

RESEARCH REPORT

Survey of New Zealand Music Studies

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New Zealand studies in musicology are an important facet of the general history of New Zealand. If such studies are not undertaken and documented, it 'leads to a curiously myopic view of the part music played in shaping the social and cultural framework of our society.'¹ Research into New Zealand music history appears to have been fragmented, haphazard, and late in starting. It was not until 1991 that a concise history of New Zealand music was assembled by John Thomson,² and this was built upon numerous brief writings in journals and newspapers, and a growing body of more lengthy studies. New Zealand music prior to John Thomson's *The Oxford History of New Zealand Music* was seen by Simpson as 'a field of research which had previously received only sporadic bursts of scholarly attention.'³ Simpson went on to note that the development of New Zealand music studies had been stunted by indifference, lack of outlets, cold hard economics, and the fact that musicologists in New Zealand had not been inclined to promote New Zealand music studies, but remained predominantly Eurocentric.

Nearly thirty years earlier, in 1969, Jennings had already noted that there was a tendency for music research to concentrate upon European music from most periods, while local inquiries were limited to surveys of music-making in some of the provinces during the years of their history. A reason offered for this situation was that at that time many University staff members were more interested in composition than research. Supporting this claim was the fact that only one staff member out of the twelve listed by Jennings had an interest in local music history.⁴ In 1972, Jennings again confirmed the Eurocentric predominance of music research.

¹ Adrienne Simpson, *Opera in New Zealand: Aspects of History and Performance* (Wellington: Witham Press, 1990) 1.

² John M. Thomson, *The Oxford History of New Zealand Music* (Auckland: OUP, 1991).

³ Adrienne Simpson, 'New Zealand Music Studies, 1996-1997,' *Australasian Music Research* 2-3 (1997-1998): 221-34.

⁴ John M. Jennings, 'Report from New Zealand: Music in the Universities,' *Current Musicology* 9 (1969): 35-39.

However, a growing number of local history theses had by then been produced and were noted, along with the comment,

The quality and range of research already concluded in New Zealand provides strong support for the proposition that research on regional topics should be undertaken in the region itself by people familiar with national (or local) history and tradition.⁵

Local music research, while often taking the role of gathering together and presenting documentation hitherto hidden, should also reveal the strength and character of amateur music-making, and show that musical expression was a product of the prevailing social attitudes of the time.⁶ Theses have an important place in historical research. Higher degree theses, in particular, have undergone a rigorous form of peer-review through the common use of external examiner experts. This places them apart from other forms of research, which have been described by the New Zealand historian Keith Sinclair, as 'inspired by a local or ancestral piety and written by amateurs.'⁷

A survey of the present state of New Zealand music studies, thirty years on from Jennings's comments, will reveal that an increase in the variety, breadth, and quantity of research undertaken has occurred. While this allows areas remaining for future research to be identified, it also confirms that the results of most scholarly research are still relatively hidden in the thesis and research paper literature. It can also be seen from such a survey that some theses have been seminal in laying the foundations for future work, and, in a few instances, have led on to influential published works.

This survey looks at New Zealand music studies that have been produced by student research at New Zealand tertiary institutions up to the end of 2003.⁸ It includes research into indigenous Maori music, as well as the imported European traditions from the colonial days onwards. It is not confined solely to 'serious' music studies, but includes the growth of research into other cultural areas, such as the sociological impact of different forms of more popular music. The thesis may specifically focus on music, or could have music included as a peripheral topic, as part of a wider-ranging study. It is not a critical or annotated bibliography, but rather a gathering together into some broadly defined areas, of the work carried out to date on New Zealand music studies, from within the tertiary institutions of New Zealand.

Bibliographic control of theses in New Zealand has been through the *Union List of Higher Degree Theses*, which was first issued in 1956, and has had regular supplements issued since then. This reflects the centrality of the thesis as an output for university research. However, the area of postgraduate outputs such as dissertations, research papers, honours essays, or the like, is not so well controlled or documented. Each institution appears to grapple with the value of this level of research in an ad hoc manner, and consequently this literature is not as

⁵ John M. Jennings, 'Report from New Zealand: New Zealand Music Research,' *Current Musicology* 14 (1972): 70–76 at 71.

⁶ John M. Jennings, 'An Historical Background to New Zealand Composition,' *Studies in Music* 9 (1975): 64–69.

⁷ Keith Sinclair, 'New Zealand,' *The Historiography of the British Empire-Commonwealth: Trends, Interpretations, and Resources*, ed. Robin W. Winks (Durham, NC: Duke University Press, 1966) 174–96 at 174.

⁸ As at 2003, New Zealand had eight universities, while other degree-granting institutions included polytechnics and colleges of education.

accessible as are master's or doctoral theses. This is unfortunate, as in many instances the work carried out will often be the only piece of scholarly research that has been undertaken.

An essential tool in a review of this kind is the bibliography produced by Harvey in 1985.⁹ However, this is now over twenty years old, and a revised and updated edition is urgently needed. Also of importance are the unpublished bibliographies from the work of students at the New Zealand Library School. These are themselves another form of supervised research output from a tertiary institution.

The eight broadly defined areas of research dealt with in this survey are:

- bibliographic;
- Maori music;
- regional history;
- music education;
- composers;
- cultural impacts and aspects;
- popular music; and
- other studies.

Bibliographic

Research papers, either at a graduate diploma or a masters level, for the professional level library studies qualification at Victoria University of Wellington, have provided valuable access to writings on New Zealand music studies. These include a bibliography that continues to a limited extent the work of Harvey, by selectively listing sources of writings on New Zealand composers and compositions from 1984 onwards.¹⁰ Further bibliographies have been compiled on hip hop,¹¹ a local musical organisation, the Wellington Youth Choir,¹² and on items held in the University of Canterbury Macmillan Brown Library that pertain to the study of music in Canterbury during the period 1850 to 1950.¹³ Writings about the composer Jack Body have also been drawn together,¹⁴ along with an annotated bibliography on the popular music group Split Enz.¹⁵

Earlier publications from students at the Library School, which at that stage was not attached to Victoria University, were not classified as a thesis, but, nevertheless, are the unpublished results of supervised research. These are a selected list of folk song collections in Australia,

⁹ D.R. Harvey, *A Bibliography of Writings about New Zealand Music Published to the End of 1983* (Wellington: Victoria University Press, 1985).

¹⁰ Josephine Wirjapranata, *Bibliography of New Zealand Composers and Composition: Selected Newspapers and Periodicals, 1984–1989, Monographs and Theses 1984–1997*, MLIS thesis, Victoria University of Wellington, 1998.

¹¹ Marie Patricia Bartup, *An Annotated Bibliography on Expressions of Popular Culture: The Music and Dance of Hip Hop in New Zealand*, MLIS thesis, Victoria University of Wellington, 2002.

¹² Karen Hannay, *The Wellington Youth Choir, 1989–1997: A Comprehensive Bibliography*, MLIS thesis, Victoria University of Wellington, 1998.

¹³ Jackie Waylen, *The Macmillan Brown Bibliography of Music in Canterbury, 1850–1950* [Victoria University of Wellington, 1992].

¹⁴ Avril Loversidge, *A Select Bibliography of Writings about Jack Body and his Compositions between 1965 and 2000*, MLIS thesis, Victoria University of Wellington, 2001.

¹⁵ Sarah Louise Hann, *Split Enz: An Annotated Bibliography*, MLIS thesis, Victoria University of Wellington, 1998.

England and New Zealand,¹⁶ New Zealand choral composition 1930 to 1967,¹⁷ and published instrumental compositions by New Zealand composers.¹⁸ Another two of these earlier bibliographies are indeed forerunners of Harvey's work in 1985; one lists book and periodical material in the period 1940 to 1969 on New Zealand composers,¹⁹ and the other lists writings on New Zealand music, 1946 to 1967.²⁰ An annotated bibliography on Maori music was produced in 1969.²¹

Maori Music

The first example of research into Maori music was an historical survey in 1929 by Phillips.²² This was followed by the pioneering work of McLean, whose research in 1958,²³ and then in 1965,²⁴ was the foundation for the world-class Archive of Maori and Pacific Music established at the University of Auckland. There is also an overall survey of Maori music within the period 1960 to 1990,²⁵ and a more detailed study, that focuses upon Maori musicians of the 1960s.²⁶ Other research has concentrated upon specific Maori tribes: Tūhoe,²⁷ Ngāti Porou,²⁸ and Tai Tokerau.²⁹

Regional History

For the Auckland region, Phillips initiated local music study by a survey of the social history of Auckland during the period 1840 to 1853.³⁰ While this is not specifically concerned with music, it includes substantial references to music within the social context. Music is also contained within another social portrait of Auckland, this time for the period 1870 to 1874.³¹ A

¹⁶ Mitchell F. Park, *A Select Bibliography of Folk Song Collections from Australia, England and New Zealand, and of Some Works about Folk Song in those Regions: Arranged Chronologically in Four Sections, with an Appendix and an Index* (Wellington: [New Zealand Library School], 1969).

¹⁷ Judith M. Egan, *New Zealand Choral Composition, 1930–1967: A Bibliography* (Wellington: [New Zealand Library School], 1967).

¹⁸ B. Peter Merz, *Published Instrumental Compositions by New Zealand Composers: A Bibliography* (Wellington: Library School National Library of New Zealand, 1972).

¹⁹ Ellen Ellis, *New Zealand Composers: A Critical Bibliography of New Zealand Book and Periodical Material, 1940–1969* (Wellington: New Zealand Library School, 1970).

²⁰ Michael John Hayden Wyatt, *Twenty-one Years of New Zealand Music: A Bibliography of Writing on New Zealand Music and New Zealand Writing on Music, 1946–1967. Books and Periodicals* (Wellington: New Zealand Library School, 1968).

²¹ Maureen Stewart, *Maori Music: An Annotated Bibliography* (Wellington: [New Zealand Library School], 1969).

²² Irene Margaret Constance Phillips, *Maori Music, A Historical Survey*, MA thesis, University of New Zealand, 1929.

²³ Mervyn McLean, *Field Work in Maori Music: Preliminary Study*, MA thesis, University of Otago, 1958.

²⁴ Mervyn McLean, *Maori Chant: A Study in Ethnomusicology*, PhD thesis, University of Otago, 1965.

²⁵ Te Rita Bernadette Papesch, *Pupuritia ngaa purapura i mahue mai raa: te waiata-aa-ringa, 1960–1990*, MA thesis, University of Waikato, 1990.

²⁶ Suzanne Ormsby, *Te reo puoro Maori mai i mua tae noa mai ki inaianei* [The Voices of Maori Music, Past, Present and Future]: Maori Musicians of the 1960s, MA thesis, University of Auckland, 1996.

²⁷ Taiarahia Black, *Kaaoire te aroha —: te hua o te waananga*, PhD thesis, Massey University, 2000.

²⁸ Frances Rangihuna, *Te haka a Taanerore raaua ko Hineruhi*, MA thesis, Victoria University of Wellington, 2001.

²⁹ Gerald Enno Van Waardenberg, *Songs of Tai Tokerau: An Analysis of 135 Northland Songs*, MMus thesis, University of Auckland, 1983.

³⁰ J.R. Phillips, *A Social History of Auckland, 1840–53*, MA thesis, University of Auckland, 1966.

³¹ Judith Elphick, *Auckland 1870–74: A Social Portrait*, MA thesis, University of Auckland, 1974.

survey of music and drama, within the later period of 1900 to 1914, has also been produced.³² Music has been more specifically covered for Auckland and the Bay of Islands region during the period 1840 to 1855.³³

Mitchell provided a broad survey of the 'arts' in Wellington during the period 1890 to 1912,³⁴ while a study focussed upon music in the first half century of Wellington's settlement has also been carried out.³⁵

Christchurch has probably been best served of the four main centres within New Zealand as regards surveys and documentation of regional activities. Watson provided a comprehensive study, covering all aspects of music, from settlement to the 1940s.³⁶ Completed in 1948, Watson was able to obtain valuable first-hand information from many of the early participants. Christchurch has also had more specific research carried out on the sociology of local choral societies,³⁷ on Anglican church music, 1850 to 1900,³⁸ and a century of music within a local church setting.³⁹ Later research has looked at the role of opera in Christchurch,⁴⁰ and the work of a small but influential amateur music society, the Laurian Club.⁴¹

Pioneering work on music in Dunedin up to 1925 was carried out by Pearson,⁴² who further developed her thesis for publication as a monograph a few years later, in 1945. Pearson's work gathered together and documented early memories from primary sources, as Watson later did for Christchurch. Research since then has documented music within a local church, over the period of one hundred and thirty years,⁴³ studied music and its influences upon women in Dunedin, between 1907 and 1950,⁴⁴ and provided a comprehensive survey of classical music within the narrowly defined time period of the 1920s.⁴⁵

Nelson, a region outside the four main centres of New Zealand, has played an important role in the development of New Zealand music. The School of Music established there has

³² Susan M. Murray, *A Survey of Music and Drama of Stage in Auckland, 1900–14*, MA thesis, University of Auckland, 1983.

³³ Angela R. Annabell, *Music in Auckland, 1840–55: With Reference to Aspects of Music in the Bay of Islands Area both before and after 1840*, MA thesis, University of Auckland, 1968.

³⁴ Colin Henry Mitchell, *The Arts in Wellington, 1890–1912: A Cultural and Social Study*, MA thesis, Victoria University of Wellington, 1959.

³⁵ Julia Mary Moriarty, *Wellington Music in the First Half-century of Settlement: A Particular Aspect of Victorian New Zealand*, MA thesis, Victoria University of Wellington, 1967.

³⁶ Helen Watson, *Music in Christchurch*, MA thesis, Canterbury University College, 1948.

³⁷ Brian W. Pritchard, *Societies in Society: A Case Study in the Historical Sociology of Music*, MA thesis, University of Canterbury, 1965.

³⁸ Christopher Philip Prior Bornet, *Anglican Church Music in Canterbury, 1850–1900*, MA thesis, University of Canterbury, 1973.

³⁹ M.S. Bennett, *A Century of Church Music at St. Mark's Church, Opawa*, MusB (Hons) thesis, University of Canterbury, 1989.

⁴⁰ Sue Braatvedt, *The Role of Opera in Christchurch: Perspectives of Music Students in Three Secondary Schools, Three Music Educators and a Canterbury Opera Representative*, BA (Hons) thesis, University of Canterbury, 1998.

⁴¹ Philip Jane, *The Laurian Club 'For Chamber and Orchestral Music': A Study of a Christchurch Musical Society*, MusB (Hons) thesis, University of Canterbury, 2002.

⁴² Ethel Pearson, *The History of Music in Dunedin to 1925*, MA thesis, University of Otago, 1941.

⁴³ Jennifer M. Andrewes, *'The Whistling Kirk': A History of Music at Knox Church, Dunedin, 1860–1990*, BA (Hons) thesis, University of Otago, 1994.

⁴⁴ Andrea Deuchrass, *Pushing Past the Confines of Femininity: Music for Women in Dunedin, 1907–1950: A Vehicle for Agency, Recognition and Social Connections*, BA (Hons) thesis, University of Otago, 2001.

⁴⁵ A.M. Bruorton, *Tempo Rubato: Classical Music in Dunedin during the 1920s*, BA (Hons) thesis, University of Otago, 1980.

often been seen as the national music conservatorium that New Zealand has never formally established. Gebbie has surveyed the impact of German settlers upon the development of this institution, in the fifty year period, 1894 to 1944.⁴⁶

Music Education

The combination of music and education for study at tertiary level will often mean that a thesis may concentrate on one of these aspects more than the other. However, all of the following provide important research relevant to New Zealand music studies.

The earliest work in the area of historical or comparative studies was by Tait in 1956.⁴⁷ Following Tait, there have been two other comparative studies carried out. One which looked at the music curricula in England and New Zealand since 1889,⁴⁸ and the other comparing primary music education in Singapore and New Zealand.⁴⁹

The history of school music was first surveyed by Jansen in 1966,⁵⁰ while an historical survey of New Zealand primary and secondary schools music education during the period 1878 to 1989 was completed in 2002.⁵¹ A survey of the state of music education in secondary schools in 1998, posed the question 'crisis or crucible?'⁵²

Moving to the more educational aspect, there has been an investigation of how musical concepts are formed within young children,⁵³ a study of the creative approach to musical activities at primary school level,⁵⁴ and how best to introduce non-western music at primary and intermediate level.⁵⁵ There has also been work that documents the suitability of a specific music listening skills test, that devised by Gene Simons, for use within New Zealand schools.⁵⁶

Music education specifically at the secondary school level was first studied in 1967 by Jameson.⁵⁷ This has been followed by a study of an approach to music education within New Zealand secondary schools.⁵⁸ The same researcher has also produced a more technical study

⁴⁶ Rochelle Maree Gebbie, *A Musical Revolution in Nelson: The German Directors of the Nelson School of Music, 1894–1944*, MA thesis, University of Auckland, 1999.

⁴⁷ Malcolm John Tait, *Music in Education*, MA thesis, University of Canterbury, 1956.

⁴⁸ Merryn Dunmill, *National Music Curriculum: A Comparative Study of New Zealand and England since 1889*, MusB (Hons) thesis, University of Canterbury, 1995.

⁴⁹ Timothy Kheng Guan Teo, *A Comparative Study of the Primary Music Education in New Zealand and Singapore*, BA (Hons) thesis, University of Canterbury, 1995.

⁵⁰ Guy Elwyn Jansen, *The History of School Music in New Zealand*, MA thesis, Victoria University of Wellington, 1966.

⁵¹ Sue Braatvedt, *A History of Music Education in New Zealand State Primary and Intermediate Schools 1878–1989*, PhD thesis, University of Canterbury, 2002.

⁵² Trevor Thwaites, *Music Education in New Zealand Secondary Schools: Crisis or Crucible?*, MEd thesis, University of Auckland, 1998.

⁵³ Roger Buckton, *The Development of Musical Concepts in Young Children: An Investigation*, PhD thesis, University of Auckland, 1981.

⁵⁴ Dorothy Margaret Gibbard, *Aspects Involving the Creative and Participational Approach to Musical Activities in the Primary School*, DipEd thesis, University of Auckland, 1958.

⁵⁵ David Arthur Jack, *Introducing Non-Western Music into Primary and Intermediate Schools*, MA thesis, Victoria University of Wellington, 1976.

⁵⁶ Jacqueline Denise Wise, *Simons Measurements of Music Listening Skills: An Investigation of the Tests' Suitability for Use in New Zealand Schools*, MA thesis, University of Auckland, 1977.

⁵⁷ Jennifer A. Jameson, *Music Education at the Secondary Level in a New Zealand Urban Area*, MA thesis, University of Canterbury, 1967.

⁵⁸ Nicki Anne Short, *An Approach to General Music Education in New Zealand Secondary Schools*, MusB (Hons) thesis, University of Canterbury, 1986.

looking at a music attitude assessment instrument, again within secondary school music.⁵⁹ Other studies have focussed upon the impact of teacher training methods, and the quality of instruction that this brings to school pupils.⁶⁰ Similarly, the effect of teacher release upon the quality of a school music programme has also been studied.⁶¹ A couple of researchers have investigated the place of instrumental music within secondary schools, namely the New Zealand custom of using visiting 'itinerant' teachers of practical music in schools,⁶² and the types of background of instrumental performers at secondary school.⁶³

New Zealand has produced a number of institutionalised music 'schemes' within the education system. They have all aimed at providing children with cheap, quality access to musical instruction. The prototypes, as established by Vernon Griffiths in Christchurch in the 1930s and then later at Dunedin Technical School, are discussed within a study of his collected papers. The same study also shows how the papers demonstrate the philosophy of music education that was held by this important figure in so many areas of New Zealand music.⁶⁴ Griffiths was also the editor of the music journal, *Music in New Zealand*, which has provided material for a study of early music education, as reflected in the writings of this journal, 1931 to 1937.⁶⁵ Other schemes which have been studied include instrumental music at the Hutt Valley Memorial Technical College,⁶⁶ and the North Shore Music project, which was established to foster musical development of exceptional children.⁶⁷ Aspects of the work of New Zealand music teachers outside the school system have been documented with a survey of how registered music teachers teach musical performance,⁶⁸ and a study of adult learners in a cooperative learning programme within a keyboard laboratory.⁶⁹

Composers

As noted by Jennings, tertiary level study was often more focussed on composition, rather than New Zealand music studies. Since this comment in 1969, the composition focus has in

⁵⁹ Nicki Anne Page, *Assessing Affective Elements in New Zealand Secondary School General Music Education: The Development of a Music Attitude Assessment Instrument Based on a Taxonomy of Affective Educational Objectives*, PhD thesis, University of Canterbury, 1993.

⁶⁰ Stuart Manins, *Relationships between Teachers College Music Education and Subsequent School Music Teaching*, MA thesis, University of Auckland, 1977.

⁶¹ Robert Geoffrey Densem, *The Musician in the Classroom: A Study of the Effects of Teacher Release on the Quality of Music Programmes*, MA thesis, University of Auckland, 1978.

⁶² Karen Carter, *Itinerant Teachers of Music: A State of Flux*, MTChLn, Christchurch College of Education, 2003.

⁶³ Wallace Liggett, 'Music for Every Child, Every Child for Music': A Report on Research into High School Instrumentalists' Backgrounds and Characteristics and a Proposed General Music and Instrumental Course at this Level, MA thesis, University of Auckland, 1989.

⁶⁴ Rachael May Hawkey, *Vernon Griffiths (1894–1985): His Life and Philosophy of Music Education as Demonstrated in his Collected Papers*, PhD thesis, University of Canterbury, 1993.

⁶⁵ M.L. Fox, *A Study of Music Education in New Zealand between the Years 1931–1937 as Documented in Music in New Zealand*, MA thesis, University of Canterbury, 1987.

⁶⁶ Joan Elizabeth Taylor, *An Investigation of Some Factors Relating to the Instrumental Music at the Hutt Valley Memorial Technical College*, MA thesis, Victoria University College, 1948.

⁶⁷ David Huntly Gordon, *An Investigation into the Results of the North Shore Music Project: A Scheme to Foster the Musical Development of a Group of Musically Talented Children*, MMus thesis, University of Auckland, 1982.

⁶⁸ Rachel Ann Griffin, *Registered Music Teachers in New Zealand: A Survey of Current Trends in the Teaching of Musical Performance, and a Review of Related Literature*, MMus thesis, Victoria University of Wellington, 1984.

⁶⁹ John Emeleus, *Cooperative Learning in the Keyboard Laboratory: A Study of Adult Learners in a Cooperative Learning Programme*, MMus thesis, University of Canterbury, 1993.

itself provided material for research. Compositional studies can include technical analysis, criticism, comment upon the social significance of the composer's works and life, or a mixture of all three elements. New Zealand's pre-eminent composer, Douglas Lilburn, has received attention in this manner from a number of researchers. The cornerstone of all research was from Norman in 1983,⁷⁰ and this has been followed by a study of Lilburn's compositional treatment of the symphony,⁷¹ and the performance problems specific to his violin sonatas.⁷² A study of the search for national identity in music in the 1940s, as exemplified by Lilburn, has also been carried out.⁷³ Other New Zealand composers who have been studied are Ritchie,⁷⁴ Lockwood,⁷⁵ and Pruden.⁷⁶

The composer John Young researched the attitude of New Zealand composers towards the use of environmental sounds within acoustical music.⁷⁷ This was within the second part of his thesis, where he interviewed eight New Zealand composers, including Lilburn, Body, Rimmer and Harris. For the final section of his research, Young provided an analysis of eighteen different New Zealand compositions. Broader studies have looked at New Zealand solo piano music from the 1960s,⁷⁸ and at settings of New Zealand poems by New Zealand composers.⁷⁹

Cultural Impacts and Aspects

Research methods and techniques from the field of ethnomusicology have been used in a growing number of studies of New Zealand music. One has provided a snapshot of a small provincial town, Hawera, in the single year of 1946. This was based upon recordings made by the Mobile Unit of the New Zealand Broadcasting Service, with additional oral histories gathered from local musicians.⁸⁰ Another study investigates a number of controversies in New Zealand musical life over a ninety-two year period, from 1908 to 2000. The utterances and debates have been analysed in their 'discursive and historical contexts, with the purpose of gaining insights.'⁸¹ Among the four main controversies studied are the reviews of Dame Clara Butt's performances by C.N. Baeyertz's monthly journal *The Triad* in 1908, and the 1997

⁷⁰ Philip Norman, *The Beginnings and Development of a New Zealand Music: The Life, and Work (1940–1965)*, of Douglas Lilburn, PhD thesis, University of Canterbury, 1983.

⁷¹ Lisa Futschek, *Lilburn and the Symphony*, BA (Hons) thesis, University of Otago, 1989.

⁷² Jane Alexandra Wright, *The Violin Sonatas of Douglas Lilburn: The Problems of Performance*, MusB (Hons) thesis, University of Canterbury, 1987.

⁷³ John Kenneth Mercer, *A Search for Identity in New Zealand Music of the 1940s*, MMus thesis, University of Auckland, 1999.

⁷⁴ Oliver Hancock, *Analyses of Anthony Ritchie's A Folk Lament (1984) and Symphony Number 1 'Boum' (1993)*, MusB (Hons) thesis, University of Canterbury, 1999.

⁷⁵ Anna Louise Johns, *Annea Lockwood: Composer/Performer*, MusB (Hons) thesis, University of Canterbury, 1988.

⁷⁶ Margaret Mabbett, *Larry Carrol Pruden (1925–1982)*, BMus (Hons) thesis, Victoria University of Wellington, 1983.

⁷⁷ John Young, *Source Recognition of Environmental Sounds in the Composition of Sonic Art with Field-recordings: A New Zealand Viewpoint*, PhD thesis, University of Canterbury, 1989.

⁷⁸ Lee Martelli, *Solo Piano Music in New Zealand in the 1960s*, MMus thesis, University of Auckland, 1993.

⁷⁹ Sarah Shieff, *Magpies: Negotiations of Centre and Periphery in Settings of New Zealand Poems by New Zealand Composers, 1896 to 1993*, PhD thesis, University of Auckland, 1994.

⁸⁰ Allan Thomas, *An Historical Ethnography of Music in the Town of Hawera in 1946: From the Recordings of the Mobile Unit of the New Zealand Broadcasting Service and Oral Histories of Musicians*, PhD thesis, University of Otago, 2000.

⁸¹ Bolke Water, *Making Music: Discourses of Cultural Negotiation in New Zealand*, MA thesis, Victoria University of Wellington, 2001.

performances in New Zealand by the controversial pianist, David Helfgott. The peculiarly New Zealand activities of 'housie' calling, horse racing commentary, and the high-speed vernacular of auctioneers, have provided the source materials for an investigation into these activities as a special form of 'chant'.⁸²

The increasingly multicultural nature of New Zealand society has provided a growing number of areas that have been investigated. This has mainly been to do with the impact of other Pacific Island cultures upon the Maori and European traditions. In particular there have been a number of studies on Samoan church music, either generally within New Zealand,⁸³ or focussed upon specific church groups within Auckland; these groups being Presbyterian,⁸⁴ and the Congregational Christian Church in Samoa, 'EFKS'.⁸⁵ Pacific Island students and their relationship with music within New Zealand secondary schools have also been studied.⁸⁶ Other work has been carried out on the cultural impact of Asian immigrants, music and change within a Buddhist community in Christchurch,⁸⁷ and the musical history of the Chinese community in Auckland.⁸⁸

Tourism is a major part of the New Zealand economy. While this has often been seen as only to do with scenery and a clean-green image, it is a sign of the growing maturity of this industry that recognition is now given to the importance of events and entertainment for both local and international tourists. The economic impact of two Christchurch concerts, and how a specific music event, the Greater SummerTimes Festival, is perceived, have been studied.⁸⁹

Popular Music

From the year 2000 onwards, there has been a noticeable increase in scholarly research being carried out on popular music. As with serious music, popular music is able to be broken down into an ever-growing number of different types and subsets, each with its own peculiarities and associated cultural differentiations. These types and subsets are contained within much shorter time periods than those for 'classical' music, and are therefore closer to the researcher. Indeed, in some cases the studies are of contemporaneous activity that the researcher has been personally involved in. This allows a fuller, more personal study, and the resulting outcome, including documentation and comment, should benefit accordingly.

Aspects of the social production of popular music were first studied by Melville in 1984.⁹⁰ Alternative music was a cultural practice which became a significant feature of New Zealand's

⁸² Daniel Beban, *Going for a Song: The New Zealand Chant of Auctions, Housie and Racing*, MMus thesis, Victoria University of Wellington, 2001.

⁸³ Tavita Lipine, *Faásamoa and Church Music in New Zealand*, MA thesis, Victoria University of Wellington, 2002.

⁸⁴ M.L. Fox, *An Investigation into the Nature of Samoan Church and Religiously-based Musical Activities, within the Pacific Islanders Presbyterian Church in Auckland*, MA thesis, University of Canterbury, 1988.

⁸⁵ Taemanuolo Pulumelo Fa'aea, *The Generational Perceptions Regarding Music of Auckland Samoans in the E.F.K.S. Church Context*, BA (Hons) thesis, University of Auckland, 2000.

⁸⁶ Patricia Mary Leamy, *Pacific Island Students and Music in Secondary Schools: Implications from a New Zealand Investigation*, DipEd thesis, University of Auckland, 1986.

⁸⁷ Benjamin Carolus Le Heux, *An Investigative and Documentary Study of Music and Change with a Buddhist Community in Christchurch, New Zealand*, MA thesis, University of Canterbury, 2002.

⁸⁸ Siong Ngor Ng, *The Chinese Community in Auckland: A Musical Ethnography and Musical History*, MMus thesis, University of Auckland, 2000.

⁸⁹ Martin A. Svehla, *Event Tourism: The Economic Impacts of Two Christchurch Concerts and Residents' Perceptions of the Greater SummerTimes Festival*, MTour thesis, University of Otago, 1999.

⁹⁰ Ian Melville, *Aspects of the Social Production of Popular Music*, MA thesis, University of Auckland, 1984.

local and national history over the last two decades of the twentieth century. Features of technology, economics and music culture, influenced the creation and course of local independent music scenes, along with factors such as cultural remoteness.⁹¹ This concise definition by Churton precedes his study of alternative music within New Zealand. It also contains further definitions and comparisons, along with a history for the period 1981 to 2001. Special reference is made to the 'Flying Nun' record label and to the 'Dunedin Sound,' while acknowledgement of prior research in this field is noted. The prior work was a 1991 study of the 'Dunedin sound' during the years 1978 to 1985.⁹²

Different aspects of New Zealand rock music have also been studied. One such study examines popular music produced in New Zealand in the '80s and early '90s in terms of a genre (indie rock guitar), but also as the culturally and historically specific production of white (pakeha) men.⁹³ Yet another looks at the construction of place, history and identity in New Zealand rock music, including within it interviews with local musicians.⁹⁴ There has also been a 'girls' guide to rock, which studied women rock musicians within Auckland.⁹⁵

Two recent studies cover such areas as 'house' music, 'techno' music, 'rave' culture, night clubs, and disc jockeys. One is a history of this within New Zealand, from 1970 to 2001,⁹⁶ while the other explores the New Zealand dance culture by comparing and contrasting the techno scenes of Auckland and Detroit.⁹⁷ Another area covered has been a sociological and musicological analysis of 'rap' in New Zealand.⁹⁸

Other Studies

'Other New Zealand music studies' covers a fairly broad range of topics, ranging from work on music publishing to local music content playtime on commercial radio stations. Music publishing has an historical survey of New Zealand music publication,⁹⁹ and a content analysis of the popular sheet music covers of the New Zealand publisher Charles Begg.¹⁰⁰

Folk song activity within New Zealand has received a number of studies: New Zealand folk song as a reflection of cultural and economic development,¹⁰¹ the nature and historical

⁹¹ Wade Ronald Churton, *Alternative Music in New Zealand, 1981–2001: Definitions, Comparisons and History*, MA thesis, University of Canterbury, 2003.

⁹² Craig Robertson, 'It's OK, it's all Right, Oh Yeah': The 'Dunedin Sound'? An Aspect of Alternative Music in New Zealand, 1978–1985, BA (Hons) thesis, University of Otago, 1991.

⁹³ Matthew Bannister, *White Man's Soul: Pakeha Masculinities in Popular Music of New Zealand / Aotearoa*, PhD thesis, University of Auckland, 2002.

⁹⁴ Ben Howe, *Getting Older: The Construction of Place, History and Identity in New Zealand Independent Music*, MA thesis, University of Auckland, 2000.

⁹⁵ Sarah Pritchett, *Living to Perform, Playing for Passion: A 'Girls' Guide to Rock*, MA thesis, University of Auckland, 2002.

⁹⁶ Stephen Jewell, *Number Eight Wired: A History of New Zealand Dance Music and Club Culture from 1970 to 2001*, MA thesis, University of Auckland, 2001.

⁹⁷ Emma Jean Kelly, *Making a Scene: Location, Identity and Dance Music*, MA thesis, University of Auckland, 2002.

⁹⁸ Kirsten Zemke-White, *Rap Music in Aotearoa: A Sociological and Musicological Analysis*, PhD thesis, University of Auckland, 2000.

⁹⁹ Yu Lee An, *The Publishers of New Zealand Music: A Historical Survey from 1840 to 2002*, MA thesis, University of Otago, 2003.

¹⁰⁰ Jean Clare Gleeson, *Counting Time: A Content Analysis of the Covers of the Popular Sheet Music Published by Charles Begg & Co. Ltd*, MLIS thesis, Victoria University of Wellington, 2003.

¹⁰¹ Angela R. Annabell, *New Zealand's Cultural and Economic Development Reflected in Song: Aspects of the New Zealand Folk Song's Ethos*, PhD thesis, University of Auckland, 1975.

development of New Zealand folk music,¹⁰² and the place of Welsh folk song within New Zealand.¹⁰³ The entertainer Charles Thatcher has also been studied, in particular his New Zealand songs, and their place in the history of the early New Zealand goldfields.¹⁰⁴ Two studies have focussed upon the early New Zealand music journal, *The Triad*. One views a slice of a specific period of music history, as seen in contemporary criticism contained within this journal,¹⁰⁵ while the other is a study of the journal's founding editor, C.N. Baeyertz.¹⁰⁶

Instrumental histories or traditions have not been neglected, with organ building, 1895 to 1930,¹⁰⁷ and trends in organ repertoire in recitals during the period 1940 to 1950 receiving attention,¹⁰⁸ along with a discussion on how New Zealand musicians see the role of the 'cello in New Zealand,¹⁰⁹ and a history of Scottish Highland piping tradition in the South Island of New Zealand.¹¹⁰ Finally, New Zealand music theatre in the period 1920 to 1970 has been studied,¹¹¹ a general survey of orchestral activity in the four main centres has been carried out,¹¹² and a programme directors' guide on how local music can receive maximum airtime on commercial radio has been produced.¹¹³

The following two tables show the geographical distribution of students while producing their New Zealand music studies, and the number of studies produced in each decade.

Table 1. Institutional Breakdown of Postgraduate New Zealand Music Studies

Institution	Hons/Dip.	Masters	Doctorate	Total	%
University of Auckland	3	24	5	32	31
Waikato University	-	1	-	1	1
Massey University	-	1	1	2	2
Victoria University of Wellington	8	19	-	27	26
University of Canterbury	10	11	6	27	26
Christchurch College of Education	-	1	-	1	1
University of Otago	7	4	3	14	13
Totals	28 (27%)	61 (59%)	15 (14%)	104	100%

¹⁰² Susan Ann Harkness, *History in Song: The Nature and Historical Development of New Zealand Folk Music*, BA (Hons) thesis, University of Otago, 1980.

¹⁰³ Christine Gaynor Lewis, *Welsh Folk Song in New Zealand*, MMus thesis, University of Auckland, 1975.

¹⁰⁴ Robert H.B. Hoskins, *Popular Song and Folklore: Reviewing the New Zealand Songs of a Goldfields Entertainer Charles Robert Thatcher*, MA thesis, University of Canterbury, 1973.

¹⁰⁵ Judith Mary May, *Thus Spake the Triad: A View of Music in New Zealand, 1893–1915*, MMus thesis, University of Auckland, 1991.

¹⁰⁶ G.A.K. Baughan, *C.N. Baeyertz and the Triad*, BA (Hons) thesis, University of Otago, 1980.

¹⁰⁷ Ronald George Newton, *Organ Building in New Zealand, 1895–1930: A Documentation of Cultural Context*, PhD thesis, University of Canterbury, 1996.

¹⁰⁸ Alison Riseley-Brown, *Trends in Organ Repertoire—Organ Recital Programmes in New Zealand in the Decade 1940–50: A Study in Repertoire*, MusB (Hons) thesis, University of Canterbury, 1982.

¹⁰⁹ Ruth Elizabeth Schwer, *The Cello in New Zealand: History, Composition, Education, Popular Music and Performance from the Opinions of New Zealand Musicians*, MMus thesis, Victoria University of Wellington, 2000.

¹¹⁰ Jennie Coleman, *Transmigration of the Páib Mháor: The Scottish Highland Piping Tradition in the South Island of New Zealand, with Particular Reference to Southland, Otago, and South Canterbury to 1940*, PhD thesis, University of Otago, 1996.

¹¹¹ Martin Lodge, *New Zealand Music Theatre, Especially 1920–1970*, BMus (Hons) thesis, Victoria University of Wellington, 1981.

¹¹² David Baillie Walsh, *A Survey of Orchestral Activity in New Zealand*, MA thesis, Victoria University, 1967.

¹¹³ Karen Neill, *Hook, Line & Singer! Essential Criteria for Maximising the Playlist Potential of New Zealand Music on Commercial Radio: A Programme Directors' Perspective*, MA thesis, Massey University, 2000.

Table 2. Chronological Distribution of New Zealand Music Studies

Decade	1920s	1930s	1940s	1950s	1960s	1970s	1980s	1990s	2000s
All degrees	1	-	3	4	12	11	23	24	26
PhDs only	-	-	-	-	1	1	3	5	5

Both tables demonstrate the growth of tertiary education within New Zealand over an eighty year period. This is also seen by a comparison of the number of students enrolled, increasing over seventy years, from 4,801 in 1930, to 122,727, in 2000.¹¹⁴ This growth in the two areas is also correspondingly reflected in the quantity of student research on New Zealand music studies.

'The most significant image is that of the overwhelming of an indigenous culture by an imported musical idiom.'¹¹⁵ This comment by Jennings, as an interpretation of his survey in 1972, is not so true thirty years later. The perception of tertiary education as the domain of the white middle class, based upon out-dated colonial values and teaching, is not supported by the changes in the direction and output of New Zealand music studies. It is noteworthy that studies embracing Maori and popular music have really started within the last ten or so years. It is also notable that later research into popular music is being carried out under a number of disciplines other than music or history; these are anthropology, sociology, and 'Film, Television and Media Studies.'

This survey of the present state of New Zealand music studies, thirty years on from Jennings's comments, reveals that an increase in the variety, breadth, and quantity of research undertaken has occurred.

¹¹⁴ *New Zealand Official Yearbook 2002* (Wellington: Government Printer, 2003) 233.

¹¹⁵ Jennings, 'Report from New Zealand,' 75.