history of music education from a feminist perspective." *Philosophy of Music Education Review* 6, 2f (1998): 96-106.
- Hume, Lynne. "Them Days: Life on an Aboriginal Reserve 1892-1960." *Aboriginal History* 15 (1991): 4-24.
- Jorgensen, Estelle R. "Questions for music education research." *Music Education Research* 10, 3 (2008): 331 - 346.
- Joseph, Dawn, and Southcott, Jane. "Retaining a frisson of the other: imperialism, assimilation, integration and multiculturalism in Australian schools." *Music Education Research* 9, 1 (2007): 35 - 48.
- Kartomi, Margaret J. "The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts." *Ethnomusicology* 25, 2 (1981): 227-249.
- Loos, Noel. "From Church to State: The Queensland Government Take-over of Anglican Missions in North Queensland", in *Aboriginal History* 15 (1991): 73-85.
- Mackinlay, Elizabeth. "Performative pedagogy in teaching and learning Indigenous women's music and dance," in *Australian Journal of Indigenous Education*, 29, 1 (2001): 12-21.
- Mak, Peter. "Learning music in formal, non-formal and informal contexts." In *European Forum for Music Education and Training (EFMET): Project Research. Disponible en:* <http://www.emc-imc.org/fileadmin/EFMET/article_Mak.pdf>. 2006: 2. Accessed October 12, 2009.
- Marsh, Kathryn. "Observations on a Case Study of Song Transmission and Preservation in Two Aboriginal Communities: Dilemmas of a 'Neo-Colonialist' in the Field." *Research Studies in Music Education* 19, 1 (2002): 4-13.
- Morey, Robert. "Upset in emotions." *Journal of Social Psychology* 12 (1940): 333-56.
- Nettl, Bruno. "Historical Aspects of Ethnomusicology." *American Anthropologist* 60, 3 (1958): 518-532.
- Nettl, Bruno. "Notes on Musical Areas." *Acta Musicologica* 30, 3 (1958): 170-177.
- Nettl, Bruno. "Speculations on Musical Style and Musical Content in Acculturation." *Acta Musicologica* 35, 1 (1963): 35-37.
- Nettl, Bruno. "A Technique of Ethnomusicology Applied to Western Culture" in *Ethnomusicology* 7, 3 (1963): 221-224.
- Nettl, Bruno. "Comparison and Comparative Method in Ethnomusicology." *Anuario Interamericano de Investigacion Musical* 9 (1973): 148-161.
- Nettl, Bruno. "Some Aspects of the History of World Music in the Twentieth Century: Questions, Problems, and Concepts." *Ethnomusicology* 22, 1 (1978): 123-136.

Nettl, Bruno. "Non-Western and Folk Music, and Ethnomusicology." *The Musical Quarterly* 68, 2 (1982):153-160.

Nettl, Bruno. "World Music in the Twentieth Century: A Survey of Research on Western Influence." *Acta Musicologica* 58, 2 (1986): 360-373.

Nettl, Bruno. "Ideas about Music and Musical Thought: Ethnomusicological Perspectives." *Journal of Aesthetic Education* 30, 2 (1996): 173-187.

Norrick, Neal R. "Talking about remembering and forgetfulness in oral history interviews." *The Oral History Review* 32, 2 (2005): 1-19.

Rice, Timothy. "Time, Place, and Metaphor in Musical Experience and Ethnography." *Ethnomusicology* 47, 2 (2003): 151-179.

Roulston, Kathryn. "Mapping the possibilities of qualitative research in music education: a primer." *Music Education Research* 8, 2 (2006):153 - 173.

Slobin, Mark. "Micromusics of the West: A Comparative Approach." *Ethnomusicology* 36, 1 (1992):1-87.

Sullivan, Rodney and May, Dawn. "The Reconstruction of an Agrarian Populist Mentality: the Parramatta Park "Riot" of 1932." *The Electronic Journal of Australian and New Zealand History*, (1997).

Swanwick, Keith. "Musical Development Theories Revisited." *Music Education Research* 3, 2 (2001): 227 - 242.

Taffe, Sue. "The Cairns Aborigines and Torres Strait Islander League and the Community of the Left," *Labour History* 97 (2009): 149-167.

Trimillos, Ricardo D. "Music and Ethnic Identity: Strategies among Overseas Filipino Youth." *Yearbook for Traditional Music* 18 (1986): 9-20.

Volk, Terese M. "The History and Development of Multicultural Music Education as Evidenced in the "Music Educators Journal," 1967-1992." *Journal of Research in Music Education* 41 2, (1993): 137-155.

Weiss, G. "Fundamental or frill? Music education in Australian schools since the 1880s." *Research Studies in Music Education* 5 (1995): 55-65.

Welch, Graham F. "The Ontogenesis of Musical Behaviour: A Sociological Perspective." *Research Studies in Music Education* 14, 1 (2000).

Whiteoak, John. "Pity the Bandless Towns: Brass banding in Australian rural communities before World War Two." *Rural Society* 13 (2003): 287 - 311.

Whiteoak, John. "Australian Music: Music of "Place" or Music of a People?" *The Centre for Studies in Australian Music Review* 22 (2007): 1 - 5.

Yarbrough, Cornelia. "Multiple methods of research: Possibilities for the study of music teaching and learning." *Research Studies in Music Education* 21, 1 (2003): 3-15.

Yow, Valerie. ""Do I like Them Too Much?": Effects of the oral history interview on the interviewers and vice versa." *Oral History Review* 24, 1 (1997): 55-79

Books, Websites:

- _____. *75th Anniversary: Cairns North State School 1917 - 1992*. Cairns: 1992.
- _____. *A History of Cairns Municipal Band Inc. throughout the 20th Century*. Cairns, 2001. Cairns Historical Society.
- _____. *Cairns Choral and Orchestral Society Second Grand Concert, Programme*. Cairns: 1933.
- _____. *Cairns Eisteddfod Program*, Cairns: 1939.
- _____. *Cairns State High School: 50th anniversary reunion, 9-11 August, 1991*. Cairns: Cairns State High School, 1991.
- _____. *Centenary of the Methodist-Uniting Church 1886 – 1986*, Cairns, 1986.
- _____. *Edge Hill State School Golden Jubilee 1940 - 1990*. Cairns: Bransgrove, 1990.
- _____. *John Curtin's Legacy*. <http://john.curtin.edu.au/legacyex/aliens.html> accessed Feb 21, 2013.
- _____. *Mt. St. Bernards College 1921 - 1996*. Herberton: 1996.
- _____. *No Place for Snapdragons: Memories of Cairns*. Cairns: Cairns Historical Society, 1999.
- _____. *Parramatta State School: 1927 - 1977 Golden Jubilee*. Cairns: 1977.
- _____. *Souvenir Programme of the visit of Carindal Gilroy to Cairns, 1947*. Cairns Historical Society.
- _____. *St. Andrew's Presbyterian Church Cairns: 75th Anniversary Year 1976*. Cairns: 1976.
- _____. *St. Augustine's College: The First Fifty Years 1930 - 1980*. Cairns: 1980.
- _____. *The First fifty years: St. Augustine's, Marist Brothers, Cairns 1930-1980*. Cairns: St. Augustine's College, 1980.
- _____. *The History of Redlynch State School 1932 - 1993*. Cairns: 1993.
- _____. *The Mulgrave Shire*, 1954.
- _____. *Tolle Lege*. Cairns: St. Augustine's College, 1970.
- Abeles, Harold F., Robert H. Klotman, and Charles R. Hoffer. *Foundations of Music Education*. (2nd ed.) New York: Schirmer, 1995.
- Andress, Barbara, and Linda Miller Walker. *Readings in early childhood music education*. Reston, VA: Music Educators National Conference, 1992.
- Andrews, Laura J., Patricia E. Sink, and MENC the National Association for Music Education (U.S.). *Integrating Music and Reading Instruction: Teaching Strategies for*

Upper-elementary Grades. Reston, VA: MENC - The National Association for Music Education, 2002.

Andrews, Molly, Corinne, Squire and Tamboukou, Maria, Eds. *Doing Narrative Research*. London: Sage, 2008.

Askew, Graeme. *Music education in primary schools, Education Australia*. Melbourne: Longman Cheshire, 1993.

Aubert, Laurent. *The Music of The Other: New Challenges for Ethnomusicology in a Global Age*. Translated by Carla Ribeiro. Aldershot: Ashgate, 2007.

Austin, C. G., "Dalrymple, George Augustus (1826–1876)" in *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/dalrymple-george-augustus-3357/text5059>, accessed 26 September 2012.

Australian Broadcasting Commission. *Queensland Symphony Orchestra, Northern Tour-1963*. State Library of Queensland.

Australian Music Examinations Board website, <http://www.ameb.edu.au/content/about-ameb> accessed March 21, 2014.

Balaclava State School Parents and Citizens Association. *Balaclava State School: 50th Anniversary Souvenir Book*. Cairns: 2004.

Bartle, Graham, and Callaway International Resource Centre for Music Education. *Australian Yearbook of Music and Music Education*. 2001/2002 Nedlands, W.A.: CIRCME School of Music University of Western Australia, 2001.

Bartleet, Brydie-Leigh and Ellis, Carolyn, Eds. *Music Ethnographies: Making Autoethnography Sing/Making Music Personal*. Bowen Hills: Australian Academic Press, 2009.

Bartleet, B. L., Dunbar-Hall, P., Letts, R. and Schippers, H. *Soundlinks: Community Music in Australia*. Brisbane: Queensland Conservatorium Research Centre, Griffith University, Music Council of Australia, Australian Music Association, Australian Society for Music Education, 2008.

Barton, Georgina. *The Influence of Culture on Instrumental Music Teaching: A Participant-Observation Case Study of Karnatic and Queensland Instrumental Music Teachers in Context*. PhD Thesis, Music Department, Queensland University of Technology, Brisbane, 2003.

Bennett, Dawn E. *Classical Instrumental Musicians: Educating for Sustainable Professional Practice*. PhD Thesis, School of Music, University of Western Australia, Perth, 2005.

Bertei, J. M. *History of Innisfail*, B.A. Thesis, Brisbane: University of Queensland, 1959.

Bessom, Malcolm, Tartarunis, Alphonse M. and Forcucci, Samuel L. *Teaching music in today's secondary schools: a creative approach to contemporary music education*. 2nd ed. New York: Holt Rinehart & Winston, 1980.

Best, Ysola, Kruger, Candace, O'Connor, Patricia. *Yugambeh Talga: Music Traditions of the Yugambeh People*. Southport: Keeaira Press, 2005.

- Blacking, John. *The role of music amongst the Venda of the Northern Transvaal*. Johannesburg: International Library of African Music, 1957.
- Blacking, John. *A commonsense view of all music: reflections on Percy Grainger's contribution to ethnomusicology and music education*. Cambridge: Cambridge University Press, 1987.
- Blacking, J. and Kealiinohomoku, J.W., Eds. *The Performing Arts: Music and Dance*. World Anthropology. The Hague: Mouton Publishers, 1979.
- Blanchard, Bonnie. *Making Music and Enriching Lives: A guide for all music teachers*. Bloomington: Indiana University Press, 2007.
- Bloustien, G., Peters, M., and Luckman, S., Eds. *Sonic Synergies: Music, Technology, Community, Identity*. Aldershot: Ashgate, 2008.
- Blum, Stephen. "Conclusion: Music in an Age of Cultural Confrontation," in *Music - Cultures in Contact: Convergences and Collisions*, Eds. Margaret J. Kartomi and Stephen Blum. Sydney: Currency Press, 1994.
- Blum, S. and Kartomi, M., Eds. *Music Cultures in Contact: Convergences and Collisions*. Sydney: Currency Press, 1994.
- Blum, Stephen, Bohlman, Philip V. and Neuman, Daniel M. Eds. *Ethnomusicology and Modern Music History*. Urbana: University of Illinois Press, 1991.
- Bolton, G. C. *A Thousand Miles Away*. Canberra: Australian National University Press, 1972.
- Borland, Hugh A. *From wilderness to wealth: featuring the storied history of the District of Cairns*. Cairns: Cairns Post Print, 1940.
- Bottoms, Timothy. *The Bama: People of the Rainforest: Aboriginal-European Relations in the Cairns Rainforest Region up to 1876*. Cairns: Gadja Enterprises, 1992.
- Bottoms, Timothy. *Djbugay Country: An Aboriginal History of Tropical North Queensland*. St. Leonards: Allen and Unwin, 1999.
- Bottoms, Timothy. *A History of Cairns: City of the South Pacific (1770-1995)*. PhD Thesis, School of Humanities, Central Queensland University, 2002.
- Bottoms, Timothy. *Bama Country: The Indigenous rainforest people of tropical North Queensland*. Mission Beach: Fishtail Solutions, 2008.
- Boughen, Robert K. *Brier, Percy (1885-1970)*. In Australian Dictionary of Biography. National Centre of Biography: Australian National University.
<http://adb.anu.edu.au/biography/brier-percy-5357/text9059> Accessed 14 March 2013.
- Breen, Marcus, Ed. *Our Place Our Music*, Vol. 2, Aboriginal Music: Australian Popular Music in Perspective. Canberra: Aboriginal Studies Press, 1989.
- Bridges, D. M. *The role of universities in the development of music education in Australia, 1885-1970*. Camperdown NSW: University of Sydney, 1970.

Brier, Percy. *The Pioneers of Music in Queensland*. Brisbane: Musical Association of Queensland, 1962.

Brier, Percy. *One hundred years and more of music in Queensland*. 1971.

Brocklehurst, Brian. *Response to music: principles of music education*. London: Routledge & K. Paul, 1971.

Brophy, Mary Zammit. *The Far North Queensland Oral History Project*, Ed. Peter Spearing. James Cook University, 1994.

Brown, Nicholas, Campbell, Peter, Holmes, Robyn, Read, Peter and Sitsky, Larry Eds. *One Hand on the Manuscript: Music in Australian Cultural History 1930 - 1960*. Canberra: The Humanities Research Centre, The Australian National University, 1995.

Brown, Vicki. *School of Arts Building 1907 - 2007*. Cairns: The Historical Society, Cairns, 2007.

Burnett, Michael. *Music education review : a handbook for music teachers vol. 1*. London: Chappell, 1977.

Cahir, P. "Women in North Queensland," in *Lectures on North Queensland*, Ed. B. J. Dalton. Townsville: James Cook University, 1975.

Callaway International Resource Centre for Music Education. *Essays in honour of David Evatt Tunley*. Nedlands, W. A.: Callaway International Resource Centre for Music Education School of Music University of Western Australia, 1995.

Callaway, Gloria, and Kear, M. *Improving teaching and learning in the arts: Looking afresh at the primary curriculum*. London: Falmer Press, 2000.

Caltabiano, Maria R. "Learning English: From Slate to scholarship: the education of Italian migrant children in North Queensland at 2 State primary schools." (Lectures in NQ History): 1993.

Campbell, Patricia Shehan. *Lessons from the World: A Cross-Cultural Guide to Music Teaching and Learning*. New York: Schirmer, 1991.

Campbell, Patricia Shehan. *Cultural Diversity in Music Education: Directions and Challenges for the 21st century*. Brisbane, Qld.: Australian Academic Press Pty Ltd in collaboration with Queensland Conservatorium Research Centre Griffith University, 2005.

Campbell, Patricia Shehan, and Scott-Kassner, C. *Music in childhood: from preschool through the elementary grades*. 3rd ed. Belmont, CA: Thomson Schirmer, 2006.

Chaseling, Marylin. *Teaching music in New South Wales primary schools: 1920-1956*. PhD Thesis, Deakin University, 2009.

Choksy, Lois. *The Kodaly method : comprehensive music education from infant to adult*. Englewood Cliffs: Prentice-Hall, 1974.

Clarke, Eddie and Watson, Tom, Eds. *Soldiers of the Service: More early Queensland educators and their schools*. Vol. 2. Virginia: Church Archivists' Press, 1999.

Clayton, Martin, Herbert, Trevor and Middleton, Richard, Eds. *The Cultural Study of Music: A Critical Introduction*. New York: Routledge, 2003.

Cohen, Sara. *Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles*. Aldershot: Ashgate, 2007.

Cole, Malcolm A. The Role of the Etude in the Development of the Australian Tertiary Violinist, School of Music, University of Western Australia, Perth, 1997.

Cole, Malcolm A. "Aspects of Indigenous Music Education in Yarrabah and Cairns: 1907 to 1966." Chapter 15 in *Talking Back, Talking Forward: Journeys in Transforming Indigenous Educational Practice*, Greg Williams Ed., Darwin: Charles Darwin University Press, 2011.

Cole, Malcolm A. "Community Music Education in Cairns: 1920 to 1950." *Research Conversations*, Proceedings of the 2011 XXXIIIrd Annual Conference of the Australia and New Zealand Association for Research in Music Education, Queensland, 2011: 82-100.

Cole, Malcolm A. "Location, culture and technology: The uniform, random, inequitable music education system in Queensland schools, 1930 to 1940." *Making Sound Waves: Diversity, unity, equity*, Australian Society for Music Education XVIII National Conference Proceedings, Queensland, 2011: 122-127.

Cole, Malcolm A. "Music transmission and transculturation in the Australian Aboriginal and Torres Strait Islander communities of Cairns and Yarrabah (Queensland): 1950 to 1970." *Diversity and Inclusivity: Practices and Pedagogies in Contemporary Music Education*, Cultural Diversity in Music Education Conference Proceedings, Singapore, 2012.

Collins, Anita. *Boys and music: what encourages boys to remain involved and motivated in music education in their secondary school years?* Waurin Ponds: Deakin University, Faculty of Education, 2004.

Collinson, J. W. *Early Days of Cairns*. The Valley, Brisbane: Smith and Paterson, 1939.

Colwell, Richard. *The Evaluation of Music Teaching and Learning*. Englewood Cliffs: Prentice-Hall, 1970.

Colwell, Richard. *Basic concepts in music education*. Niwot, Colo.:University Press of Colorado, 1991.

Colwell, Richard and Richardson, Carol, Eds. *The New Handbook of Research on Music Teaching and Learning*. Oxford: Oxford University Press, 2002.

Comte, Martin, Ed. *Doreen Bridges: Music Educator*. Parkville: Australian Society for Music Education, 1992.

Comte, Martin, ed. *Musical Dimensions: A Festschrift for Doreen Bridges*. North Melbourne: Australian Scholarly Publishing, 2009.

Coulson, J., Carr, C.T., Hutchinson, L. and Eagle, D. *Oxford Illustrated Dictionary*, Oxford: The Clarendon Press, 1970.

Courtenay, P. P. "The White Man and the Australian Tropics - A review of some opinions and prejudices of the Pre-war years," in *Lectures on North Queensland History*, Ed. B. J. Dalton. Townsville: James Cook University, 1975.

- Coverdale, Patsy. *North Queensland in Black and White*. Mitcham: MOQ Books, 2011.
- Cox, Gordon. *Living music in schools, 1923-1999 : studies in the history of music education in England*. Aldershot, England: Ashgate, 2002.
- Cox, Gordon. "Transforming Research in Music Education History," in *The New Handbook of Research on Music Teaching and Learning*, Eds. Richard Colwell and Carol Richardson. Oxford: Oxford University Press, 2002.
- Curwen, John. *The Standard Course of Lessons on the Tonic sol-fa Method of Teaching to Sing*. London: Tonic Sol-fa Agency, circa 1866.
- Davis, Richard. *Eileen Joyce: A Portrait*. Fremantle: Fremantle Arts Centre Press, 2001.
- Dawson, Pat. *Cairns Choral Society Inc. 75 Years: A History*. Cairns: Cairns Choral Society, 1998.
- Denigan, Kathleen. *Norman Baird: a spark within*. Cairns: Balkanu Cape York Development Corporation, 2006.
- Denigan, Kathleen. *Reflections in Yarrabah*. Yarrabah: Yarrabah Aboriginal Shire Council, 2008.
- Denzin, N. K. "The Art and Politics of Interpretation," in *Collecting and Interpreting Qualitative Materials*, Ed. N. K. and Lincoln Denzin, Y. S. Thousand Oaks: Sage, 1998.
- Denzin, Norman K., Lincoln, Yvonna S. and Tuhiwai Smith, Linda, Eds. *Handbook of Critical and Indigenous Methodologies*. Thousand Oaks: Sage, 2008.
- Denzin, Norman K. and Lincoln, Yvonna S., Eds. *Collecting and Interpreting Qualitative Materials*. Thousand Oaks: Sage, 1998.
- Devanny, Jean. *By Tropic Sea and Jungle: Adventures in North Queensland*. Sydney: Angus and Robertson, 1944.
- Devanny, Jean. *Travels in North Queensland*. London: Jarrolds, 1951.
- Dixon, R.M.W. and Koch, Grace. *Dyirbal Song Poetry: Traditional Songs of an Australian Rainforest people*. Mascot: Larrikin, 1995.
- Dixon, R.M.W. and Koch, Grace. *Dyirbal Song Poetry: The Oral Literature of an Australian Rainforest People*. St. Lucia: University of Queensland Press, 1996.
- Douglass, William A. *From Italy to Ingham: Italians in North Queensland*. St. Lucia: University of Queensland Press, 1995.
- Dreyfus, Kay. *Sweethearts of Rhythm: The story of Australia's all-girls bands and orchestras to the end of the Second World War*. Sydney: Currency Press, 1999.
- Dunbar-Hall, P. and Gibson, C. *Deadly sounds, deadly places: Contemporary Aboriginal music in Australia*. Sydney: University of New South Wales Press, 2004.

Dunbar-Hall, Peter. “‘We have survived’: Popular music as representation of Australian Aboriginal cultural loss and reclamation,” in *The resisting muse: Popular music and social protest*, Peddie, I. Ed., London: Ashgate, 2006.

Dunbar-Hall, Peter. “The ambiguous nature of multicultural music education: Learning music through multiculturalism, or learning multiculturalism through music?” in *World Musics: Facing the issues*, Reimer, B. Ed., Reston, VA: Music Educators National Conference, 2002.

Dunbar-Hall, Peter. “Continuation, dissemination and innovation: The didjeridu and Aboriginal contemporary popular music groups,” in *The Didjeridu: From Arnhem Land to Internet*, Neuenfeldt, K., Ed. London: John Libbey, 1997.

Durrant, Colin, and Welch, G. *Making sense of music: foundations for music education*. London: Cassell, 1995.

Dusty, Slim and McKean, Joy. *Slim Dusty: another day, another town*. Sydney: Pan Macmillan Australia, 2003.

Dylan, Bob. *Chronicles. Volume One*. New York: Simon and Schuster, 2004.

Edwards, Ron. *The Big Book of Australian Folk Song*. Kuranda: Ramskull Press, 1976.

Ehrlich, C. *The music profession in Britain since the eighteenth century: a social history*. Oxford: Clarendon Press, 1985.

Elliott, David James. *Music Matters: A New Philosophy of Music Education*. New York: Oxford University Press, 1995.

Ellis, Catherine J. *Aboriginal music, education for living: cross-cultural experiences from South Australia*. St. Lucia, Qld: University of Queensland Press, 1985.

Ehrlich, C. *The Music Profession in Britain since the eighteenth century: a social history*. Oxford: Clarendon Press, 1985.

Evans, R., Saunders, K., Cronin, K., Eds. *Race Relations in Colonial Queensland: A history of exclusion, exploitation and extermination*. St. Lucia: University of Queensland Press, 1993.

Evans, Raymond. *A History of Queensland*. Cambridge: Cambridge University Press, 2007.

Favell, Wendy. *Moments in history from Cairns & district: being five generations of a northern pioneer family*. Cairns: Wendy Favell, 1976.

Feetham, J. O. and Rymer, W. V., Eds. *North Queensland Jubilee book 1878 - 1928*. Townsville: McGilvray, 1929.

Ferris, A. J. *Classroom music in Victorian state primary schools 1934 to 1981: curriculum support*. Clayton Vic: Monash University, 2002.

Field, Dennis. *Jakalbaku*. Port Douglas: Douglas Print, 1987.

Finney, John, and Burnard, P. *Music education with digital technology*, London: Continuum, 2007.

Fisk, E. K., Duncan, H. and Kehl, A. *The Islander Population in the Cairns and Townsville Area*. Canberra: Australian National University, 1974.

Fitzgerald, Ross. *The Federation Mirror: Queensland 1901-2001*. St. Lucia: University of Queensland Press, 2002.

Flick, Uwe, Ed. *An Introduction to Qualitative Research*. London: Sage, 2002.

Folkestad, Goran. "The Local and the Global in Musical Learning: Considering the Interaction Between Formal and Informal Settings," in *Cultural Diversity in Music Education: Direction and Challenges for the 21st century*, Eds. John Drummond, Patricia Shehan Campbell, Peter Dunbar-Hall, Keith Howard, Huib Schippers and Trevor Wiggins. Brisbane: Australian Academic Press, 2005.

Fontana, A. and Frey, J. H. "Interviewing: The Art of Science," in *Collecting and Interpreting Qualitative Materials*, Thousand Oaks: Sage, 1998.

Forester, Jan Jones. *Robert Pace: his life and contributions to piano pedagogy and music education*. Ann Arbor, Mich.: UMI Dissertation Services, 1998.

Forrest, David Lawrence. *The doctoral journey in music education; reflections on doctoral studies by Australian music educators*, ASME monograph series, 6. Altona, Vic.: Common Ground Publishing, 2003.

Frith, Simon. *Sound Effects: Youth, leisure, and the politics of rock*. London: Constable, 1983.

Frith, Simon, Ed. "World music, politics and social change," in *Music and Society*. Manchester: Manchester University Press, 1989.

Frith, Simon. "Music and Identity," in *Questions of Cultural Identity*, Eds. Stuart Hall and Paul du Gay, London: Sage Publications, 1996: 108-27.

Gale, Ron and Gale, Ngaire. *Cairns: Cape York and the Gulf*. Milton: The Jacaranda Press, 1986.

Gelder, Ken. *Subcultures: Cultural histories and social practice*. London: Routledge, 2007.

Golby, David J. *Instrumental teaching in nineteenth-century Britain, Music in nineteenth-century Britain*. Burlington, VT: Ashgate, 2003.

Goodman, Rupert. *Secondary Education in Queensland, 1860 - 1960*. Canberra: Australian National University Press, 1968.

Gordon, Edwin E. *Learning Sequences in Music: Skill, Content, and Patterns*. Chicago: GIA Publications, 1997.

Gordon, Edwin E. *Preparatory Audiation, Audiation, and Music Learning Theory: A Handbook of a Comprehensive Music Learning Sequence*. Chicago: GIA Publications, 2001.

Greaves, Jack. *The Great Bands of Australia*. Canberra: 1996.

Green, Lucy. *Music on Deaf Ears: Musical Meaning, Ideology, Education*. Manchester: Manchester University Press, 1988.

Green, Lucy. *How popular musicians learn: a way ahead for music education*, Ashgate Popular and Folk Music Series. Burlington, Vt.: Ashgate, 2001.

Green, Lucy. "Music Education, Cultural Capital, and Social Group Identity," in *The Cultural Study of Music: A Critical Introduction*, Eds. M. Clayton, T. Herbert and R. Middleton. New York: Routledge, 2003.

Green, Lucy. *Music, Informal Learning and the School: A New Classroom Pedagogy*. Aldershot: Ashgate, 2008.

Gregory, Andrew H. "The roles of music in society: the ethnomusicological perspective," in *The Social Psychology of Music*, Eds. D. J. Hargreaves and A. C. North. Oxford: Oxford University Press, 1997.

Gribble, E. *Forty Years with the Aborigines*. Sydney: Angus and Robertson, 1930.

Grieve, Ray. *A Band in a Waistcoat Pocket: The Story of the Harmonica in Australia*. Sydney: Currency Press, 1995.

Griffin-Foley, Bridget. *Changing Stations: The Story of Australian Commercial Radio*. Sydney: University of New South Wales Press, 2009.

Guivarra, Nancy. *Malay Town as I knew it in the 30s*. Cairns: 1996.

Gullberg, Anna-Karin and Brandstrom, Sture. "Formal and Non-formal Music Learning amongst Rock Musicians," in *The Music Practitioner: Research for the Music Performer, Teacher and Listener*, Ed. Jane W. Davidson. Aldershot: Ashgate, 2004.

Gove, P.B., Ed., *Webster's Third New International Dictionary of the English Language*, Springfield: G. & C. Merriam Co. 1971.

Hancock, Ursula. *Recollections of 47 Years of Primary Teaching*. Cairns: Mulgrave Shire Historical Society, 1992.

Hargreaves, David J., and North, A.C., Eds. *The social psychology of music*. Oxford: Oxford University Press, 1997.

Hargreaves, D.J. and North, A. C., Eds. *Musical Development and Learning: The International Perspective*. Frontiers of International Education. London: Continuum, 2001.

Harris, John. *One Blood: 200 Years of Aboriginal Encounter with Christianity: A Story of Hope*. Sutherland: Albatross Books, 1990.

Harrison, Scott D., *Musical participation by boys: the role of gender in the choice of musical activities by males in Australian schools*. Brisbane: Queensland Conservatorium Griffith University, 2003.

Hartley, J., O'Sullivan, T., Saunders, D., Montgomery, M., and Fiske, J., *Key Concepts in Communication and Cultural Studies*, Ed. John Fiske, Studies in Culture and Communication, London: Routledge, 1994.

Hayward, Philip, Ed. *Sound Alliances: Indigenous Peoples, cultural politics and popular music in the Pacific*. London: Cassell, 1998.

Hayward, Philip. *Tide Lines: Music, Tourism and Cultural Transition in the Whitsunday Islands (and adjacent coast)*. Lismore: Music Archive for the Pacific Press, 2001.

Henry, Nelson B., and National Society for the Study of Education (U.S.). Committee on Basic Concepts in Music Education. *Basic concepts in music education*, Yearbook of the National Society for the Study of Education ; 57th, pt. 1. Chicago: NSSE, 1958.

Herbert, Trevor. "Social History and Music History," in *The Cultural Study of Music: A Critical Introduction*, Ed. Trevor Herbert and Richard Middleton, New York: Routledge, 2003.

Herndon, M. and McLeod, N. *Music as Culture*. Darby: Norwood Editions, 1979.

Herskovits, Melville J. *Man and His Works*. New York: Alfred A. Knopf, 1948.

Higgins, Frank. *Music education in the primary school*. Melbourne: Macmillan of Aust, 1964.

Hirsch, E. D., Kett, J. F. and Trefil, J. *The Dictionary of Cultural Literacy*. Boston: Houghton Mifflin, 1988.

Hodes, Jeremy. *Torres Strait islander Migration to Cairns Before World War II*, Rockhampton: Central Queensland University, 1998.

Hoermann, Deanna, and Herbert, G.F. *Report and evaluation: a developmental programme of music education for primary school (Kodaly-based)*, Brookvale N.S.W.: Educational Supplies, 1979.

Hoffer, Charles R. *Introduction to music education*. (2nd ed.) Belmont, California: Wadsworth Pub. Co, 1993.

House, Robert W. *Administration in music education*, Prentice-Hall contemporary perspectives in music education series. Englewood Cliffs, N.J: Prentice-Hall, 1973.

Hudson, Alan. *Growing up with Cairns: A Memoir*. Cairns: The Cairns Post, 2007.

Hume, Lynne. Yarrabah: Christian Phoenix. Christianity and Social Change on an Australian Aboriginal Reserve. PhD Thesis, Brisbane: University of Queensland, 1990.

Jones, A. M. *Studies in African Music*. London: Oxford University Press, 1959.

Jones, Dorothy and Meston, Archibald. *Trinity Phoenix: A History of Cairns and District*. Cairns: Cairns and District Centenary Committee, 1976.

Jorgensen, Estelle R. *In Search of Music Education*. Urbana: University of Illinois Press, 1997.

Jorgensen, Estelle Ruth. *Transforming music education*. Bloomington: Indiana University Press, 2003.

Jorgensen, Estelle R. *The Gift of Teaching Music*. Bloomington: Indiana University Press, 2008.

Kaplan, Max. *Foundations and frontiers of music education*. New York: Holt Rinehart and Winston, 1966.

- Kassler, Jamie C. and Stubington, Jill, Eds. *Problems and Solutions: Occasional Essays in Musicology presented to Alice M. Moyle*. Sydney: Hale and Iremonger, 1984.
- Keene, James A. *A history of music education in the United States*. Hanover, N.H.: University Press of New England, 1982.
- Kennedy, Belinda. *The role of the AMEB in music education*. Adelaide: University of Adelaide, 2004.
- Kern, Alice M. *Harmonization-transposition at the keyboard for the student and teacher of class or group piano, private piano, music education, general education*. Secaucus, N.J.: Summy-Birchard, 1968.
- Kirkwood, Sandra Jane. *Frameworks of Culturally Engaged Community Music Practice for Rural Ipswich, Australia*. M. Phil., Brisbane: Queensland Conservatorium, Griffith University, 2009.
- Kodaly, Zoltan. *The Selected Writings of Zoltan Kodaly*. Edited by Ferenc Bonis. London: Boosey & Hawkes, 1974.
- Kowall, Bonnie C. *Perspectives in music education: source book III*. Washington: Music Educators' National Conference (U.S.), 1966.
- Kraus, Egon, and Binkowski, B. *New trends in school music education and in teacher training*, Papers of the ISME seminar in Innsbruck, Austria, Mainz: Schott, 1980.
- Ksif, Yrret. *Ron Grainer*. Available from <http://rongrainertheaustralianyears.blogspot.com.au>. Accessed 7 September, 2013.
- Lawrence, Ian. *Composers and the nature of music education*. London: Scholar Press, 1978.
- Leask, Jeff, and Thomas, L. *Upbeat music education in the classroom*. Sydney: Ashton Scholastic, 1985.
- Lebler, Don. *Getting smarter music: a role for reflection in self-directed music learning*. Doc. Ed., Brisbane: Queensland University of Technology, 2007.
- Lee, Georgia. *Georgia Lee sings the Blues Down Under*. Collingwood: Aztec Music, 1962.
- Lee, W. "Toward the Morphological Dimensions of Research in the History of Music Education," in *Music in American Schools 1838-1988*, Eds. M. McCarthy and B. D. Wilson, College Park: University of Maryland, 1991.
- Lehmann, A.C., Sloboda, J.A., and Woody, R.H. *Psychology for musicians: understanding and acquiring the skills*. New York: Oxford University Press, 2007.
- Leong, Samuel. "Multiethnic Musics in a Multicultural Context – Lessons from Multiracial Singapore" in *Music in schools and teacher education : a global perspective*. Callaway International Resource Centre for Music Education, and ISME Commission for Music in Schools & Teacher Education. Nedlands: CIRCME, 1997.
- Leonhard, Charles, and House, R.W. *Foundations and principles of music education*. 2d ed. New York: McGraw-Hill Book, 1972.

Lepherd, Lawrence, and Music International. *Music education in international perspective: the People's Republic of China*. Darling Heights, Qld: Music International, 1988.

Linneth, Tom. *Olden Days of Cairns*. Cairns: T. J. Linneth Developments.

Logan, Greg and Clarke, Eddie. *State Education in Queensland: A Brief History*. Queensland: Education Department, 1984.

Loos, Noel. "A Conflict of Faiths: Aboriginal Reaction to the First Missionaries in North Queensland." In *Lectures on North Queensland History*, Ed. B. J. Dalton. Townsville: James Cook University, 1975.

Loos, Noel. *Invasion and Resistance: Aboriginal-European relations on the North Queensland frontier 1861 - 1897*. Canberra: Australian National University Press, 1982.

Loos, Noel and Miller, Greg, Eds. *Succeeding Against the Odd: The Townsville Aboriginal and Islander Teacher Education Program*. Sydney: Allen and Unwin, 1989.

Loos, Noel and Osanai, Takeshi, Eds. *Indigenous Minorities and Education: Australian and Japanese perspectives of their Indigenous peoples, the Ainu, the Aboriginals, and Torres Strait Islanders*. Tokyo: Sanyusha, 1993.

Lundquist, Barbara Reeder, Callaway International Resource Centre for Music Education and International Society for Music Education. 1998. *Musics of the world's cultures: a source book for music educators*. Nedlands, W.A.: Circme.

MacDonald, Raymond, A. R., Hargreaves, David J. and Miell, Dorothy, Eds. *Musical Identities*. Oxford: Oxford University Press, 2002.

Mackinlay, Elizabeth. "Making the Journey In: Opening up spaces for performing, teaching and learning Aboriginal performance traditions." In *Landscapes of Indigenous Performance: Music, song and dance from the Torres Strait and Arnhem Land*, Ed. Fiona Magowan and Karl Neuenfeldt. Canberra: Aboriginal Studies Press, 2005.

Mackinlay, E. and Bradley, J. *Songs from a Plastic Water Rat: An Introduction to the Musical Traditions of the Yanyuwa Community of the Southwest Gulf of Carpentaria*. Brisbane: Aboriginal and Torres Strait Islander Studies Unit, 2000.

Madsen, Clifford K., Prickett, Carol A. and Gates, J. Terry. *Applications of research in music behaviour*. University of Alabama Press, 1987.
Available from
<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=21057>.

Mark, Michael. *Contemporary music education*. New York: Schirmer, 1978.

Mark, Michael L. *Music education: source readings from ancient Greece to today*. 2nd ed. New York: Routledge, 2002.

Marsh, Kathryn. *The Musical Playground: Global tradition and change in children's songs and games*. Oxford: Oxford University Press, 2008.

Marsh, Mary Val. *Explore and Discover Music: Creative Approaches to Music Education in Elementary, Middle, and Junior High Schools*. New York: Macmillan Co, 1970.

Martyn, Julie. *The history of Green Island: The Place of Spirits*. Cairns: the author, 1993.

- Maugeri, Alison (nee Strange). "Reminiscences," *75th Anniversary: Cairns North State School 1917 - 1992*. Cairns: 1992.
- May, Cathie. "Chinese and Europeans in North Queensland: A Study in Race Relations," in *Lectures on North Queensland History*, Townsville: James Cook University, 1975.
- May, Cathie R. *Topsawyers: the Chinese in Cairns 1870-1920*. Townsville: James Cook University, 1984.
- McCarthy, Marie. "Social and Cultural Contexts of Music Teaching and Learning: an introduction." In *The New Handbook of Research on Music Teaching and Learning*, Eds. Richard Colwell and Carol Richardson. Oxford: Oxford University Press, 2002.
- McCulloch, Gary. *Documentary Research in Education, History and the Social Sciences*. Edited by Robert G. Burgess, Social Research and Educational Studies Series. London: Routledge Falmer, 2004.
- McInerney, Dennis M. and McInerney, Valentina. *Educational Psychology: Constructing Learning*. Frenchs Forest: Prentice-Hall, 2002.
- McKibbin, Ruth Marie. Why the Australian National Curriculum for the Arts Matters in Contemporary Secondary Music Education, but Differently. M. Ed., Townsville: James Cook University, 2002.
- McPherson, Gary, Barrett, M.S. and Smith, R. *Children and music: developmental perspectives*. Launceston, Tas.: UniPrint, 1999.
- MENC the National Association for Music Education (U.S.). *Readings on diversity, inclusion, and music for all*. Reston, VA: MENC the National Association for Music Education, 2003.
- Menghetti, Diane. *The Red North: The Popular Front in North Queensland. Vol. 3*, Studies in North Queensland History. Townsville: James Cook University, 1981.
- Merriam, Alan P. *The Anthropology of Music*. Evanston, Ill.: Northwestern University Press, 1964.
- Monkman, Noel. *Quest of the Curly-Tailed Horses: An Autobiography*. Sydney: Angus and Robertson, 1962.
- Moore, Clive. *The Forgotten People: A history of the Australian South Sea Island community*. Sydney: The Australian Broadcasting Commission, 1979.
- Moore, Clive. *Kanaka: A History of Melanesian Mackay*. Port Moresby: Institute of Papua New Guinea Studies and University of Papua New Guinea Press, 1985.
- Morton, Rebecca. *The Story of All Saints Church of England, Gordonvale 1899 – 1974*, Cairns, 1974.
- Moyle, Alice M. *A Handlist of Field Collections of Recorded Music in Australia and Torres Strait*. Canberra: Australian Institute of Aboriginal Studies, 1966.
- Moyle, Alice M. *Songs from Yarrabah*. Canberra: Australian Institute of Aboriginal Studies, 1970.

- Moyle, Richard M., and Callaway International Resource Centre for Music Education. *Balgo: the musical life of a desert community*. Nedlands, W.A.: Callaway International Resource Centre for Music Education (CIRCME), 1997.
- Murphy, B. J. Some aspects of music education in Victoria 1850-1988. Clayton, Victoria: Monash University, 1996.
- Murphy, Judy. *Cairns and District: Our Heritage in Focus, Our Heritage in Focus*. South Brisbane: State Library of Queensland Foundation.
- Myers, Helen, ed. *Ethnomusicology: an introduction*. The Norton/Grove Handbooks in Music. New York: W. W. Norton and Company, 1992.
- Myers, Helen, ed. *Ethnomusicology: Historical and Regional Studies*. The Norton/Grove Handbooks in Music. New York: W. W. Norton, 1993.
- Myers, Leigh. Girls in North Queensland Schools. Cairns Historical Society collection.
- National Health and Medical Research Council. *Values and Ethics: Guidelines for Ethical Conduct in Aboriginal and Torres Strait Islander Health Research*. Canberra: Commonwealth of Australia, 2003.
- National Museum Australia website, Joe McGinness.
<http://indigenoustrights.net.au/person.asp?pID=973>, accessed March 12, 2011.
- National Museum Australia website, *Queensland Council for the Advancement of Aborigines and Torres Strait Islanders* <http://indigenoustrights.net.au/organisation.asp?oID=31> accessed July 12, 2012.
- Neal, Alfred. *Bringing Them Home*. Ed. Lloyd Hollingsworth. National Library of Australia, 1999.
- Nelson, Sheila. *The Violin and Viola: History, Structure, Techniques*. London: E. Benn, 1972.
- Nettl, B. and Bohlman, P.V., Eds. *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*. Chicago: The University of Chicago Press, 1991.
- Nettl, Bruno, ed. *Eight Urban Musical Cultures: Tradition and Change*. Urbana: University of Illinois Press, 1978.
- Nettl, Bruno. "Ethnomusicology: Definitions, Directions, and Problems." In *Musics of Many Cultures*, edited by Elizabeth May. Berkeley: University of California Press, 1980.
- Nettl, Bruno. *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts*. Urbana: University of Illinois Press, 1983.
- Nettl, Bruno. *The Western Impact on World Music: Change, Adaptation, and Survival*. New York: Schirmer, 1985.
- Nettl, Bruno. "Recent Directions in Ethnomusicology." *Ethnomusicology: An Introduction*, Ed. Helen Myers. New York: W. W. Norton and Co, 1992.

Neuenfeldt, Karl, ed. *The Didjeridu: From Arnhem Land to Internet*. Sydney: John Libbey and Company, 1997.

Neuenfeldt, Karl and Magovan, Fiona, Eds. *Landscapes of Indigenous Performance: Music, Song and Dance of the Torres Strait and Arnhem Land*. Canberra: Aboriginal Studies Press, 2005.

Neuenfeldt, Karl and Mullins, Steve. "Grand Concerts, Anzac Days and Evening Entertainments: Glimpses of musical culture on Thursday Island, Queensland," in *Landscapes of Indigenous Performance: Music, song and dance of the Torres Strait and Arnhem Land*, Eds. Fiona Magowan and Karl Neuenfeldt. Canberra: Aboriginal Studies Press, 2005.

Neuenfeldt, Karl, and Dan, Henry "Seaman". *Steady Steady: The Life and Music of Seaman Dan*. Canberra: Aboriginal Studies Press, 2013.

Olsson, Bengt. "The Social Psychology of Music Education," in *The Social Psychology of Music*, Eds. D. J. and A. C. North. Oxford: Oxford University Press, 1997.

Osborne, Betty. "Looking for the New Light: Torres Strait Islanders and the Pacific War, 1942-1945," in *Indigenous Minorities and Education: Australian and Japanese Perspectives of their Indigenous peoples, the Ainu, the Aboriginals, and Torres Strait Islanders*, Eds. Noel and Osanai Loos, Takeshi. Tokyo: Sanyusha, 1993.

Pannell, Sandra. *Yamani Country: A spatial history of the Atherton Tableland, North Queensland*. Cairns: Cooperative Research Centre for Tropical Rainforest Ecology and Management, 2006.

Bone, Lloyd E. and Paull, Eric, Eds. *Guide to the Euphonium Repertoire: the euphonium source book*. Bloomington: Indiana University Press, 2007.

Paynter, J., Howell, T., Orton, R. and Seymour, P. Eds. *Companion to Contemporary Musical Thought, Vol. 2*. London: Routledge, 1992.

Peters-Little, F., Curthoys, A. and Docker, J. Eds. *Passionate Histories: Myth, Memory and Indigenous Australia*. Canberra: ANU E Press, 2010.

Phelps, Roger P. *A guide to research in music education*. Dubuque, Iowa: W. C. Brown Co, 1969.

Phillion, JoAnn. *Narrative Inquiry in a Multicultural Landscape: Multicultural Teaching and Learning*. Westport: Ablex Publishing, 2002.

Pitts, Stephanie. *Valuing musical participation*. Aldershot: Ashgate, 2005.

Plummeridge, Charles. *Music education in theory and practice*, The Falmer Press library on aesthetic education. London: Falmer Press, 1991.

Pugh, Aelwyn, and Pugh, Lesley. *Music in the early years: Teaching and learning in the first three years of school*. London: Routledge, 1998.

Pyne, Tom. *Up Front! The Tom Pyne Story*. Ed. David Maguire. Cairns: Prestige, 1999.

Radic, Therese. *Whitening the songlines*, Parkville, Vic.: Australian Society for Music Education, 1991.

Rapkins, Denise. *Certain Friends in Uncertain Times*. Cairns: Machans Beach Progress Association, 1995.

Rappolt, Peter. Sydney bands home website, history page:
<http://members.optusnet.com.au/aband/archives.html#sixties>, accessed October 24, 2012.

Regelski, Thomas A. *Principles and Problems of Music Education*. Englewood Cliffs, N.J: Prentice-Hall, 1975.

Reimer, Bennett. *A Philosophy of Music Education*. Prentice-Hall Contemporary Perspectives in Music Education Series. Englewood Cliffs, N.J: Prentice-Hall, 1970.

Rendall, Rob. *At the Aquatic: entertainment at the Cairns Yacht Club 1920-2007*. Brisbane: Book Pal, 2007.

Reynolds, Anna. *Marbles, Muddies and Jitterbugging: Memories of Cairns through a child's eyes 1930 - 1945*. Cairns: 1995.

Reynolds, Henry. "Racial Violence in North Queensland," in *Lectures on North Queensland History*, Ed. B. J. Dalton. Townsville: James Cook University, 1975.

Reynolds, Henry, Ed., *Race Relations in North Queensland*. Townsville: James Cook University, 1978.

Reynolds, Henry. *With the White People*. Ringwood: Penguin, 1990.

Reynolds, Henry. *This Whispering in our Hearts*. St. Leonards: Allen and Unwin, 1998.

Reynolds, Henry. *North of Capricorn: The untold story of the people of Australia's north*. Crows Nest: Allen and Unwin, 2005.

Reynolds, Henry. *Nowhere People: How international race thinking shaped Australia's identity*. Camberwell: Penguin/Viking, 2005.

Richards, Fiona, Ed. *The Soundscapes of Australia: Music, Place and Spirituality*. Ashgate: Ashgate, 2007.

Rideout, Roger Ralph. *On the sociology of music education*. Norman, Okla.: University of Oklahoma School of Music, 1997.

Roberts, Brian A., and Clingman, Allen. *Our research in music education: a festschrift for Dr. Allen Clingman*. St. John's: Binder's Press, 1993.

Roe, Paul F. *Choral music education*. Englewood Cliffs, N.J.: Prentice-Hall, 1970.

Rolland, Paul. *The Teaching of Action in String Playing*. Urbana: Boosey and Hawkes, 1986.

Rose, Tony S. and Bird, D., Eds. *Aboriginal Australians and Christian Missions: Ethnographic and Historical Studies*. Vol. 6, Special Studies in Religions. Bedford Park: Australian Association for the Study of Religions, 1988.

Russell, Philip A. "Musical Tastes and Society," in *The Social Psychology of Music*, Eds. D. J. Hargreaves and A. C. North. Oxford: Oxford University Press, 1997.

Saint Monica's Centenary Committee. *Our First Hundred Years: St. Monica's Cairns: 1886 - 1986*. Cairns: Saint Monica's Centenary Committee, 1986.

Schippers, Huib. "Taking Distance and Getting Up Close: The Seven-Continuum Transmission Model (SCTM)" in *Cultural Diversity in Music Education: Directions and challenges for the 21st century*, Eds. John Drummond Patricia Shehan Campbell, Peter Dunbar-Hall, Keith Howard, Huib Schippers and Trevor Wiggins. Brisbane: Australian Academic Press, 2005.

Schippers, Huib. *Facing the Music: Shaping music education from a global perspective*. Oxford: Oxford University Press, 2010.

Schonell, F. J. *Modern Developments in Secondary Education in England with Special Reference to Queensland*. Edited by Queensland Institute for Educational Research. Brisbane: 1950.

Schwadron, Abraham A., and Music Educators' National Conference (U.S.). *Aesthetics: dimensions for music education*. Washington: Music Educators National Conference, 1967.

Seal, Graham and Willis, Rob. *Verandah Music: Roots of Australian Traditions*. Fremantle: Curtin University Books, 2003.

Seeger, Anthony. "When Music Makes History," in *Ethnomusicology and Modern Music History*, Eds. Stephen Blum, Philip V. Bohlman and Daniel M. Neuman, Urbana: University of Illinois Press, 1991.

Seeger, Charles. "Music and Culture." Paper read at Proceedings of the Music Teachers National Association, USA: 1940: 112-122.

Sidnell, Robert. *Building instructional programs in music education*, Prentice-Hall contemporary perspectives in music education series. Englewood Cliffs, N.J: Prentice-Hall, 1973.

Skeene, George. *Two Cultures: Children from the Aboriginal Camps and Reserves in Cairns City*. Kuranda: The Rams Skull Press, 2008.

Skinner, Graeme. *Toward a General History of Australian Musical Composition: First National Music: 1788-c.1860*. PhD Thesis, Sydney Conservatorium of Music, The University of Sydney, Sydney, 2011.

Skyllstad, Kjell. "Society in Harmony". Paper read at *Music in Schools and Teacher Education - A Global Perspective*, International Society for Music Education, 1992.

Sloboda, John A. *The Musical Mind: The Cognitive Psychology of Music*, Oxford psychology series, no.5, Oxford: Clarendon Press, 1985.

Sloboda, John A. *Generative processes in music: the psychology of performance, improvisation, and composition*. Oxford: Clarendon Press, 1988.

Sloboda, John A., and Juslin, P.A. *Music and emotion: theory and research*, Oxford: Oxford University Press, 2001.

Sloboda, John A. and Aiello, R. Eds. *Musical Perceptions*. New York: Oxford University Press, 1994.

Smith, Graeme. "Irish Meets Folk: The Genesis of the Bush Band," in *Music Cultures in Contact: Convergences and Collisions*, Eds. Margaret J. and Blum Kartomi, Stephen. Sydney: Currency Press, 1994.

Smith, P. "*He Who Pays the Piper . . .*": *The Crisis of Authority during Yarrabah's Foundation Era*.
http://espace.library.uq.edu.au/eserv/UQ:207963/DU270_J33_1978_pp215_232.pdf.
Accessed 3 March, 2014.

Somervell, Arthur, and Cox, G. *Sir Arthur Somervell on music education: his writings, speeches and letters*, Classic texts in music education, 26. Woodbridge, Suffolk: Boydell Press, 2003.

Spruce, Gary. *Teaching music. London*. New York: Routledge in association with the Open University, 1996.

Stacey, Terence. *The Battle of the Sounds*.
<http://www.milesago.com/performance/hoadleys.htm>, accessed November 12, 2012.

Stefanakis, Mandy. *Contemporary knowledge of what music is and does and the implications for music education*. Melbourne: University of Melbourne, 2003.

Stevens, Robin S., and ANZAAS Congress. *Computer technology and music education: the Australian beginning*. Waurin Ponds, Vic.:Deakin University Press, 1987.

Stokes, Martin, ed. *Ethnicity, Identity and Music: The Musical Construction of Place*. Oxford/Providence, USA: Berg, 1994.

Stolba, K. Marie. *A History of the Violin Etude to About 1800*. New York: Da Capo Press, 1979.

Stowasser, H. M. The development of the music curriculum in Queensland secondary schools. PhD Thesis, Brisbane: University of Queensland, 1983.

Sunderman, Lloyd Frederick. *Historical foundations of music education in the United States*. Metuchen, N.J: Scarecrow Press, 1971.

Sunderman, Lloyd Frederick. *New dimensions in music education*. N.J: Scarecrow Press, 1972.

Suzuki, Shinichi, Mills, Elizabeth and Murphy, Therese Cecile. *The Suzuki concept: an introduction to a successful method for early music education*. Berkeley: Diablo Press, 1973.

Swanwick, Keith. *A Basis for Music Education*. Windsor: NFER Pub. Co., 1979.

Swanwick, Keith. *Musical Knowledge: Intuition, Analysis, and Music Education*. London: Routledge, 1994.

Swanwick, Keith. *Teaching Music Musically*. London: Routledge, 1999.

Symons, David. *Music in general education: report of the First National Conference held at the University of Queensland, St. Lucia, Brisbane, August 17-21, 1969*. Nedlands, W.A.: ASME, 1969.

Szabo, Helga, and Russell-Smith, Geoffry. *The Kodaly concept of music education*. London: Boosey & Hawkes, 1969.

Taetle, L. and Cutietta, R. "Learning Theories as Roots of Current Musical Practice and Research," in *The New Handbook of Research on Music Teaching and Learning*, Eds. Richard Colwell and Carol Richardson. Oxford: Oxford University Press, 2002.

Tait, Malcolm, and Haack, Paul. *Principles and processes of music education: new perspectives*. New York: Teachers College Press, 1984.

Taney, Kirsty. *Live Music in Cairns 1958-2008: exploring social value and place in a cultural industry*. School of History, James Cook University, Cairns, 2008.

Tao, H-M and White, R., ed. *Cultural History in Australia*. Sydney: UNSW Press, 2003.

Thaker, Lenora, Watkin Lui, Felecia, and Watkin, Douglas. *Malaytown Stories: First Wave of Torres Strait Islanders to the Mainland*. Australian Institute of Aboriginal and Torres Strait Islander Studies and School of Indigenous Australian Studies, James Cook University, 2006.

Tindale, Norman. <http://www.yarrabah.qld.gov.au/history> accessed 3 March, 2014.

The Australian Broadcasting Commission. *Broadcasts to Schools*. Brisbane: Queensland Government Printing Service, 1939.

The Educational Historian, History of Queensland Education Society, Brisbane: 15 (3), 2002.

Thomson, Judy, ed. *Reaching Back: Queensland Aboriginal people recall early days at Yarrabah Mission*. Canberra: Aboriginal Studies Press, 1989.

Thorp, Justine Margaret. *The Development of the Tourism Cultural Landscape of the Cairns Region, 1890 to 1970*. PhD Thesis, Cairns: JCU, 2005.

O'Sullivan, Tim, Hartley, John, Saunders, Danny, Montgomery, Martine and Fiske, John. *Key Concepts in Communication and Cultural Studies*. Eds. John Fiske, Studies in Culture and Communication. London: Routledge, 1994.

Togolo, Mary Cath. *Every reason to be proud: the history of St Monica's College, Cairns, 1890-2000*. Cairns: St Monica's College, 2000.

Togolo, Mary Cath. *Rising Above the Tide Lines*. Cairns: 2002.

Tunley, David. "Australian Composition in the Twentieth Century," in *Australian Composition in the Twentieth Century*, Eds. Frank Callaway and David Tunley, Melbourne: Oxford University Press, 1978.

Undy, Milton J. *A century of education in central Cairns, 1878-1978*. Cairns: 1978.

Volk, Terese M. *Music, education, and multiculturalism: foundations and principles*. New York: Oxford University Press, 1998.

Walker, Clinton. *Buried Country: The Story of Aboriginal Country Music*. Annandale: Pluto Press, 2000.

Walters, Aubrey John. *In pride of place: a story about Cairns in Far North Queensland*. Cairns: The author, 2005.

Watson, Eric. *Country Music in Australia, Australia's Heritage in Sound*. Melbourne: University of Melbourne, 1999.

Wenger, Etienne. *Communities of practice: learning, meaning, and identity, Learning in doing*. Cambridge, U.K.: Cambridge University Press, 1998.

White, Laurence. "Bits of Nostalgia" in *75th Anniversary: North Cairns State School 1917-1992*, Cairns: 1992.

Whiteoak, John. *Playing Ad Lib: Improvisatory Music in Australia 1836 - 1970*. Sydney: Currency Press, 1999.

Whiteoak, John and Scott-Maxwell, Aline, Eds. *Currency Companion to Music and Dance in Australia*. Strawberry Hills: Currency Press, 2003.

Widdess, Richard. "Historical Ethnomusicology," in *Ethnomusicology: An Introduction*, Ed. Helen Myers. New York: W. W. Norton and Co., 1992.

Williams, Mary T. *A History of Yorkey's Knob*. Cairns: The Cairns Post.

Wilmott, Noel. *A History of the Music Department, University of Queensland: 1912 – 1970*. MA Thesis, Brisbane: University of Queensland, 1986.

Wilson, Gavin. *Escape Artists: Modernists in the Tropics*. Cairns: Cairns Regional Gallery, 1998.

Wilson, P. D. *North Queensland WWII 1942-1945*. Brisbane: Department of Geographic Information, 1988.

Wright, Frances. *Elementary music education: theory and practice*. Rev. ed. New York: Carl Fischer, 1941.

York, Frank A. *Ngai lag lama: music and musical practices of Yam Island, Torres Strait*, PhD Thesis, Townsville: James Cook University, 1998.

Appendices

Appendix 1

From: Booth, Gregory D., and Terry Lee Kuhn. "Economic and Transmission Factors as Essential Elements in the Definition of Folk, Art, and Pop Music." *The Musical Quarterly* 74, 3 (1990): 437. Referenced page 37 in Chapter One.

Table 1. Economic and transmission characteristics of folk, art, and pop music

	Economic support system	Transmission support system
Folk music (folk)	Communal suspension of direct sustenance activities	Incidental learning. Purposive group training tied to sociocultural events.
Patronized music (art)	Direct patronage by monied individuals or institutions	Purposive, formal training of individuals. Apprenticeship.
Mass culture music (pop)	Indirect patronage by mass audience. Intermediaries perform merchandising function.	Informal training or self-selection from mass-disseminated musical content. Musical training merchandised.

Table 2. Effects of economic and transmission support systems on musical culture

	Music content	Musicians	Audience
Folk music (folk)	Subsistence demands lead to repetitive and ostinato structures. Text emphasis and short forms common. Group performance and development of musical idioms.	Musical activity by nonspecialist and nonprofessional members of social group. Indistinct boundaries between musicians and listeners.	Communal familiarity and participation. Musical activity limited to sociocultural events or settings.
Patronized music (art)	Direct patronage leads to complex musical structures and elaborative patterns. Extended performances and individual creation.	Professional and specialized musicians. Family identification with musical activity.	Patron familiarity by virtue of economic status. Dilettante participation.
Mass culture music (pop)	Market forces lead to homogenization and simplification. Short forms and text emphasis common.	Professional and specialized musicians.	Mass audience determined by self-selected interest based on merchandised choices.

Appendix 2

Explanation of terms used in Schippers' Twelve Continuum Transmission Framework.

TABLE 6.1. Indicators for modes of transmission

<i>Atomistic/analytical</i>	<i>Holistic</i>
<ul style="list-style-type: none"> • Use of didactic pieces of music such as graded exercises and etudes • Explicit music theory • Substantial amount of speaking and explaining during music transmission • Conscious progress from simple to complex • Curriculum-based, often with formal structures and exams • Teacher guides and controls learning process in didactic relationship 	<ul style="list-style-type: none"> • "Real" repertoire serving as the basis for actual transmission • Implicit music theory • Relatively little speaking and explanation during music transmission • Intuitive progress from known to unknown • Individual path, confusion as consciously or unconsciously used instrument • Teacher demonstrates, coaches, or may even be absent (through radio, TV, recordings)
<i>Written</i>	<i>Aural</i>
<ul style="list-style-type: none"> • Central body of work exists in prescriptive notation that is used by performers • Students may be given material to learn in notation without prior exposure to actual sound) 	<ul style="list-style-type: none"> • No or little notation is used • Tonal material largely improvised (or "restructured") • All music and exercises are first or even only presented in actual sound (live or recorded)
<i>Tangible</i>	<i>Intangible</i>
<ul style="list-style-type: none"> • Emphasis on instrumental technique • Emphasis on well-defined repertoire • Emphasis on theory 	<ul style="list-style-type: none"> • Emphasis on expression • Emphasis on creativity and improvisation • Emphasis on abstract, spiritual, or metaphysical values

TABLE 6.2. Indicators for issues of context

<i>Static tradition</i>	<i>Constant flux</i>
<ul style="list-style-type: none"> • Body of work has been in existence for a considerable amount of time • High regard for what is ancient • Few new additions, closed system • Music is a sign of distinction for an established class, whether social or religious • Sometimes less emphasis on aesthetic value (as in healing or ritual music) 	<ul style="list-style-type: none"> • Musical style is based on a continuous process of change and innovation • Ongoing negotiation between old and new • New contributions form core characteristic • Music is young and/or constantly exposed to new influences, often outside elite culture • Dynamic references for quality, which develop with new contributions to the style
<i>Original context</i>	<i>Recontextualized</i>
<ul style="list-style-type: none"> • Music is practiced in its place or culture of origin, or a re-creation thereof • Music is practiced at its time of creation • Music is practiced in the cultural context in which it originated 	<ul style="list-style-type: none"> • Music has moved to another place or culture and taken new roots there • Music has been transposed to a new era • Music has taken root in a new cultural context or social setting
<i>"Reconstructed" authenticity</i>	<i>"New identity" authenticity</i>
<ul style="list-style-type: none"> • Music is practiced in a manner that consciously follows an authoritative vision of re-creating characteristics of the historical, geographical, and/or social circumstances of the origin of the music • Assumed superiority of original 	<ul style="list-style-type: none"> • Focus is on being "true to self"; it is taken for granted in the teaching situation that the music practice does not have the same role in society as it did when and where it originated • Critical approach to what is handed down

TABLE 6.3. Indicators for dimensions of interaction

Large power distance	Small power distance
<ul style="list-style-type: none"> • Teacher undisputedly directs the learning process • Formal words or ways of addressing teacher • Physical distance between teacher and learner 	<ul style="list-style-type: none"> • Learners are valued as peers/equal participants • Colloquial forms of addressing each other • Learner and facilitator close and at same level of physical elevation
Individual central	Collective central
<ul style="list-style-type: none"> • Conscious focus on individual achievement and development • Tendency toward "art for art's sake" • Emphasis on one-on-one lessons 	<ul style="list-style-type: none"> • Focus on achievement as group • Social aspects important focus of musical practice • Group lessons norm
Strongly gendered	Gender neutral
<ul style="list-style-type: none"> • Music making exclusive to men or to women • Specific genres exclusive to men or to women • Certain instruments favored by one gender • Musical decision making in the hands of one gender 	<ul style="list-style-type: none"> • Musicking equally by men and women • All genres open to men and women • All instruments played equally across genders • Musical decision making in mixed-sex bodies
Avoiding uncertainty	Tolerating uncertainty
<ul style="list-style-type: none"> • Music and information about music presented as absolute • Canon and theory clearly defined and unchallenged • Respect for hierarchy and authority • Formalized learning path and pedagogy 	<ul style="list-style-type: none"> • Musical ideas presented, discussed, and shaped to answer the needs of the musical setting • Critical approach to canon and theory • Constant challenge to hierarchy and authority • Acknowledgment of different learning paths/styles
Long-term orientation	Short-term orientation
<ul style="list-style-type: none"> • Graded progression over years • Emphasis on long hours of practice to make small steps on long road 	<ul style="list-style-type: none"> • Progress steered by quick results • Working toward tangible goals in near future (e.g., performances)

Based on Hofstede, "A Case for Comparing Apples with Oranges."

TABLE 6.4. Indicators for approaches to cultural diversity

Monocultural	Multicultural	Intercultural	Transcultural
<ul style="list-style-type: none"> • Music is transmitted in the context of a single, dominant music culture • Often a sense of superiority or belief in evolutionary model • Single cultural reference for quality 	<ul style="list-style-type: none"> • Music is transmitted without explicit reference to other musics but within an awareness of several other music cultures existing in a single cultural space • Multiple cultural references for quality 	<ul style="list-style-type: none"> • Music is seen in relation to other musics, compared cross-culturally • May lead to mixing or fusion • Quality is addressed from multiple cultural perspectives 	<ul style="list-style-type: none"> • Music has taken on in-depth characteristic of more than one culture • Likely to have become a genre in its own right • New, fused quality criteria are developed and applied

From: Schippers, Huib. *Facing the Music: Shaping music education from a global perspective*. Oxford: Oxford University Press, 2010, 120-123. Referenced on page 57 and for all TCTF tables.

Appendix 3

Gribble's Aboriginal songwords from 1898. Referenced on page 80.

Edited by Dr. CARROLL.
To whom all Literary Matters are to be addressed.

For the successive Monthly Numbers there will be received, and dealt with, according to merit, Correspondence and Special Items upon, with reviews of the Specified sections and Sub-sections as under:

Articles, Notices, and Communications in, and upon, the Sections and Sub-sections as under:

1. **Ethnology**—
Biology
Anatomy
Physiology
Pathology
Other characteristics.
2. **Ethnography**—
Anthropogeny
Hexiology.
3. **Linguistics**—
Glossology
Phonetics
Glossography.
4. **Philology**—
Languages
Dialects
Analyses
Synthesis
Classification.
5. **Palaeography**—
Symbology
Ideograms
Hieroglyphics
Characters.
6. **Archaeology**—
Pre-historic
Historic.
7. **Palaeontology**—
Fossil-Animals and Plants
Fossil-men and their Remains.
8. **Craniometry**—
9. **Psychology**—
Psycho-physics
Psychiatry.
10. **Historiography**—
Pre-historic traditions
Folk-lore and Legends
Histories.
11. **Mythology**—
Ancient Religions
Ancient Creeds
Ancient Cults
Comparative Mythology.
12. **Chronology**—
Astronomical
Geological
Historical.
13. **Philosophy**—
Ancient
Modern

The Official Organ of THE ANTHROPOLOGICAL SOCIETY OF AUSTRALASIA.
Registered at the (GENERAL POST OFFICE, SYDNEY, for transmission by Post as a Newspaper.

SCIENCE

OF MAN

And Australasian Anthropological Journal.

No 1, Vol. 1. SYDNEY, N.S.W., FEBRUARY 21, 1898. Price—ONE SHILLING or 10s. per Annum.

CONTENTS

	PAGE.
A FOREWORD TO THE READER	3
THE PROCEEDINGS OF ANTHROPOLOGICAL SOCIETY OF AUSTRALASIA.	4
EXTRACTS FROM ESSAY ON ABORIGINALS OF AUSTRALIA BY BAEYERTZ	19
BRIEF ACCOUNT OF THE NATIVES OF WESTERN AUSTRALIA	15
WHAT WE FIND IN OUR EXCHANGES	21
THE NIFFER INSCRIPTION	16
PSYCHICAL PROCESSES	13
THE GABOORA, BY P. COHEN ESQ. (<i>Continued and Finished.</i>)	7
MEDICINE AND WITCHCRAFT, BY MRS. L. PARKER, (<i>Concluded</i>)	17
PROBLEMS OF ABORIGINAL ART	6
THE EXPLORATIONS OF MR. CHRISTIAN IN THE ISLANDS	17
THE EARLIER VOYAGINGS TO AUSTRALIA, BY MR. COLLINGRIDGE	19
AUSTRALIAN DIALECTS	13
A FRAGMENT OF A DESCRIPTION OF A BORA,* BY A. MERTON ESQ.	10
SOCIOLOGY	16
CERTAIN PROBLEMS Awaiting SOLUTION	16
THE EASTERN QUESTION IN ANTHROPOLOGY	20
MORE ABOUT THE ARYANS, WHO THEY WERE, &c.	22
THREE SONGS OF AUSTRALIAN BLACKS, BY REV. E. R. GRIBBLE	13
NOTICES, AND NOTICES TO CORRESPONDENTS	18
REVIEW	21

Published by Hennessey, Harper, & Co., Ltd.,
To whom all Business Communications are to be addressed.

14. **Ancient**—
Technology, Weapons, Tools, Utensils, Pottery, Clothes, Ornaments, Buildings, other Erections, Canoes, Rafts, Ships, Fishing Implements, Navigation, Agriculture Food, Cooking, Fire-making, and other works.
15. **Sociology**. ANCIENT, The Family, The Clan, The Tribe, The Nation, And Other Subjects.

MODERN :
Vital Statistics
Moral Statistics
Sanitation
Hygiene
Jurisprudence
Political Economy
Domestic Economy
Instruction
Education
Political Science
Governmental Science
Labour Bureaus
Labour Colonies
Labour Co-operation
Poverty
Charity
Want of Employment
Improvidence
Intemperance
Gambling
16. **Criminology**—
Criminal Identification
Treatment of Criminals.
17. **Anthropometry**—
Anthropometrical Laboratory.
18. **Degeneration**—
Bodily
Mental
Mental Disorders.
19. **Heredity**.
20. **Atavism**.
21. **Ethics**—
Ethnic Selection
22. **Matriarchy**.
23. **Notices and Answers to Correspondents**.
24. **Reviews of Publications, etc.**

THIS JOURNAL will in each number contain the transactions and investigations of the Society.

- 2nd.—Communications from Corresponding Members in Australasia and in Foreign Countries.
- 3rd.—Extracts from the proceedings of similar societies in other lands.
- 4th.—Reports of findings in all departments of Anthropology.
- 5th.—Contributions from experts in each of the sections or sub-sections named on this cover.
- 6th.—Reviews of all publications on the sections of Anthropology.
- 7th.—Notices of all advancements or developments in either of the sections.
- 8th.—Editorial Articles upon any of the sections, or contents of each number.
- 9th.—Notices and answers to members or to corresponding members.
- 10th.—Photographs of Anthropological objects and subjects.
- 11th.—Copies of Drawings of Antiquities, &c.
- 12th.—Tables, Maps, Diagrams.
- 13th.—Each Article will be signed, or otherwise authenticated.
- 14th.—All possible will be done to bring up knowledge to latest findings.
- 15th.—It is intended to encourage Australasians to make discoveries.
- 16th.—That advancements may be recorded in these lands in this "Science of Mankind."

THREE SONGS OF AUSTRALIAN BLACKS.

(BY REV. R. B. GRIBBLE.)

GEEGEMAH GHENUNG.

(THE HIGH MOUNTAIN.)

Geegeemah ghenung maroon-maroon

gnari-gnari.

English—The high mountain far away, far away,
looks like smoke, like smoke.

JUNEGAN.

(THE WHALE.)

Junegan moochooloo yeeleroe

cunjahroo.

English—The whale comes up from the south; he
goes deep down, and throws up the water-spout.

CHULUMBAH.

(THE WHITE WAVES.)

Chulumbah dahloo murra

currungun wondun.

English—The white waves are the wings of the sea,
they break up to nothing.

These verses are sung over and over again, and so far I have not found a song of more than one verse. Some of their songs are not fit for publication, being full of obscenity. The verse about the high mountain relates to a mountain a considerable distance to the north of Cape Grafton, and which, on a clear day, can be seen in the distance.

LINGUISTICS

AUSTRALIAN DIALECTS—THE EU-AH-LAY.

BY

MRS. L. PARKER'S FAVOUR
IN COLLECTING IT.

Water, Goonun
River, Garwah
Lake, Wogghoe geh goorun
Rain, E hu
Swamp, Warrambool
Fire, Doo
Lightning, Doongairah
Heat, Bonyun
To Burn, Gaylerhmulleo
Sun, Thi
Light, Doo thi
Moon, Bahloo
Star, Gaborrai
Dawn, Nurron
To shine, Gweezleego
Day, Wai thi
Night, Booleoco
Head, Tak-kul
Hair of head, Bullunderh
Hair of beard, Yurrai
Eyes, Mil
Nose, Mouyou
Mouth, Gni
Ear, Oodah
Face, Gnocho
Skin, Sulay
Neck, Ooyu (front); Gnu (back)
Shoulder, Wallerh—Shoulder-
blade, Belah
Back, Boah

Chest, Bee
Arm, Boomoong
Wrist, Binja
Hand, Mah
Fingers, Mahgulgah
Thigh, Bah
Leg, Bonyou
Foot, Bubboor
Ankle, No-rr
Man, Eury
Woman, Innerh
Boy, Birray
Girl, Meai
Name of Creator or good spirit,
Byamee
Where does he live? Bullimah
Was he ever on earth? Yes
Name of first man, Bodlahdee
(father)
Name of first woman, Number-
dee (mother)
Where did they live? In the
Noongah country
Names of their children? Mur-
ri, Cubbie, Buttha, Mattha
Where did their ancestors come
from? Gnai Muthen (dark
blooded from the north)—
Gwai gullagah (light blooded
from the south)

Where did Baimai come from?
From the north by the high
mountain, Oobi Oobi, from
Bullimah
Where did he go to? Bullimah,
eis Oobi Oobi
Where did he live? Travelling
about
What was the name of their
ancestors' country?
Where did he go to in Aus-
tralia? From Queensland,
down through N.S.W. round
the coast
Where did he first start "Bora"
rites? Goo-gorewon
Why are there two circles on
"Bora" ground?
Name of each circle, Boorah
Bunbul
In Bora rites what is the name
for sun?
For moon
Great fire
One, two, three, four, five?
millan, bodlah, goolahah,
boolluh-boolluh mah-millan
I, my, Gnai, gnai
Mine, Gnai
We (two), Gnullae
We, Gneahgnai
Our, Gneah gnainoo
Us, Gnai gnaineh
Thou
Thine
Thee
You (two), Grim-dariai
You, Your, Gupderh-Grininoo
He, She, It, Gnco
They (two) They, Gmooneh
Their, Thum, Gunnoocoo
Us (two), Gnullae-co
Our (two), Gnab Gnainoo
These (two), Gnco boollah you
Those (two), Tonorh boollah
you
His, Gnco
Hers (two)
This, Gnullai
That, numma
These, Nuigulgah
Those, Numma gulgah
Good, Guberh
Bad, Guggil
Any, Tahmerh
Many, Booroolah
Some, Gheegnai
None, My-rr
Other, Mooroombah
Same, Millanbo
To make, Gimberlee goo
To give, Ooree goo
To take, Garghee goo
To hold, Bayermullae goo
To retain, Weemulday goo

To release, Yunnimebillee goo
To give up, Woonabillee
To see, Nurrablay goo
To feel, Dummullee goo
To hear, Winnanullee goo
To know, Winnanullay goo
To walk, Nigoo
To run, Bunnagay goo
To speak, Gwallae goo
To die, Bulloo ghee goo
To live, Mooroon el ahwaylay
goo
To go away, Ya niger
To come here, Di niger
Who taught them to make mes-
sage sticks? Byamee
What are the names and mean-
ing or the marks on them?
Telling from whom sent, for
what, from whom, and whence
What is added to the stick,
hair, leaves, feathers, &c.
Sometimes a little blood and
hair
And with what meaning? The
owner of the hair is to be
killed
What do the red hands mean?
Gooewerh, as some call them,
means according to their po-
sition, which way the tribe
last at that spot has gone
Who taught their ancestors to
make them? Byamee taught
all signs
Do the korajies, sorcerers, or
elders make them? Anyone,
the gooewerh, who has been
fully initiated
What do the different marks
(foot, hand, &c.) mean? Hand,
which way they have gone;
foot, they are to follow
What do the carvings on the
trees mean? Some called
gummari mean that some one
has died there, so the place is
gah marl, or taboo
What do the various marks on
their bodies, shields, rugs, &c.
mean? Body marks on shoul-
ders mean ab Oorah mark—
elsewhere, tell the marked
one's country and tribe. The
marks on rugs and weapons
tell who made them and where
they belong—Thus, for the
Dinewan or Emu clan, the
mah is an arrow-head pointing
downwards; to particulars
which branch of that mah,
would be painted a kurra-
jong leaf, thus telling it was
belonging to a dinewan of the
Kurrajong tribe and country.

PSYCHICAL PROCESSES.

In the *Rock* is an article, "The Scope of Mind," by Dr. A. T. Schofield, in which he proposes "to include those psychical processes which underlie the level of consciousness," and that consciousness is but a small part of what should be called mind. This has a great bearing on the training of children as they can be moulded unconsciously with far greater ease than through their consciousness. It gives also a great key to the causes and cure of many if not most diseases. It lays bare the foundations of character, of conscience, of the entire ego.

Appendix 4

Cairns Post article on Machine versus Man, 1928. Referenced on page 93.

Cairns Post (Qld. : 1909 - 1954), Tuesday 3 April 1928, page 9

MUSIC IN HOME.

WIRELESS SET.

MACHINE OUSTS FINGERS.

Following hard upon the heels of the spirit, the pianoforte long had no rival in the home as a means of entertainment. A generation ago no household was considered complete without a pianoforte. To be able to play upon it was part of the result of a genteel education, although such ability did not always imply that the player performed with acceptable grace. It generally happened, too, that it was the girls of the family who received instructions in the mysteries of crochets and quavers, the boys being generally able to dodge that item in the educational curriculum—a fact which not a few of them have, probably, regretted since. But, indeed, if the house contained nobody who could play it, the instrument was none the less present, awaiting the competent fingers of a visitor—for 25 years and more ago the humblest party was incomplete without a piano piece and a song or two. In the early days of Dickens a fiddle led the dancing, but fiddlers diminished in numbers as the piano-forte, with its superiority in volume and greater ease in mastery, increased in general popularity (says the London "Times").

In our own time two other mechanical sources of music have arisen to contest the position of the pianoforte in the home and particularly in the home that is not essential a musical one—the gramophone and the wireless set. Both began in the humblest way and the crudest form, both have in an astonishingly short time attained an impressive degree of perfection. Over both, the pianoforte holds one striking advantage; it is not limited in variety. True, from a pianoforte only pianoforte music can be got, while the gramophone and the wireless set reproduce every sort of musical sound as well as speech; but these two instruments are at best reproducers and not originators, and as such are limited according to what is put into them. This is a most important difference, and one that will, on consideration, show that the gramophone and wireless set cannot be classified with the pianoforte as musical instruments. Those who operate them would hardly advance the fantastic claim that they were, on that account, "musicians."

And there is a sharp division too, between the wireless set and the gramophone which arises from the elements of permanence, choice, and contemporaneousness. A gramophone record is practically perma-

phone record is practically permanent. The number of items recorded, and therefore at the disposal of the user, is only limited by the capacity of the recording and manifolding processes, and the matter prepared for reproduction is as up to date as the short delays imposed by these processes will allow. The user of the gramophone, therefore, can play to himself what he pleases.

COMPLIMENTARY MEDIA.

The wireless set, on the other hand, is essentially the vehicle of something transitory. It makes no permanent record. It cannot be made to repeat itself. It reproduces something that only within very definite limits is the choice of the listener. But it has this essential advantage over the gramophone—that the story it tells is not a recorded story but an actual original. Moreover, by being in fact a telephone and not a musical box there is hardly any limit to what it may be made to reproduce, although always at the will of the sender and not at that of the operator.

It may thus be agreed that these three media of sound, possessing some similar and many striking different characteristics, are complimentary rather than antagonistic, and it is not to be assumed, so long as real taste for music remains, together with the progressive idea, that there is to be a three-cornered war of extermination

between the pianoforte, the gramophone, and the wireless set.

In recent years only the development of the means of mechanical flight can compare, in the speed with which it has been achieved, with the perfecting of wireless broadcasting. In a very short time it has passed from being a matter of experiment into being a public service. It has ceased to be a laboratory process, and has become a firmly implanted part of our national life. It is calculated that in these islands 12,000,000 people habitually listen to broadcast programmes. It is safe, therefore, to say that the wireless set, in its various forms has penetrated into every corner of every community in the kingdom, and that aerials are almost as common as back gardens. And even in its short life broadcasting has been immensely improved, both as to the matter broadcast and the manner of broadcasting it. By throwing their net wide, the British Broadcasting Corporation have included in their programmes, and do include in them, a great variety of first-rate entertainments outside those given in the station studios, a great miscellany of speeches on divers subjects, debates, accounts of great spectacles and sporting events, and bulle-

Appendix 5

Recommended songs from 1930 Syllabus, 131. Referenced on page 128.

List of Books of Songs and Rounds Recommended.

Book.	Suitable for Grades.	Approx. No. of Songs per Book.	Publishers.
Kingsways' Book of School Songs	III. to VII. ..	15	Evans Bros., Russell Square, London W.C.1.
Two-part Songs (sheet copies), No. 78 (<i>see list on cover</i>)	V. to VII. ..	1	Enoch Sons, 58 Great Marlborough Street, London W.1.
Kerr's Guild of Play (singing games)	II. and III. ..	49	James S. Kerr, 314 Paisley Road, Glasgow.
Small Songs for Small Singers (Neidlinger) ..	I. and Preparatory
Nursery Rhymes (Arthur Adams)	I. and Preparatory	50	Allan and Co., Melbourne.
Palings' Edition of Part Music, No. 108 (<i>see back cover for further publications</i>)	VI. and VII.	3	Paling and Co., Ltd., Sydney.
Novello's School Songs, Book 297 (<i>see back cover for further publications</i>)	V., VI., VII.	6	Novello and Co., Ltd., London.
Primary Melodies	III. to VII. ..	45	Allan and Co., Melbourne.
Songs the Children Love to Sing (Alfred B. Lane)	I. to VII. ..	68	Allan and Co., Melbourne.
Merry Melodies (T. P. Cowling)	I. and Preparatory	24	McDougall and Sons.
Games, Songs, and Recitations	I. and Preparatory	..	E. J. Arnold and Sons.
Babies' Budget of Action Songs	I. and Preparatory
Kindergarten Action Songs	I. and Preparatory
Young Voices, Parts I., II., and III.	II. to VII. ..	40 each	Curwen and Sons, Ltd., London.
Blackbirds, Parts I. to IV.	II. to VII. ..	50 each	Curwen and Sons, Ltd., London.
Voices in Song	III. to VII. ..	45	Curwen and Sons, Ltd., London.
Graded Rounds and Catches	II. to VII. ..	88	Curwen and Sons, Ltd., London.
Singing Class Book (Stimpson)	III. to VII. ..	58	Collins, London (supplied by Department)
Boosey's Community Song Book	III. to VII. ..	74	Boosey and Co., Ltd., London.
Pocket Sing-Song Book for Schools, Homes, and Community Singing	III. to VII. ..	83	Novello and Co., Ltd., London.
The Graphic Song Book	V. to VII. ..	12	McDougall and Sons.

A FURTHER LIST OF SONGS WHICH MAY OR MAY NOT BE INCLUDED IN THE "BOOK" LIST.

Let the Hills Resound with Song.	Adieu Ye Woods (Franz Abt).
The Soldier's Farewell.	What are the Wild Waves Saying ?
Backward turn Backward.	Comrades Song of Hope (Adolphe Adam).
Whispering Hope.	O'er the Mountain (Swiss Folk Song).
Thuringian Volkslied.	On the Dewy Breath of Even (Franz Abt).
The Wreath—Ye Shepherds tell Me.	Lullaby (Brahms).
Come where my Love lies Dreaming.	Meg Merrilies (C. V. Stanford).
Come o'er the Moonlit Sea.	Home, Sweet Home.
The Echo Song.	Blow, Blow Thou Winter Wind (Arne).
Water Lilies (A Fairy Song—Alfred Redhead).	Cherry Ripe (C. E. Horne).
Spring Song (Schumann).	Death of Nelson.
Away We Go (Sleighting Song).	The British Grenadiers.
'Twas You, Sir.	Cradle Song (Schubert).
A Little Farm well Till'd.	Hearts of Oak.
Excelsior (Balfe).	Robin Adair.
Larboard Watch.	I've been Roaming.
All's Well.	Spin, Spin (Swedish Folk Song).
Sweet and Low.	Any National Songs.
List to the Convent Bells.	Songs from the Operas.
The Angelus (Maritana).	Hymn to Night (Beethoven).
Consider the Lilies (Anthem).	

Appendix 6

Song sung at St. Augustine's College in the 1950s. Referenced on page 144.

8/11/1950 \$1.00

Nº 1 IN G.

Nº 2 IN A[♯]

Nº 3 IN B[♯]

Nº 4 VOCAL DUET.

1ST VOICE

2ND VOICE

WHEN THE GREAT RED DAWN IS SHINING.

Song

WORDS BY
EDWARD LOCKTON.

Music by
EVELYN SHARPE.

PUBLISHED AS

SONG FOR HIGH VOICE IN G	50
FOR MEDIUM VOICE IN A (ORIGINAL)	50
FOR LOW VOICE IN B	50
VOCAL DUET FOR SOPRANO AND BARIitone OR SOPRANO AND CONTRALTO	60
FEMALE OCTAVO TRIO FOR S.S.C.	15 NET
MALE OCTAVO QUARTETTE FOR T.T.B.B.	15 NET
MIXED OCTAVO QUARTETTE FOR SATB	15 NET
SONG ORCHESTRATIONS (BY ALL KEYS)	
14 PARTS AND PIANO	60
10 PARTS AND PIANO	55
FULL BAND	50

PRICE 50 CENTS
25 NET

CHAPPELL & CO LTD
NEW YORK TORONTO

FOR ALL OTHER COUNTRIES
J. B. CRAMER & CO
139 NEW BOND STREET LONDON W

Evelyn Sharpe

WHEN THE GREAT RED DAWN IS SHINING

VOCAL DUET

Words by
EDWARD LOCKTON

Music by
EVELYN SHARPE

SOPRANO *Moderato* *mf* Though I am

BARITONE or CONTRALTO *Moderato* *mf* Though I am

PIANO *f* *poco rit.* *mf a tempo*

far be-yond the o - cean blue, Each lone-ly hour my heart re -

far be-yond the o - cean blue, Each lone-ly hour my heart re -

mem - bers you, Each ten - der look, each word I used to know,

mem - bers you, Each ten - der look, each word I used to know,

C 7032-6

Copyright MCMXVIII by J. B. Cramer & Co. Ltd.

3

dim. e rit. Comes back to me from out the long a - go, Ah! *a tempo*

dim. e rit. Comes back to me from out the long a - go. *mf* When the great red

dim. e rit. Ah! *mf a tempo* Ah!

dawn is shin - ing. When the wait - ing hours are past. When the

Ah! Ah!

tears of night are end - ed, And I see the day at

1939

EASY MUSIC

TUESDAYS, 2.00 to 2.15 p.m.

4QG 4RK 4QN

Arranged by the Music Sub-Committee: Miss L. Grimes, Mus. Bac.,
Mr. W. L. Collings, and Mr. C. Hall.

(For Boys and Girls 9 to 11 years of age).

Presented by Mr. C. Hall.

This series is intended to be a continuance of the work undertaken last term. It will contain much that is new. Broadcast time will not permit dwelling on these at length, but the ideas given will indicate the direction in which teachers might travel with their class music.

Under the heading "Your little job at the next class lesson" is suggested work to be done by the pupils under the teacher's guidance. If this work is thoroughly carried out it will add much to the efficacy of these broadcasts.

* * * *

APRIL 11th—THE MERRY PEASANT. (Schumann, 1810-1856).

Brightly and happily ♩ = 120

Your little job at the next class lesson.

Sing up the scale in threes like this | d r m | r m f | m f s | f s t | s t t | t d' | t d' r' | d' ♩. Then point it on the staff with doh, first on a line and then in a space. Sing it so often that you can do it as quickly as you can point to the notes.

Tuesdays, 2 to 2.15 Easy Music. 4QG, 4RK, 4QN

APRIL 18th—LITTLE CLOUDS.

Rote Note Round.

Sol-fa names of the notes—d m s m s m r
s t r' r l s f m
d' d' t d' m s t
r' r' s t d' d' d'

Time for a game. Let's try to write on the staff the notes we shall hear.

Your little job.

Sing the scale down in threes like this—d' t l | l l s | s f | s f m | f m r | m r d | r d t | d ♩, and point it on the staff as you did last week. Also point and sing the sol-fa notes of "Little Clouds" on the staff with doh on the first line.

* * * *

MAY 2nd—SUMMER IS GOING.

Observation Song.

Let's learn to sing all these little groups and then find them in our song.

Appendix 8

ABC Radio Broadcast notes, Education Office Gazette, 3 June 1955, 138-9. Referenced on page 171.

LET'S HAVE MUSIC.

June 24th, July 1st, 8th, 15th.

Before the Broadcasts:

A large-scale copy of the model eight-note xylophone should be drawn or pinned on the blackboard. It should have the numbers, and the sol-fa names (but NOT any note-names) and the word HOME printed on the longest strip. This will be used by individual children for pointing out step-wise tunes played by the broadcaster. It will also be useful for the teacher in pointing tunes for the children to sing.

3 JUNE, 1955.]

EDUCATION OFFICE GAZETTE.

139

It is suggested that the "pillar" tones of Doh, Me, Soh, and top Doh should be named and numbered in colours (the two Dohs being of the same colour, but in a lighter shade for the top Doh).

The children should have practice in singing up and down the xylophone (i.e. the scale) in two ways:—1. To numbers. 2. To the sol-fa names. The pitch for Doh should vary between D, E flat, E, and F.

As soon as possible the children should become accustomed to singing from the top Doh downwards rather than up the scale. All singing should be light, smooth, and effortless.

During the Broadcasts:

Tunes played and sung in the first term will be revised, and their melodic outline (i.e. the rise and fall of the notes) will be noted.

Music built on the Two-Piece Plan and the Three-Piece Plan will be heard and explained. The teacher will be asked to divide the class into groups for the singing of rounds.

The children will be asked to provide a balancing phrase to each of the three "Answer" Tunes printed in the booklet.

After the Broadcasts:

Individual children could point out step-wise tunes in the large xylophone, and the class could be asked to sing them.

The children could draw other pictures to illustrate the Two and Three-Piece Plan, e.g., a pair of weigh-scales; and two children turning a rope while a third child skips.

Appendix 9

AMEB results for Cairns, 1953. Referenced on page 174.

Cairns Post (Qld. : 1909 - 1954), Wednesday 2 September 1953, page 4

FAR NORTHERNERS SUCCESSFUL RECENT A.M.E.B. EXAMINATIONS

Following are the results of the successful candidates in the recent examinations of the Australian Music Examinations Board conducted in Far Northern centres. Passes have been indicated as follows: Honours—H., Credit—Cr. and Pass—P.

ATHLETON CENTRE

ST. JOSEPH'S CONVENT:
Booth, Patty (Pianoforte First Gr.—P.); Cahill, Bernice (Pianoforte Preliminary Gr.—P.); Collins, Susan (Pianoforte Preliminary Gr.—P.); Godfrey, Noel (Pianoforte Second Gr.—P.); Godfrey, John (Pianoforte Second Gr.—P.); Godfrey, Eileen (Pianoforte First Gr.—Cr.); Halpapp, Elaine (Pianoforte First Gr.—P.); Keeling, Glynn (Pianoforte First Gr.—H.); Lewis, Frances (Pianoforte Third Gr.—Cr.); Lewis, Carol (Violin Preliminary Gr.—P.); McClean, Mary (Pianoforte First Gr.—Cr.); McGovern, Maureen (Pianoforte First Gr.—H.); Moss, Pam (Pianoforte First Gr.—Cr.); Newell, Pat (Pianoforte Third Gr.—Cr.); Stone, Lesley (Pianoforte Fourth Gr.—Cr.); Turner, Nancy (Pianoforte First Gr.—P.); Walby, Maureen (Pianoforte First Gr.—H.).

RAHENDA CENTRE

CONVENT OF MERCY:
Adams, Barbara (Pianoforte First Gr.—H.); Caligaris, Edward (Violin Preliminary Gr.—P.); Costa, Catherine (Pianoforte Preliminary Gr.—P.); Downing, Ronald (Pianoforte Third Gr.—Cr.); Goldworthy, Marlene (Pianoforte Preliminary Gr.—P.); Hanley, Denise (Pianoforte Third Gr.—Cr.); Hartley, Jocelyn (Art of Speech Third Gr.—P.); Jenkins, Jennifer (Pianoforte Second Gr.—H.); King, Veronica (Pianoforte Third Gr.—Cr.); Nucifora, Vincent (Violin Third Gr.—H.); O'Brien, Marion (Pianoforte First Gr.—H.); Reid, Beverley (Pianoforte Second Gr.—H.); Rowley, Patricia (Pianoforte Third Gr.—Cr.); Fenske, Patricia (Pianoforte First Gr.—H.); Turnabone, Mary (Pianoforte Second Gr.—Cr.); Willett, Elizabeth (Pianoforte Second Gr.—

both (Pianoforte Second Gr.—H.); Teahan, Josephine (Pianoforte Third Gr.—Cr.).

MR. J. G. HYNES, Tutor:
Burt, Frank (Pianoforte Fourth Gr.—Cr.); Cottone, Rosario (Violin Fourth Gr.—Cr.); Cottone, Abel (Pianoforte Preliminary Gr.—P.); Feldman, Michael (Violin Second Gr.—Cr.); Gordon, Helen (Pianoforte Third Gr.—H.); Grant, Edwin (Pianoforte Second Gr.—Cr.); Gurr, Phyllis (Pianoforte Second Gr.—H.); Giddins, Robert (Pianoforte Fourth Gr.—P.); Hume, Kenneth (Pianoforte First Gr.—H.); Nucifora, Freda (Pianoforte Fourth Gr.—P.); Reid, Maureen (Pianoforte Second Gr.—Cr.); Stephens, Allan (Pianoforte First Gr.—Cr.); Wilson, Lynette (Pianoforte Third Gr.—H.).

MR. M. ROSEVELL, Tutor:
Kishin, Adele (Pianoforte Third Gr.—H.).

CAIRNS CENTRE

ST. MARGARET'S CONVENT:
Auld, Judith (Pianoforte Third Gr.—P.); Allen, Judith (Pianoforte Preliminary Gr.—P.); Alwood, Kathleen (Pianoforte First Gr.—Cr.); Art of Speech Preliminary Gr.—P.; Anderson, Maureen (Art of Speech Fourth Gr.—Theory—P.; Practice—Cr.); Bailey, Beverley Ann (Pianoforte Fifth Gr.—Cr.); Art of Speech Fourth Gr.—Theory—P.; Practice—H.; Boyle, Mary Louise (Art of Speech Third Gr.—Cr.); Brown, Veronica Mary (Art of Speech Fourth Gr.—Theory—P.; Practice—Cr.); Burnell, Delma (Pianoforte First Gr.—H.); Burns, Veronica Mary (Pianoforte Fourth Gr.—P.); Carleton, Daniel (Pianoforte First Gr.—H.); Carwell, Denis (Pianoforte Fifth Gr.—Cr.); Clouston, June (Violin Sixth Gr.—Cr.); Clouston, Robyn (Pianoforte Second Gr.—Cr.); Connolly, Ann (Pianoforte Preliminary Gr.—P.); Art of Speech Preliminary Gr.—P.; Connolly,

ary Gr.—P.; Art of Speech Preliminary Gr.—P.; Connolly, Maureen, Theory of Music Fourth Gr.—Cr.; Pianoforte Fifth Gr.—Cr.; Capper, Carol (Art of Speech Second Gr.—Cr.); Craizer, June (Violin Fifth Gr.—Cr.); Cronin, Christine (Pianoforte Second Gr.—H.); Cusita, Patricia (Pianoforte Preliminary Gr.—P.; Art of Speech Preliminary Gr.—P.); Dullison, Margaret Keenan (Art of Speech Fourth Gr. Theory—P.; Practice—P.); Donaghy, Mary Therese (Pianoforte Fifth Gr.—P.; Art of Speech Third Gr.—Cr.); Donovan, Brenda (Pianoforte Second Gr.—H.); Donovan, Joycelyn (Pianoforte Third Gr.—Cr.); Nemo, Helen (Pianoforte Third Gr.—Cr.; Art of Speech Second Gr.—Cr.); Emsal, Delores (Pianoforte First Gr.—Cr.); Eustinger, Lynette (Art of Speech Preliminary Gr.—P.); Fitzgerald, Bernice (Art of Speech Second Gr.—P.); Fitzgerald, Maureen (Art of Speech Preliminary Gr.—P.); Munro, Rayna (Theory of Music Fourth Gr.—Cr.); Gutekunst, Dorothy Marie (Pianoforte-Associate—P.); George, Dorothy (Art of Speech First Gr.—P.); Harbourn, Theina (Pianoforte First Gr.—Cr.; Art of Speech Preliminary Gr.—P.); Hickey, Anne (Pianoforte Sixth Gr.—H.); Millan, Patricia (Singing Fourth Gr.—P.); Hogan, Judith (Art of Speech First Gr.—Cr.); Husky, Eileen (Art of Speech Preliminary Gr.—P.); Jaques, Anne (Pianoforte Sixth Gr.—H.; Violin Fourth Gr.—H.; Art of Speech Third Gr.—H.); Kauri, Rosemary (Pianoforte Fourth Gr.—P.); Kauri, Judith (Pianoforte Preliminary Gr.—P.; Art of Speech Preliminary Gr.—P.); Lander, Eileen (Art of Speech Preliminary Gr.—P.); Ling, Helen (Pianoforte Fifth Gr.—H.); Lawson, Valda June (Art of Speech Fourth Gr. Theory—P.; Practice—Cr.); Luba, Maureen Mary (Art of Speech Third Gr.—Cr.); Lundo, Nancy (Pianoforte Second Gr.—Cr.); Macie, Lorette June (Art of Speech First Gr.—H.); Mowbank, Johanna (Art of Speech Second Gr.—Cr.); Muller, Jocelyn (Art of Speech Third Gr.—P.); Mylen, Annette (Pianoforte Preliminary Gr.—P.); Nally, Gwendolyn (Art of Speech Preliminary Gr.—P.); O'Connor, Joan (Pianoforte Third Gr.—P.); O'Connor, Maureen (Pianoforte Preliminary Gr.—P.); O'Meara, Irene (Pianoforte-Associate—P.); Pagan, Ann Mary (Pianoforte Second Gr.—Cr.; Art of Speech Preliminary Gr.—P.); Quinn, Ethel (Pianoforte Sec-

ond Preliminary Gr.—P.); Quinn, Ethel (Pianoforte Second Gr.—P.); Payne, Bernice (Art of Speech First Gr.—P.); Shaw, Margaret (Pianoforte Fourth Gr.—Cr.); Shaw, Gertrude Douglas (Art of Speech First Gr.—P.); Shaw, Sandra (Pianoforte Fifth Gr.—Cr.); Sheehy, Lynette (Pianoforte First Gr.—P.; Art of Speech

Preliminary Gr.—P.); Sheppard, Judith (Art of Speech Second Gr.—H.); Simms, Patricia (Art of Speech First Gr.—Cr.); Stone, Denise (Pianoforte Second Gr.—Cr.; Art of Speech Second Gr.—Cr.); Thomas, Frances (Pianoforte Preliminary Gr.—P.); Treynor, Joan (Pianoforte Third Gr.—Cr.; Art of Speech Third Gr.—Cr.); Thomson, Lynsay (Art of Speech Sixth Gr. Practice—P.); Trost, Judy Helen (Art of Speech Seventh Gr. Practice—Cr.); Vincent, Valerie (Violin Fifth Gr.—H.); Walker, Carmel (Theory of Music Fourth Gr.—Cr.; Pianoforte Fifth Gr.—Cr.); Whittington, Marie (Violin Preliminary Gr.—P.); Withers, Bernard (Violin Third Gr.—H.); Warland, Desley (Singing Third Gr.—P.); Wildman, Daphne (Pianoforte First Gr.—Cr.).

CONVENT OF MERCY, North Cairns: Ahern, Janis (Art of Speech First Gr.—P.); Bonnell, Colleen (Art of Speech Preliminary Gr.—P.); Ferguson, Valma (Art of Speech Preliminary Gr.—P.); Ferguson, Margaret (Art of Speech Preliminary Gr.—P.); Lee, Regina (Art of Speech First Gr.—Cr.); MacKedie, Daphne (Art of Speech Preliminary Gr.—P.); MacDonald, Janice (Art of Speech Preliminary Gr.—P.); Peire, Dawn (Art of Speech Second Gr.—Cr.); Rawnsley, Kay (Art of Speech Preliminary Gr.—P.); Robb, Iris (Art of Speech Preliminary Gr.—P.); Shepherd, Estelle (Art of Speech First Gr.—Cr.); Spewart, Janice (Art of Speech Preliminary Gr.—P.); Stock, Gwen (Art of Speech First Gr.—Cr.); Penridge, Carolyn (Pianoforte First Gr.—Cr.); Thomas, Dawn (Art of Speech Preliminary Gr.—P.).

ST. JOSEPH'S CONVENT, Laven-street: Anderson, Patricia (Pianoforte First Gr.—Cr.); Anne, Joanna (Pianoforte Preliminary Gr.—P.); Arbuckle, Maureen (Pianoforte Third Gr.—H.); Bloom, Marie (Pianoforte First Gr.—Cr.; Art of Speech First Gr.—Cr.); Bloom, Lynette (Art of Speech Preliminary Gr.—P.); Burns, Elsie (Pianoforte First Gr.—Cr.; Art of Speech First Gr.—P.); Burns, Brian

First Gr.—P.; Burns, Brian (Pianoforte Second Gr.—P.); Burns, Gordon (Pianoforte Fourth Gr.—P.); Brown, Carmel (Pianoforte Third Gr.—Cr.); Combs, Sophie (Pianoforte Preliminary Gr.—P.); Conway, Marilyn (Pianoforte Preliminary Gr.—P.); Cooper, Irene (Pianoforte First Gr.—Cr.); Cunniff, Madeline (Pianoforte Second Gr.—Cr.); Shay, Ann (Pianoforte Third Gr.—H.); Daniel, Gail (Pianoforte First Gr.—P.); Doherty, Catherine (Pianoforte Second Gr.—H.); Freeman, Robyn (Pianoforte Preliminary Gr.—P.); Fulton, Edgar (Pianoforte Second Gr.—Cr.); Grey, Valerie (Pianoforte Preliminary Gr.—P.); Lazarus, Carol (Pianoforte Preliminary Gr.—P.); Lowrie, Janice (Pianoforte Preliminary Gr.—P.); Lie, Stanislaw (Pianoforte Second Gr.—Cr.); Lisha, Annette (Art of Speech First Gr.—Cr.); Martin, Janette (Pianoforte Third Gr.—H.); Martin, James (Pianoforte Preliminary Gr.—P.); Martin, Clarence (Pianoforte Third Gr.—P.); McGrath, Edith (Pianoforte Preliminary Gr.—P.); Newman, Lesley (Pianoforte Preliminary Gr.—P.); Newman, Narelle (Pianoforte First Gr.—Cr.); Penny, Maureen (Pianoforte Second Gr.—Cr.); Robins, Brian (Art of Speech Preliminary Gr.—P.); Rogers, James (Pianoforte Third Gr.—Cr.); Ross, Carol (Pianoforte Preliminary Gr.—P.); Ross, Adrienne (Pianoforte Third Gr.—Cr.); Sang, Audrey (Pianoforte Preliminary Gr.—P.); Skinner, Gail (Pianoforte First Gr.—Cr.); Schmid, Mary (Pianoforte Second Gr.—Cr.); Treacy, Maureen (Pianoforte Second Gr.—Cr.); Tanaki, Sylvia (Pianoforte Second Gr.—Cr.); Tye, George (Pianoforte Fourth Gr.—Cr.); Wallis, Colleen (Pianoforte Fourth Gr.—Cr.).

MRS. R. CARROLL, Tutor: Munro, Robin Del (Pianoforte Preliminary Gr.—P.); Phillipson, Rosslyn (Pianoforte Second Gr.—Cr.); Chapman, Brenda Amy (Pianoforte Second Gr.—Cr.); Hammond, Gary Frederick (Pianoforte Third Gr.—H.); Tredeau, Nola Gail (Pianoforte Third Gr.—Cr.); Stevenson, Glenda Muriel (Pianoforte Third Gr.—Cr.).

MRS. M. CORSETTI, Tutor: Ford, Janice Lee (Pianoforte Preliminary Gr.—P.); Hunt, Margaret (Pianoforte Preliminary Gr.—P.); Bak, Carol (Pianoforte First Gr.—H.); Rains, Joyce Elsie (Pianoforte First Gr.—H.); Parker, Kay Elizabeth (Pianoforte Second Gr.—H.); Christie, Maralyn Emma (Pianoforte Second Gr.—H.); Peterson, Jacqueline (Pianoforte Third Gr.—Cr.); Hill, Francis Charlotte (Pianoforte Fourth Gr.—P.).

MRS. D. D. DONNELLY, Tutor: Brennan, Elaine Daphne (Pianoforte Third Gr.—Cr.); Brennan, Venice Ethel (Pianoforte Third Gr.—Cr.); Condon, Carole Berenice (Pianoforte Second Gr.—Cr.); Donnelly, Joan (Pianoforte Fifth Gr.—Cr.); Johnston, Veronica Anne (Pianoforte First Gr.—H.); Law, Valerie Adele (Pianoforte Preliminary Gr.—P.); McMahon, Joan (Pianoforte Third Gr.—Cr.); McMahon, Ann (Pianoforte Preliminary Gr.—P.); Reid, Norma Joyce (Pianoforte Fifth Gr.—Cr.); Simpson, Margaret Anne (Pianoforte Fourth Gr.—Cr.); Sheppard, Judith Anne (Pianoforte Fifth Gr.—Cr.); Terris, Helen Grace (Pianoforte First Gr.—H.); Terris, Carolyn Jean (Pianoforte Fifth Gr.—H.); Timson, Carol Ann (Pianoforte Preliminary Gr.—P.).

MISS I. McDONALD, Tutor: Bradshaw, Janice Joyce (Pianoforte Second Gr.—Cr.); Henderson, Ann Brenda (Pianoforte Fourth Gr.—P.); Rudge, Marion Rose (Pianoforte Second Gr.—Cr.); Sharman, Margaret Isabell (Pianoforte Preliminary Gr.—P.).

MISS V. PARKER, Tutor: Russell, Margaret (Pianoforte Second Gr.—Cr.); Durrington, Sidney (Pianoforte Third Gr.—Cr.); Pang Yuen, Carmel Alma (Pianoforte Second Gr.—Cr.); Pang Yuen, Beryl May (Pianoforte Fourth Gr.—P.); Violin Second Gr.—Cr.; Carroni, Rosa (Pianoforte Seventh Gr.—P.); Jones Marcia Helen (Pianoforte Seventh Gr.—P.); Lynch, Carmel Margaret (Pianoforte First Gr.—H.); Martin, Elizabeth (Pianoforte First Gr.—Cr.); Martin, Margie Victoria (Pianoforte First Gr.—H.); Olson, Andrew Carl (Violin Fourth Gr.—Cr.); Olson, Brian Clark (Violin Preliminary Gr.—P.); Olson, Rhonda Anne (Pianoforte Seventh Gr.—P.); Hammond, Garry (Violin Fourth Gr.—H.).

MISS A. PENFRASE, Tutor: Bell, Pamela Marjorie (Pianoforte Second Gr.—H.); Lock, Jacqueline Marie (Pianoforte Second Gr.—Cr.); McIntyre, Heather Jean (Pianoforte Second Gr.—H.); Smith, Merle Rose (Pianoforte Second Gr.—Cr.); Macauley, Donaleen Cope (Pianoforte Fourth Gr.—P.).

SEWELL MUSIC STUDIOS: Irwin, Patricia (Violin Fifth Gr.—Cr.); Flynn, Barry (Violin Fifth Gr.—Cr.); Coutts, Walter (Violin Fourth Gr.—Cr.); Johnson, Fay (Violin Fourth Gr.—P.); Middleton, Valerie (Violin Second Gr.—P.); Reddcliffe, Raymond (Violin Second Gr.—Cr.); Jones, Alan (Violin First Gr.—Cr.); Bookall, Neale (Violin Preliminary Gr.—P.); Cook, Peter (Violin Preliminary Gr.—P.); Chalmers, Shirley (Violin Fifth Gr.—P.); Todd, Graham (Pianoforte Fifth Gr.—P.); Dillon, Larian (Pianoforte Fourth Gr.—H.); Northey, Ruth (Pianoforte Third Gr.—Cr.); Griffin, Jeanette (Pianoforte Third Gr.—Cr.); Griffin, Celia, Pianoforte Second Gr.—Cr.; Sewell, Toni (Pianoforte First Gr.—H.); Sheppard, Diane (Pianoforte First Gr.—Cr.); Soden, Dorothy (Pianoforte Second Gr.—Cr.); Todd, Maxine (Pianoforte Preliminary Gr.—P.); Milburn, Carol (Pianoforte First Gr.—P.); Stone, Jennifer (Pianoforte Second Gr.—P.); Reidling, Wilma (Violin Third Gr.—Cr.); Conoplia, Janette (Violin Fourth Gr.—Cr.); McClement, Merlene (Violin Third Gr.—Cr.).

MR. J. H. SMITH, Tutor: Hartley, Alan Campbell (Theory of Music Sixth Gr.—P.).

PRIVATE STUDIES: Donnelly, Joan (Flute Fourth Gr.—H.); Smith, James Hunter (Singing Fifth Gr.—Cr.); Boyle, Michael Francis (Pianoforte Sixth Gr.—Cr.); Gielis, Mary Edith (Pianoforte Fifth Gr.—Cr.).

MRS. B. C. TILT, Tutor: Birt, Pamela Grace (Art of Speech Fourth Gr.—Practice—P.).

EDMONTON CENTRE

CONVENT OF MERCY: Boyd, Lynette (Pianoforte Preliminary Gr.—P.); Dellow, Carmel (Violin Preliminary Gr.—P.); Pantin, Vanda (Violin First Gr.—H.); Galvin, Denise (Pianoforte Preliminary Gr.—P.); Giarola, Angelino (Pianoforte Preliminary Gr.—P.); Meoli, Elvia (Pianoforte Preliminary Gr.—P.); Vernon, Emma (Pianoforte First Gr.—Cr.); Whouley, Elaine (Pianoforte Preliminary Gr.—P.); Whouley, Maureen (Pianoforte Fourth Gr.—P.).

GORDONVALE CENTRE

CONVENT OF MERCY: Archibald, Gaetano (Pianoforte Second Gr.—Cr.); Brown, Neil (Pianoforte First Gr.—H.); Brown, Stephen (Pianoforte First Gr.—H.); Cavasso, Franco (Pianoforte Second Gr.—H.); Court, Anne (Pianoforte Fourth

PALACE THEATRE

PROGRAMME

4th JUNE, 1951.

Presented by pupils of the State Schools of Cairns and District

PART 1

GOD SAVE THE KING

PART 2

1. CHOIR: (a) "Advance Australia Fair" ("Amicus")
(b) "Ghosts of Little White Roses" (F. E. Rich)
2. VOCAL SOLO: "Arise O Sun"
June Whaling
3. FLUTE SOLO: "Nocturne" in E flat major (Chopin)
Joan Donnelly
Accompaniste: Mrs. Donnelly
4. CHOIR: (a) "Let the Hills Resound with Song" (Brindley Richards)
(b) "La Golondrina" (The Swallow)
5. VOCAL SOLO: "Wandering the King's Highway" (Leslie Coward)
William Cummings
6. PIANO DUET: "Qui Vive" (W. Ganz)
Judith Sheppard and Carolyn Terris
7. VOCAL TRIO: "Home to Our Mountains" (Verdi)
Ivy Watt, Shirley Watt and Margaret Watt
8. CHOIR: (a) "The Bonnie, Bonnie Banks of Loch Lomond"
(Scottish Air)
(b) "Count Your Blessings" (Reginald Morgan)
9. VIOLIN SOLO: "Hungarian Dance" No. 6 (Brahms)
John Court
Accompaniste: Miss S. McLaughlin
10. VOCAL SOLO: "One Fine Day" from Act II of "Madame Butterfly"
Dawn Boutle
11. CHOIR: (a) "Song of the Nightingale" (Zeller)
(b) "Nearer, my God, to Thee" (Lewis Carey)
12. CAIRNS COMBINED SCHOOLS' BAND
"The Great Little Army" (J. K. Alfred)
(Conducted by A. Rains, Esq.)

INTERVAL

Accompaniste: Miss E. F. M. LYONS
Master of Ceremonies: A. FARR, Esq.
Marshall: F. MINES, Esq.

1. CAIRNS COMBINED SCHOOLS' BAND:
"The Middy" (J. K. Alfred)
2. CHOIR: (a) "Roses of the South" (Strauss)
(b) "Mother Machree" Soloist: *Edna Gallogly*
3. VOCAL SOLO: "La Spagnola" (Maiden of Spain)
Ivy Watt
4. INSTRUMENTAL DUET: "In a Persian Market" (Ketelbey)
(Drum Arrangement by C. V. Love, Esq.)
Julie Knott and Brian Whaling
5. VOCAL DUET: "Beautiful Dreamer" (Stephen Foster)
Edna Gallogly and Glenda Lennon
6. CHOIR: (a) "Sleepy Hollow Tune" (Richard Kountz)
(b) "Changing of the Guard"
(("Mr." Flotsam and "Mr." Jetsam))
7. VOCAL SEXTET: "Kentucky Babe" (Adam Geibel)
Marjorie Matheson, Edna Gallogly, Glenda Lennon, Ivy Watt, Robin Gallwey and Margaret Watt
8. VOCAL SOLO: "Laughing Song" (Strauss)
Margery Brasch
9. CHOIR: (a) "Waters of Minnetonka" (Thurlow Lieurance)
(b) "Short'nin' Bread" (Jacques Wolfe)
10. VOCAL SOLO: "Panis Angelicus" (Franck)
W. F. Burgemeister, Esq.
Assisted by Cairns Juvenile Choir
11. PIANO SOLO: Prelude in C sharp minor (Rachmaninoff)
Don Gallet
12. CAIRNS JUVENILE CHOIR: "Nun's Chorus" (Strauss)
Conducted by Miss E. F. M. Lyons
Accompaniste: Ronda Olsen
Soloist: Dawn Boutle
13. CHOIR: (a) "Rule, Britannia" (Dr. Arne)
(b) "Home, Sweet Home" (Sir H. R. Bishop)
14. NATIONAL ANTHEM

Assistance Rendered by:—
Cairns Combined Schools' Band, conducted by A. RAINS, Esq.
Junior Orchestra from SEWELL'S MUSIC STUDIOS
Arrangement of Orchestral Music by T. SEWELL, Esq.
Members of Cairns Caledonian Pipe Band

Appendix 11

Program for Speech Night at SAC, 1951. Referenced on page 176.

ANNUAL **Speech Night** AND **Presentation of Prizes** 1950

PROGRAMME

ONE SHILLING

1. God Save the King.
2. "Serenata" (Toselli)
"Ma Curly-Headed Baby" (Clutsam)
"Nuns' Chorus" (Johann Strauss)
College Choir.
3. Vaulting Horse Display Selected Squad
4. Musical Item—Violins (C. Wason, J. Sorbello)
Accordions (A. Calcagno, O. Chirio)

The Reading of the ANNUAL REPORT
BY THE PRINCIPAL

PRESENTATION OF PRIZES
by the VERY REV. FATHER HUNT, O.S.A., V.G.

INTERVAL

Operetta: "A ROYAL JESTER"
or—"A KINGDOM FOR A LAUGH"

Cast:

King Ortensis (An "is" who ought not to be)	B. Brady
The Royal Jester (An "ought to be" who isn't)	J. Martin
Queen Zitania	R. Russell
The Chancellor of the Exchequer	K. Bramwell
The Lord Chamberlain	C. Capitano
The Court Astrologer	K. Bramwell
The Lord High Executioner	N. Gray
The Commander-in-Chief (of a non-existent Army)	J. Langtree
The Admiral of the Fleet (at the bottom of the sea)	J. Ross
Princess Sylvania (of Hilaria)	E. Price
Puck (Spirit of Mirth and Laughter)	B. Wallis
Four Court Ladies:	G. Tye, J. Williamson, E. Price, P. Pin

Guards: I. Gallo, E. Barnes

Train Bearers: D. Provera, H. Flynn. **Ushers:** E. Wiles, P. Arnold

Fairies: W. Colleton, K. Brennan, K. Biggs, T. McQuaid, D. Holdsworth, T. McMenamin, C. Martin, A. Shang.

Elves: T. Lennon, D. Maulden, A. Gill, R. Dunstan, R. Lowrie, R. Coutts, J. Villalba.

Gentlemen of the Court: J. Cairns, B. Conlan, R. De Boom, A. Musumeci, S. Norris, G. Fisher, E. Guernieri, E. Lanskey, K. Martin, F. Rigg, J. Stephens, J. Wallwork, S. Dolan, J. McGrath, G. Kidner, P. Keogh, H. Williams, E. Brenzi, A. Lynch, G. Cox, M. Harper, F. Lavis, J. Taylor, M. Russo.

Ladies-in-waiting and Shepherdesses: P. Bell, R. Bowles, J. Dwyer, J. Hassall, B. Mines, F. Quarantini, M. Reddan, L. O'Shea, R. Cameron, J. Corry, L. Arnold, J. Tracey, G. Burns, A. Downs, J. Gabiola, P. Hanrahan, J. Pin, B. Porter, R. Ritchie, D. Smythe.

Act 1: Scene—The Palace of Printania (Court being held)

1. INTRODUCTION AND CHORUS—
"Hail to the ruler of Printania"
2. Song (EXECUTIONER)—"In Me You May See"
3. Song (CHANCELLOR)—"I'm Chancellor of the Exchequer"
4. Song (COMMANDER) AND CHORUS—
"I'm a Great Commander"
5. Song (ADMIRAL) AND CHORUS—
"We Shall Ever Have a Right Good Navy"
6. Song (COURT LADIES)—"Come Along Jester"
7. Song (JESTER)—"A Jester's Life is a Joyous Life"
8. Song (JESTER) AND CHORUS—
"Once There was a Maiden"
9. Chorus (FINALE)—"Away With Him"

Act 2: Scene—The Enchanted Forest of Hilaria—Home of Quips and Cranks

1. Song and Dance—"When Bats and Owls"
2. Song and Dance (QUIPS AND CRANKS)—"Come Away"
3. Song (JESTER)—"Who Is There Can Tell Me?"
4. Song and Dance—"Hearts So Light"
5. Song (JESTER)—"Sad Hearts oft on Smiling Faces"
6. Song (PRINCESS) AND CHORUS—"O Sad and Weary One"
7. THE PICNIC—NONSENSE RHYMES—
"Would You Like a Dewdrop"
8. (CHORUS)—Finale—"Really This Most Mysterious"

Act 3: Scene—The Palace of Printania (Court being held)

1. CHORUS—"When Trumpets Call"
2. Song (ASTROLOGER)—"The Black Crow"
3. Song and Dance (PUCK AND QUIPS AND CRANKS)—
"We Have Come From a Land"
4. CHORUS (FINALE)—"Then Hurrah for the King"

SYNOPSIS:

Act 1:
King Ortensis, having usurped the throne of Printania and driven the rightful monarch into exile, nothing seems to prosper under the new rule.

Meanwhile, Prince Sylvanus, the rightful heir, has engaged himself as Royal Jester at the Court of Printania. Being accused of undue levity in his songs, he is shut up in a dungeon.

Act 2.
He escapes and wanders into Hilaria, the land of Mirth, where he is discovered by Puck and his servants, who decide to devise a plan to help the Jester Prince. Soon after, the Jester espies a party of shepherdesses, who are revealed to be the Princess of Hilaria and her ladies-in-waiting. The Princess promises to invoke the aid of her father to recover the lost throne. Puck now intervenes with his proposal.

Act 3.
Meanwhile, King Ortensis, anxious to dispel the gloom caused by the appearance of an evil omen, hires the services of a Jester who is really Puck. The King and Queen, fascinated by his Music, are lured from the throne. Whereupon, the throne is declared vacant, and the rightful heir, with the Princess of Hilaria (now his wife), is reinstated.

Official Accompanist: Mr. W. Purcell, A.Mus.A., A.T.C.L.
Piano by courtesy of C. Nielson & Co.

Appendix 12

Sample of Interview Questions (nb.: questions could vary to suit individual interviewees)

Firstly, read information sheet and forms. Sign agreement forms.

Biography:

Where were you brought up and what dates?

What did your parents do?

Is your family musical?

What were the features of your childhood musical life?

What is your first musical memory?

What were your early musical stimulations?

What was your relationship with music as a child?

What motivated you musically as a child?

What was your childhood music education pathway?

Do you know how your relatives or others learned to play music?

Were your parents/family supportive? A particular person? Who was influential in your musical training? Was money needed to learn more?

Have you had any disappointments with music? Have situations turned out to be not as expected musically?

Learning music questions:

Do you remember how you learned how to play your instrument? Sing the songs?

Was there someone in particular who taught your instrument? Songs?

How did you practise?

How many songs did you know? perform?

Did you perform traditional songs? Functional music? Entertainment music? Popular music?

Did you learn songs from the radio/gramophone?

Can you read music? How did you learn to read music?

Did you hear other music in Cairns?

How did you learn how to tune the guitar? Play chords? Finger notes? Hold the guitar? Strum the guitar?

Did you choose your instrument? Was it offered or did you ask to play?

Where did your instrument come from?

Was there a musician you used to admire in Cairns/Yarrabah?

What other instruments did friends play?

Did you have a classroom music teacher at school? What did you learn in those classes?

Was there a music ensemble/choir at your school? Church?

Did you compete in the Eisteddfod?

Did you have a private studio teacher?

Did you sit for AMEB/TCL/AB exams?

Do you remember specific musical events in the years 1930 to 1970 such as the State String Quartet, Opera “Faust” in 1949, other musical productions, QSO visits and performances, special guest artists? The Queen’s visit in 1954?

Did you listen to the ABC music broadcasts on the radio? Did you learn from them?

Lessons:

Can you describe how your lessons proceeded as a student?

How did your teachers teach you?

How long was the lesson?

Did it have a structure?

Can you remember any break through moments in a lesson?

Did you hear other students or professionals?

Did you teacher play to you, sing to you, play records to you?

Interculturality

Did you hear music from other cultures?

Were you aware of other musical cultures in Cairns/Yarrabah?

Performance

Can you tell me about your music/performance life? When? What? With what? With whom? Where? How often?

Did you enjoy it? Why?

Did you sing in a church choir? Play in a community band/orchestra? Who conducted? How did they teach?

Do you have any recordings, film, video, photographs, programs, letters, newspaper articles, reviews or other memorabilia from your musical life?

Teaching music

Have you ever taught anyone?

How did you teach?

Did you learn how to teach?

Effects

Have you had to make difficult or life changing decisions about music training that have affected your career path? Or: has your music career been an “easy ride”?

What difficulties have you faced in developing your musical career/life?

Can you imagine your life without music?

What are some memorable music moments for you? Or what is the best musical moment you can recall?

What is your relationship with music now?

Has music provided any advantages for you?

Are there any disadvantages that music has caused?

How much does music figure in your life?

What motivates you musically? Money? Career? Self promotion?

What about life long learning of music? Questions about continuing to learn music through young adult life and beyond. Who, how, when, why, to whom, what context?

Appendix 13

TCTF Tables for Fred Schipke, Hazel Schipke, Seaman Dan, Mary Bowie, Dorothy Kelly and Alma Michael on Indigenous learners at Yarrabah.

Table 10: Fred Schipke

TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF) Schipers

	Issues of context	
Static tradition	← X →	Constant flux
'reconstructed' authenticity	← X →	'new identity' authenticity
'original' context	← X →	recontextualization
	Modes of transmission	
Atomistic/analytic	← X →	Holistic
Notation-based	← X →	Aural
Tangible	← X →	Intangible
	Dimensions of interaction	
Large power distance	← X →	Small power distance
Individual central	← X →	Collective central
Strongly gendered	← X →	Gender neutral
Avoiding uncertainty	← X →	Tolerating uncertainty
Long-term orientation	← X →	Short-term orientation
	Approach to cultural diversity	
Monocultural ← X	Multicultural Intercultural	→ Transcultural

Table 11: Hazel Schipke (nee Tenni)

TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF) Schipers

	Issues of context	
Static tradition	← X →	Constant flux
'reconstructed' authenticity	← X →	'new identity' authenticity
'original' context	← X →	recontextualization
	Modes of transmission	
Atomistic/analytic	← X →	Holistic
Notation-based	← X →	Aural
Tangible	← X →	Intangible
	Dimensions of interaction	
Large power distance	← X →	Small power distance
Individual central	← X →	Collective central
Strongly gendered	← X →	Gender neutral
Avoiding uncertainty	← X →	Tolerating uncertainty
Long-term orientation	← X →	Short-term orientation
	Approach to cultural diversity	
Monocultural ← X	Multicultural Intercultural	→ Transcultural

Table 12: Seaman Dan
TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)
Schipper

	Issues of context	
Static tradition	← X →	Constant flux
'reconstructed' authenticity	← X →	'new identity' authenticity
'original' context	← X →	recontextualization
	Modes of transmission	
Atomistic/analytic	← X →	Holistic
Notation-based	← X →	Aural
Tangible	← X →	Intangible
	Dimensions of interaction	
Large power distance	← X →	Small power distance
Individual central	← X →	Collective central
Strongly gendered	← X →	Gender neutral
Avoiding uncertainty	← X →	Tolerating uncertainty
Long-term orientation	← X →	Short-term orientation
	Approach to cultural diversity	
Monocultural	Multicultural Intercultural	Transcultural
	X	

Table 13: Mary Bowie (Nuns and Indigenous)
TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)
Schipper

	Issues of context	
Static tradition	← X →	Constant flux
'reconstructed' authenticity	← X →	'new identity' authenticity
'original' context	← X →	recontextualization
	Modes of transmission	
Atomistic/analytic	← X →	Holistic
Notation-based	← X →	Aural
Tangible	← X →	Intangible
	Dimensions of interaction	
Large power distance	← X →	Small power distance
Individual central	← X →	Collective central
Strongly gendered	← X →	Gender neutral
Avoiding uncertainty	← X →	Tolerating uncertainty
Long-term orientation	← X →	Short-term orientation
	Approach to cultural diversity	
Monocultural	Multicultural Intercultural	Transcultural
	X	

Table 14: Dorothy Kelly
TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)
Schipper

	Issues of context	
Static tradition	← X →	Constant flux
'reconstructed' authenticity	← X →	'new identity' authenticity
'original' context	← X →	recontextualization
	Modes of transmission	
Atomistic/analytic	← X →	Holistic
Notation-based	← X →	Aural
Tangible	← X →	Intangible
	Dimensions of interaction	
Large power distance	← X →	Small power distance
Individual central	← X →	Collective central
Strongly gendered	← X →	Gender neutral
Avoiding uncertainty	← X →	Tolerating uncertainty
Long-term orientation	← X →	Short-term orientation
	Approach to cultural diversity	
Monocultural ← X	Multicultural Intercultural	→ Transcultural

Table 15: Alma Michael (On Indigenous learners at Yarrabah)
TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)
Schipper

	Issues of context	
Static tradition	← X →	Constant flux
'reconstructed' authenticity	← X →	'new identity' authenticity
'original' context	← X →	recontextualization
	Modes of transmission	
Atomistic/analytic	← X →	Holistic
Notation-based	← X →	Aural
Tangible	← X →	Intangible
	Dimensions of interaction	
Large power distance	← X →	Small power distance
Individual central	← X →	Collective central
Strongly gendered	← X →	Gender neutral
Avoiding uncertainty	← X →	Tolerating uncertainty
Long-term orientation	← X →	Short-term orientation
	Approach to cultural diversity	
Monocultural ←	Multicultural X Intercultural	→ Transcultural

Appendix 14

Endword quotes:

After 110 years of settlement at Yarrabah, Rigsby summed up contemporary life there:

To this day the Gungganyji and Mandingalbay Yidinyji claimants have maintained their physical and spiritual associations with their ancestral lands and waters, and they have maintained distinctive identities which are recognised by neighbouring Aboriginal groups and by Aboriginal people outside the region.¹¹⁵⁷

Jean Devanny's description of community and music making at Malaytown perhaps best encapsulated the skills, resourcefulness, energies and motivation that fuelled the music education and performance histories of Cairns and Yarrabah from 1930 to 1970 that produced the tropical sounds of "old Cairns":

And how they loved the suppers! Standing around the table in the kitchen of a private home, they talked and laughed and joked as they ate. Their talk, their eating, their fooling and manners exactly matched those of their white *confreres* under similar conditions. Jack McAllister, half-caste Islander and harmonica virtuoso, was an entertainment in himself, with his imitations of animals and character skits. I remarked to him one night that music in the southern towns was a serious and integral part of life that only the classics could sustain, whereas in the tropics it was merely colour matter, the demands of which were met by simple melodies such as the native orchestra purveyed. "Yes" was his reply. "Gum-leaf music for gum-leaf towns. That's the way of it."¹¹⁵⁸

Or, as Dorothy Jones summarised:

The spirit of old Cairns was something marvellous, hard-headed, wrong-headed at times, never banal, never standardised, it was what by fair means and foul laid the foundation of what Cairns is today.¹¹⁵⁹

¹¹⁵⁷ Rigsby, *Expert Report*

¹¹⁵⁸ Devanny, *By Tropic Sea and Jungle*, 70.

¹¹⁵⁹ Jones, *Trinity Phoenix*, 480.

Audio Appendices

Audio Appendix 1(a) and 1(b)

Hilary Harris: (a) Aboriginal song *Cloud Covered Mountain* and (b) *Two-Sisters*, Island style song: Moyle 1966. Referenced on page 218.

Audio Appendix 2

Cairns Citizens' Band, *Thoughts*, 1936. Referenced on page 235.

Audio Appendix 3

James Compton: cornet solo *Stars in a Velvety Sky*, 1927. Referenced on page 235.

Audio Appendix 4

Georgia Lee: *Yarra River Blues*, 1962. Referenced on page 265.

Audio Appendix 5

Seaman Dan: *Baba Waiar*, 2009. Referenced on page 277.

Audio Appendix 6

Fred and Hazel Schipke playing *Sweet Gypsy Rose* at home 2011. Referenced on page 291.

Audio Appendix 7

St. Luke's Anglican Church, Cairns on Palm Sunday, 2011. Referenced on page 316.

Audio Appendix 8

Recreation of Hula party 2005. Referenced on page 320.