The Australian and New Zealand Association for Research in Music Education (ANZARME) was established at the Annual General Meeting in 2007 of its precursor, the Australian Association for Research in Music Education (AARME). In its turn, AARME had been set up at the Annual General Meeting, held in Wollongong in August 1995, of its precursor, the Association of Music Education Lecturers (AMEL). The Association of Music Education Lecturers was established in 1977. So we are the latest generation of organisations with compatible objectives and, as a community of scholars with a common belief in the power of music we continue to thrive.

The objectives of ANZARME are:

- to promote communication between music education researchers and music educators
- to contribute to the further development of music education research and music education
- to encourage community support for music education research and music education
- to bring to public attention issues vital to music education research and music education
- to organise an annual conference
- to issue an annual publication of articles drawn principally from papers presented at the annual ANZARME conference

There is always a need for research into what our profession is doing. It is through this research that communal and systemic change is recognised and assessed. Through research and the promotion that arises from it, change can be generated and communities enlightened. As well as providing an outlet for research that has been undertaken, the annual conference provides a potent opportunity for the exchange and testing of ideas through interactive discussion.

**ANZARME Executive Committee**

Associate Professor Jane Southcott *President*

Dr Stuart Wise *Deputy President*

Dr Kay Hartwig *Secretary*

Dr Jill Ferris *Treasurer*

Dr Beth Rankin *Publications and Web and Immediate Past Conference Convenor*

Ms Bronya Dean *Student Representative – NZ*

Andrew Sutherland *Student Representative – AUS*

Dr Geoffrey Lowe, *Conference Convenor 2017*

Ms Christine Hainstock

Dr Trevor Thwaites *Conference Convenor*

Dr Graham McPhail *Conference Convenor*

**Conference Team**

Dr Trevor Thwaites

Dr Graham McPhail

Robyn Trinick

Christine Hainstock

Helen Pritchard
# Programme Overview

## THURSDAY 22 September

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>1.00 - 2.00</td>
<td>Welcome desk open (B Block foyer)</td>
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<tr>
<td>2.00 - 3.00</td>
<td>Protocol briefing and learning waiata for marae welcome (B Block foyer)</td>
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<tr>
<td>2.30 - 3.15</td>
<td>Welcome (Faculty marae)</td>
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<tr>
<td>3.15 - 3.30</td>
<td>Afternoon tea (B Block Foyer)</td>
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<tr>
<td>3.30 - 4.45</td>
<td>Dalcroze session led by Dr Joan Pope (B Block auditorium)</td>
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<tr>
<td>5.00 pm start</td>
<td>Social get together (Mount Eden Bowling Club, next door to the Faculty)</td>
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## FRIDAY 23 September

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<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>8.30 – 8.45</td>
<td>President’s Welcome (Jane Southcott)</td>
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<tr>
<td>8.45 – 10.45</td>
<td><strong>Session 1</strong> - Chair: Trevor Thwaites</td>
</tr>
<tr>
<td>10.45 – 11.05</td>
<td>Morning Tea</td>
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<tr>
<td>11.05 – 12.35</td>
<td><strong>Session 2</strong> - Chair: Graham McPhail</td>
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<tr>
<td>12.35 – 1.15</td>
<td>Lunch (Beethoven Bagatelles Performance)</td>
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<tr>
<td>1.15 – 3.15</td>
<td><strong>Session 3</strong> - Chair: Beth Rankin</td>
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<tr>
<td>3.15 – 3.30</td>
<td>Afternoon Tea</td>
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<tr>
<td>3.30 – 5.30</td>
<td><strong>Session 4</strong> - Chair: Stuart Wise</td>
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## SATURDAY 24 September

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<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>8.30 – 10.30</td>
<td><strong>Session 5</strong> - Chair: Jill Ferris</td>
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<tr>
<td>10.30 – 10.50</td>
<td>Morning Tea</td>
</tr>
<tr>
<td>10.50 – 12.20</td>
<td><strong>Session 6</strong> - Chair: Robyn Trinick</td>
</tr>
<tr>
<td>12.20 – 1.00</td>
<td>Lunch (including book launches)</td>
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<tr>
<td>1.00 – 3.00</td>
<td><strong>Session 7</strong> - Chair: Trevor Thwaites</td>
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<tr>
<td>3.00 – 3.15</td>
<td>Afternoon Tea</td>
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<tr>
<td>3.15 – 4.45</td>
<td><strong>Session 8</strong> - Chair: Jane Southcott</td>
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<tr>
<td>7.00</td>
<td>Conference Dinner Billfish Restaurant, Westhaven Marina</td>
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## SUNDAY 25 September

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<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9.30 – 10.30</td>
<td><strong>Session 9</strong> - Chair: Graham McPhail</td>
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<tr>
<td>10.30 – 10.50</td>
<td>Morning Tea</td>
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<tr>
<td>10.50 – 12.50</td>
<td><strong>Session 10</strong> - Chair: Kay Hartwig</td>
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<tr>
<td>12.50 – 1.30</td>
<td>Lunch</td>
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<tr>
<td>1.30 – 3.30</td>
<td><strong>Session 11</strong> - Chair: Bronya Dean</td>
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<tr>
<td>3.30 – (4.15)</td>
<td>Annual General Meeting with Afternoon Tea</td>
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<td></td>
<td>Farewells</td>
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ABSTRACTS

FRIDAY 23 September

8.30 - 8.45 am  President’s Welcome (Jane Southcott)

8.45 - 10.45 am  Friday Session 1 (Chair: Trevor Thwaites)

Assoc. Prof. Jane Southcott and Assoc. Prof. Dawn Joseph
Melbourne
Jane.Southcott@monash.edu

‘A People’s Choir’: South of the River Gospel Choir, Melbourne, Australia

Abstract: South of the River Community Gospel Choir is a mixed a capella SATB community choir formed in 2002 in Melbourne, Australia. Their ages range from 20 to 70+. The choir began with a repertoire primarily consisting of African American Gospel music and South African Freedom Songs. Over the years their musical choices have transitioned to include more contemporary Australian composed works. This paper is part of a larger joint research project, begun in 2008, Well-being and ageing: community, diversity and the arts in Victoria. Data were gathered from documentary sources and by individual and focus group semi-structured interviews undertaken in 2016 with the members of the choir and with the Musical Director. Interview transcripts were analysed using interpretative phenomenological analysis. Data are reported under the broad themes of Social connection; Musical engagement; and Performance opportunities. This choir takes their music to people in diverse community settings such as high security prisons, palliative care, hospitals and the more common range of gigs such as community events, private events and folk festivals. The a cappella acoustic performances bring an immediacy to the audiences and the most common response is ‘you look like you’re having such a good time’. Singing together needs no justification other than this.

Barnabas Smith
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A Connected Culture of Video Game Music and Teaching Possibilities

Abstract: Quotidian activity of today’s youth largely exists within the online video game cultural matrix, while its correlating offline element dominates their intersubjective communication. Just as gaming via the Internet connects players in different states, countries, islands and hemispheres, so too do common video game music (VGM) experiences resulting from dozens, if not hundreds, of gameplay hours. VGM has dramatically evolved from its 8-bit ‘bleeps and bloops’ origins. Immensely popular and musically sophisticated, orchestral and choral scores, electronic themes, popular music-influenced tracks and all between now constitute VGM. As educators, it is incumbent upon us to continue teaching traditional music values while maintaining ideational relevance for an evermore connected and critical youth. The incorporation of VGM into teaching practice represents multitudinous opportunities for all levels of schooling. It remains highly relevant to theory and analysis practices, possesses a history rich with culturally historical developments and technological advancements, and its practical application in performance offers diverse and progressive challenges. Societal and environmental pursuits such as ensemble/composer profiling and audience/demographic studies are germane to VGM, while its variegated countries of origin, instrumentations, traditions and ethnic persuasions are propitious to ethnocultural investigation. Upon reflection, music educators may find that VGM features little in personal habitus, lexicon and milieu. An opportunity for heuristic growth within one’s intellectual discipline is thereby presented, and crossing the symbolic boundary of understanding VGM could facilitate positive new experiences for teacher and student alike. By virtue of our shared antipodean origins, modern multiculturalism, proximity and societal similarities, the youth of Australia and New Zealand share a largely isomorphic video game culture. VGM is therefore emblematic of our islands’ connectedness; a pedagogically-felicitous musical phenomenon that transcends national borders, geographical boundaries and cultural beliefs.
8.45 - 10.45 am Friday Session 1 (continued)

David Gilling
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violin@paradise.net.nz

Merleau-Ponty and researching music: Connecting through live performance

Abstract: Music, like painting, is to the sensible world what philosophy is to the entire world. (Merleau-Ponty, 2001, p. 18).

In this paper I explore ways in which we can better understand the nature of communication and coordination in live musical performance through ideas drawn from the work of the French phenomenologist Maurice Merleau-Ponty (1908-1961). I begin by situating music within Merleau-Ponty’s wider philosophical project and then turn, via his later ontology and in particular his idea of the ‘flesh of the world’ (Merleau-Ponty, 1968, p. 248), to an interrogation of how Merleau-Ponty’s ideas support a holistic and inclusive approach to understanding music making. I conclude by offering this approach to musical and organisational research as one that links composers and musicians to their audience while acknowledging the benefits to educator and performer alike of connecting the often-disconnected ‘musical’ and ‘technical’ aspects of musical performance.

Dr Graham McPhail
Auckland
g.mcphail@auckland.ac.nz


Abstract: This paper is a ‘toe in the water exploration’ of an idea to be developed over a period of time. My aim is to share my initial ideas and to receive critical feedback from members of the music academy on the wisdom of pursuing the project.

My starting point is the schismatic break that was created in music education by the publication of David Elliott’s Music Matters in 1995 and the ensuing aftershocks of Lucy Green’s work in 2003 and 2008 (How popular musicians learn: a way ahead for music education and Music, informal learning and the school: A new classroom pedagogy). I utilise Rob Moore’s (2009) concept of ‘break theories’ or forms of ‘schismatism’ to begin to explain music education’s post-1995 story in the grander narrative of post-modernism. Moore suggests schismatic breaks occur when new positions in a field “promote their originality in terms of a radical break with an established or mainstream body of knowledge”. That established body of knowledge is usually depicted as “dominant or hegemonic and often as repressive” (Moore, 2011, 94). Moore continues: “first there is the idea of the break with the past…. and secondly is the claim to an exclusive standpoint that breaks contemporaneously with established, mainstream knowledge and is incommensurable with it” (p. 94).

My central assertion is that music education now requires a post-Elliott, post-praxial theory to guide us in establishing connections across the schism that Elliott helped to create in 1995. Using sociological insights derived from Durkheim, Vygotsky, Young, Muller, Moore, and Rata and musicological work from Hijleh, I begin to explore what a post-praxial music curriculum predicated on the concept of what ‘powerful knowledge’ might entail. I utilise Elliott’s seminal conception of a praxial music curriculum as a starting point for discussion while elaborating on the limitations of this conception to begin to theorise a post-progressive philosophy for music education.

10.45-11.05 Morning Tea
Adam Yee
Melbourne
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Media Ecology and Music Education: The Profound Abstraction of the Screen

Abstract: It is a commonplace that we consider ourselves children of a technological age. Postman’s argument in Technopoly (1992) was that Western societies have reached the point where technological interventions are beyond question; which is to say that technology—and technical thinking—are now regarded as an unquestionable good. Indeed, the mere act of raising questions about technology in educational settings is sufficient to court marginalisation.

This presentation will outline the first half of a PhD thesis exploring the effects of media (and media environments) on secondary music education. The second half of the thesis will concern itself with the possible revitalization of secondary music education through a philosophical repositioning of this discipline towards ‘subject-centredness.’ This is in some respects a critical re-examination of the ‘structure-of-disciplines’ philosophy associated with educational thinkers such as Bruner and Phenix.

This philosophical research is situated within the theoretical framework of Media Ecology, and draws on the research of key thinkers associated with this theory group. Namely, Neil Postman, teacher, academic and author; Jacques Ellul, a theologist and researcher of technology and propaganda; the polymath Lewis Mumford, academic, cultural critic in architecture and literature, and historian of civilization and technology; and contemporary critic of the Internet, Nicolas Carr, author of the influential The Shallows (2010). This presentation will analyse the values and beliefs of the technological society as theorized within Media Ecology and argue the case for making humanistic judgements the basis for critically evaluating the benefits and costs of technology in education.

Viliami Telefoni
Auckland
telefoniv@tamaki.ac.nz

You or YouTube?

Abstract: The demands of the modern music classroom are varied and multi-dimensional as the educator juggles the range of ability, interests, and needs of the learners. With limited resources within my school and a low socio-economic community setting, there is a need to utilise resources efficiently and effectively to improve student learning outcomes. With a roll of 550 students and more than 100 students participating in the music programme each term, funding is limited and hours available for itinerant instrumental lessons is insufficient to meet demand. Unfortunately, there is no keyboard/piano tuition available and students have learnt piano pieces via Youtube videos.

This study will explore investigates the levels of engagement and the quality of the outcomes of a small number of students who are learning musical instruments via Youtube tuition within the context of a NCEA performance music programme. Are there adequate pedagogical tools embedded in Youtube videos that can contribute to effective learning outcomes? What are the motivating factors driving the student to learn a piece via Youtube? The aim is to investigate the effectiveness of Youtube instruction videos as a learning tool for students enrolled in NCEA music performance and its relation to student learning outcomes.
Assessment in the Performing Arts: Essays, the noxious weeds in a garden of beautiful blooms

Over the past three years, our third year pre-service teachers have had six weeks of workshops to research diverse music genres and styles and write and perform a musical based on a specific drama style. Their performance piece must also contain an original group composition. At the start of semester most students report no interest or confidence in music and feel that they just have to sit out the six weeks to pass the Unit. This lack of self-belief and interest or knowledge of music beyond their personal listening preferences has provided a challenge for us to find ways to scaffold their learning so that they can compose a piece of music and develop confidence in singing.

Students are randomly placed in groups and have to work together to integrate these many concepts and ideas. This task is seemingly overwhelming when they begin but the results always surprise and delight us. To satisfy the written component of the University learning outcomes, students engage in reflective practice following each of the six workshops. Their reflective practice has given us a great deal of insight into how they perceive themselves before and after the task. This paper will highlight the highs and lows of our integrated approach to performing arts and share the sheer joy of seeing students change their beliefs to recognize that they are musical beings.

12.35 – 1.15 Lunch
(Beethoven Bagatelles performance)
Fifty years of instrumental music programs in Australian government secondary schools: What do these state and territorial ‘islands’ have in common to have them become more connected?

Abstract: It has now been fifty years since instrumental music was first offered as a free provision in Australian government secondary schools. Commencing in South Australia in 1963, the service was adapted in each state and territory to reflect their distinct geographic, educational and artistic cultures. As instrumental music programs at select government schools gained popularity, there was an increased demand for places at such schools which in turn impacted their culture and status in the community. Instrumental music programs have, for the most part, been governed and managed according to state policy. Issues of provision, quality, resource allocation, policy development and professional training of teachers have been handled separately. Advocacy for instrumental music had largely occurred at the school and state level.

The twenty-first century witnessed these ‘islands’ connecting together with national policy documents, the most notable being the National review of school music education: Augmenting the diminished (2005). Although the review made a distinction between classroom and instrumental music, it validated instrumental music’s place in Australian schools. Subsequent government reviews and enquiries into music education has provided a voice in which to advocate the value of instrumental music. How has the provision of instrumental developed over the past fifty years? How have the states and territories connected and has this made an impact into the issues of resource allocation and policy development? What have we learnt from the first fifty years and what does the future hold for instrumental music programs in Australian government schools?

The organisation of school music programmes and affective development

Abstract: In New Zealand there is great variation in the models used to provide music education to students in primary schools. While the New Zealand Curriculum asserts that “all New Zealand students… should experience a rich and balanced education that embraces the intent of the national curriculum” (Ministry of Education, 2007, p. 37), the document also states that although all eight areas are compulsory, “in some learning areas, particular strands may be emphasised at different times or in different years” (p. 38). While urging flexibility, the language of the document may allow schools to justify a reduced focus on the arts or on particular disciplines for various reasons. Boyack (2011, p. 56) reports that, frequently, extra-curricular music activities tend to be the substitute for classroom music, as schools are under pressure to provide a greater focus on literacy and numeracy and the Education Review Office does not regularly hold schools accountable for provision of curriculum music.

Case studies were conducted to investigate the characteristics of schools with acknowledged effective music programmes, and to explore the impact that different models of provision may have on students’ affective outcomes. Students in Years 4 and 8 were surveyed to collect data on their participation and attitude to music, along with interviews of key members of staff. The second section of the survey replicated the National Education Monitoring Project (NEMP) attitude survey to allow for comparison with national data and to provide an insight into the position of music since data was last collected by the NEMP in 2008. This paper presents findings from three schools, all considered to be examples of best practice, that provide access to music in different ways, with surprising impact on students’ attitudes.
Transformative Experience in New Zealand Early Childhood Settings

**Abstract:** The Arts are often considered central dimensions of a quality play programme for young children, providing sensory experiences and enabling them to express themselves through a range of artistic endeavours. In early childhood education, the expressive arts are seen as integral to children’s play, with dance, drama, music and visual arts generally being seen as part of an integrated curriculum.

Dewey regards ‘experience’ as having a powerful impact on children’s learning and individual identity. He suggests that *experience* is action based or embodied and potentially transformational. Arts education can be regarded as transformative because of the impact on our evolving identity and our affective experiences. Dewey’s democratic philosophy underpins the research with his book *Art as Experience* (2005) playing a central role.

In this presentation I discuss my central research question: "What are the conditions that promote or inhibit the transformative potential of experiences in and through the expressive arts in early childhood education?” This doctoral research examines the nature of *experience* in the Arts in a variety of early childhood settings around Auckland. The methodology is phenomenological and the research process examines the impact of ‘experience’ in the expressive arts through observations of children’s engagement in the Arts, and by eliciting teachers and student teachers’ perceptions of young children’s transformative experiences. Some examples of children engaged in transformative experiences will be included and presented as vignettes.

Towards a framework to examine engaging music classroom teaching

**Abstract:** A formative theoretical framework is presented, that has been generated for use in a larger ethnographic investigating student engagement and music teacher pedagogy in the classroom. The framework aims to map and interpret the domains, dimensions and characteristics of engaging music classroom pedagogy and align these with indicators of student engagement. Whilst the issue of student engagement has attracted significant research, less is known about the teacher practices that enable student engagement. A review of the literature indicates that teachers use a variety of pedagogical orientations including teacher-directed and student-directed, though little is known as to when and why particular orientations are adopted in their classroom practice. A theoretical framework synthesized from music education literature is presented to guide classroom-based observation. It identifies two domains that contain various dimensions. Discussion focuses on the dimensions of roles, environment, and teacher beliefs and values.

3.15 – 3.30 Afternoon Tea
The impact of assessment and creativity conceptions upon the summative assessment of individuals’ achievement in creative groups

**Abstract:** Much of the empirical assessment literature applicable to school contexts makes the assumption that the student is an individual learner, and that achievement involves reading, writing and/or talking within formal classroom structures. However, this is not the case when students compose music collaboratively, where the composition is subject to constant change, as are the complex interactions between group members. Furthermore, group composing often takes place at the intersection of formal learning at school, and informally acquired knowledge and skills outside of school. Assessment practices in schools tend to reflect societal conceptions of the nature of knowledge, learning and achievement.

Teacher and student conceptions of what assessment is for, who it is for, and how it should be carried out, are crucial variables in assessment practice. There are tensions for both teachers and students when assessment is seen as having multiple purposes, particularly for externally imposed assessment systems, and assessment for or as learning. Tensions also arise when students’ creative products, such as compositions and performances, are summatively assessed, posing professional challenges for music educators. This paper presents findings from a review of literature and recent empirical research into the summative assessment of individuals in collaborative creative groups. Key findings are that both students’ and teachers’ experiences of assessment and composing, throughout their lives, significantly influenced their assessment and creativity conceptions.

‘Making’ and ‘responding’ to music: The impact of a skills-based class music program upon lower secondary students’ perceptions of class music, and resulting retention rates

**Abstract:** Class music, as a largely elective subject in secondary schools, suffers from documented low retention rates. Among the reasons cited are a poor philosophical fit between class music programs and student expectations and interest. The Australian Arts Curriculum (AAC) espouses a practical approach to class music, based upon the ‘strands’ of making and responding. This paper reports on the impact of a newly developed skills-based class music program, built around the ACC core principles of making and responding, upon student perceptions of class music and their motivation to continue, across the critical early years of lower secondary school (years 7 – 9) where retention is particularly problematic. The program is now into its third year of operation in a major secondary school in Perth, Western Australia, and in that time, retention rates have improved dramatically. This study, involving over 300 students across years 7 – 9, employed expectancy-value theory to measure student perceptions of importance, interest and usefulness of the teaching program, as well as expectancies for success and perceptions of the difficulty of the subject. Using the expectancy-value findings, this paper unpacks reasons why this program has been successful in reversing declining retention rates, and makes general recommendations for class music programs accordingly.
Collaboration versus Specialist ...a teacher-initiated Action Inquiry into empowering generalist teachers to deliver a sustainable, meaningful music program.

Abstract: This action inquiry investigates the premise that, with effective peer-based support, generalist teachers can be empowered to include meaningful music making in their everyday teaching. I am a trained generalist primary school teacher with seventeen years’ experience in the classroom. I currently work in a 'release' role in a 'Super School' of approximately 1000 students, with approximately 600 students in the primary age group. I have strong links with the Music Engagement Program, Australian National University and have worked closely with the Convener, Dr Susan West, since 2006. I am one of the many practitioners Dr West has worked with and encouraged.

The methodology is an action research cycle of inquiry involving initial interviews with volunteer teachers to establish their current beliefs, confidence levels, fears and perceptions in relation to teaching music. Based on the responses, collaboration sessions are timetabled with each teacher and their class. Short lessons are then devised and support is provided as needed.

After six weeks teachers are again interviewed to assess shifts in teacher practice, and determine the level of each teacher's confidence in incorporating music into everyday teaching. A final interview after 10 weeks is then used as a starting point for a following iteration, completing the first cycle. The ultimate aim is to ensure that support is always accessible to teachers who wish to keep meaningful music instruction in their classroom, and lessen their reliance on specialist teachers as the only source of music instruction.

Musicultural Identity in Embodied and Hybrid Educational Contexts

Abstract: In this paper I will consider the scope of music education through the phenomena of cultural difference in local, national and globalised contexts. I will then examine these phenomena at the points where they intersect what we might call borderlands—regarded as a ‘third space’ (Bhabha, 1994)—where hybrid identities can be formed that shape meaning and learning in culturally inclusive ways. I call this a musicultural identity in that it allows for cultural and sub-cultural perspectives to come through across the broad palette of genres in music education. I intend for this to break down the tensions between function, status and taste in order to reveal commonalities between musical forms and new ways of hearing and enacting music. Through an examination of the musical cultures of Māori, Pasifika and European cultures, and making reference to those students whose more recent migratory presence is increasingly apparent in New Zealand schools I will open up a geographic space. Culture takes on a different frame in the geographical space and in music it becomes a pattern of interconnected musicultural traits. Traits are the specific musicultural elements, material or non-material that can be isolated and, therefore, investigated.

Evening free
The Piano Outreach Program: Blurring the lines between performance and music making

Abstract: This paper documents the first iteration of the Piano Outreach Program in terms of its delivery, potential outcomes and directions for the future.

As a studio piano teacher who was introduced to the alternative philosophies of the Music Engagement Program (MEP) during my undergraduate studies, I became aware of the positive effects of its philosophy on general music making. In an attempt to introduce students to the MEP's Music Outreach Principle and the benefits of intergenerational communal music making, the Piano Outreach Program was created. Twenty-four piano students volunteered for the Program which involved a preparation session and the choice of attending outreach visits over two weekends at an aged care facility in Canberra, Australia. The Music Outreach Principle, as defined in the Music Engagement Program at the Australian National University (West, 2009), is the making of music in order to encourage others to make music, to promote the general wellbeing of all involved. Outreach can occur in any setting, and is particularly effectual when students visit an aged care facility. The students chose how they engaged with the outreach, such as: attending the outreach without playing the piano at all; accompanying one or two of the songs sung with the residents by learning to play the chords; playing a solo piano piece for the residents; or any combination of the above. The Program was evaluated through student surveys, photographs, video recordings, and teacher reflections.

This paper will argue that outreach visits to aged care facilities by student musicians have the potential to positively enrich students' musical lives. Regular engagement in music making in this setting, provides students with the opportunity to altruistically use music to help others, and may have the potential to prevent issues, such as performance anxiety, sometimes associated with music study.

Decoding patterns and paradigms in Bartók’s select piano works for children: making connections for Western students when learning a ‘non-tonal’ work

Abstract: Using grounded theory and conventional musical terminology, this paper will examine how the identification of patterns and paradigms, can be used in a studio setting by the piano teacher to accelerate learning outcomes for the student. Too often the process of learning a new piece for performance involves a slow process of getting to know the notes before adding the expression. Analysis is generally viewed by students with some fear and trepidation, often considered as irrelevant to practical study, nonetheless a burdensome requirement needed in presenting for a practical examination such as ANZCA or the AMEB. In order to be “experientially relevant”, therefore, analytical knowledge should ideally be made manifest “as perceivable processes and relationships” (Meyer, 1967). While most students need guidance to make sense of the score (Zhukov, 2009), the ability to recognize repetition and contrast, which has been identified as an important element of the “encoding process” in human performance theory (Tannhauser, 1999), can provide a starting point in connecting the familiar elements of phrase structure and musical gesture found in tonal music with the disconnected elements of dissonance and alien pitch structures in non-tonal music. Bartók’s Allegro barbaro, together with two of his Ten Easy Pieces, has been selected to demonstrate how analysis can be a practical, functional and dynamic tool to decode patterns and paradigms in ‘non-tonal’ music at the start of the learning process, both at the macro and micro level.
The development of an electric guitar meta-canon for Australian schools: connecting cultural islands from the UK and USA

Abstract: In 1985 Jazz guitarist Joe Pass made the following observation: 'Classical Guitarists have had a few hundred years in which to evolve an organised, disciplined approach to playing: a “proper” method...The electric guitar is so recent an innovation that we’re only beginning to recognize its possibilities as a legitimate instrument.' (Pass, 1985, iv).

This study investigated the development of a meta-canon for the electric guitar by analysing the status of various compositions within the implied standard repertoire of electric guitar. An international curriculum for instrumental electric guitar tuition based on a meta-canon of ten songs was then proposed. The meta-canon was designed with a specific goal of preparing an electric guitarist for work in the modern global music marketplace.

Focusing on the electric guitar’s role in Western popular music, this study extracted from various syllabi and other relevant international sources a list of significant compositions suitable for the formulation of a meta-canon. The electric guitar meta-canon developed in the study has been assembled through; the analysis of each song’s historical and current significance in the idiom, pertinence in a current repertoire and its pedagogical value within a global education paradigm. The study contained both quantitative data analysis and qualitative processes and was conducted using critical analysis as the methodology. International data sources were selected to represent a broad global perspective on the content. The research found that there was a disconnect for Australian compositions in favour of works from the UK and USA. The paper will present the top ten songs in the meta-canon and discuss possible reasons why Australia is still not connected globally.

Passion or bread: Professional calling, career trajectories and sustainability issues in musicians – a phenomenological study.

Abstract: This presentation is based on my doctoral research which explores how 21st century career musicians sustain their music career trajectories through their sense of vocational calling in the contemporary New Zealand context. A phenomenological research approach is being used to identify emerging themes, using focus group discussions and individual interviews with participants recruited from the professional music world and postgraduate performance courses. Musicians from multiple genres will be recruited and grouped according to their career stage: early, mid, and late career.

Contemporary musicians are now perceived to lead a portfolio, or boundaryless, career in which “job opportunities... go beyond the boundaries of single employment settings” (De Filippi & Arthur, 1996, p. 127). Vocational calling is “a consuming, meaningful passion people experience toward a domain” (Dobrow & Tosti-Kharas, 2011, p. 1005) that “is used to help others or advance the greater good” (Duffy & Dik, 2013, p. 429). However in reality musicians often find such a vocation at odds with the reality of below-average income (Careers New Zealand, 2016; National Association of Colleges and Employers, 2015; Thomson, 2012) and sometimes, low job satisfaction (Bennett, 2005, p. 64). The thesis will have significance by providing insights on the lived realities of musicians and the challenges of the 21st century context. Through interpretative phenomenological analysis (IPA) the thesis will examine how musicians make sense of their calling and ‘living’. The findings may be used to aid personal decision-making and practical career development for musicians in the future. In addition the formative nature of phenomenology could lead to “pedagogical consequences” (Van Manen, 2007, p. 26) and transformational changes for professional music curricula in universities, polytechnical institutes and conservatories worldwide.
Singing for Well-being in a New Zealand School

Abstract: Waitākiri School in Christchurch was formed in 2014 following the devastating earthquakes in 2010-2011. The school motto, ‘creating a new community school together’, reflects the significant ongoing psychological and environmental challenges learners, staff, and families continue to face. Singing programmes were introduced specifically to enhance wellbeing and, despite the challenges, well-being data collected in 2014 indicated learners felt safe, valued and supported. While this is positive, well-being and engagement continue to be a primary focus of the school’s strategic plan.

Teachers are expected to engage learners in classroom singing every day to promote enjoyment and readiness to learn. Group singing has physical, psychological, social, cognitive and musical benefits, which are experienced beyond rehearsal and performance contexts to reinforce a general sense of well-being and positive view of life. However, more research is needed to determine the conditions under which singing is beneficial or harmful, and for whom, before strong evidence-based claims can be made for the value of singing for health.

Teachers and learners at Waitākiri School, supported by tertiary researchers, are investigating the assumption that singing programmes have made an important contribution to the well-being of their school community. Using an action research approach, we are examining the factors that have led to sustained singing during a particularly difficult period. In time we will model the perceived correlations between participation in music programmes and perceptions of well-being. In this presentation we will outline our research design and share initial findings, much of it generated and analysed by learners, describing the ways the singing has developed and is facilitated.

Simply Singing: Nasheeds as connections to the Australian Music Curriculum

Abstract: This paper reports on the experience of a school principal of a small orthodox Islamic school in the Australian Capital Territory and the concepts and methods used to develop a culturally appropriate music program in 2015. Using a classic grounded-theory, ethnographic approach (Spradley 1979), the author acts as both ‘participant’ and ‘observer’ to report data that can inform a ‘middle path’ between orthodox Islamic understandings of music as a prohibited activity (haram) and the requirements of the Australian Curriculum that state students must ‘explore [music] and learn how [it] can represent the world, and how they can make and share music to represent their ideas about the world.’ (ACARA The Australian Curriculum v8.1).

Islamic schools comprise the fastest growing sector of independent schools in Australia yet educational discourse has largely been silent about how the Australian Music Curriculum is delivered in Islamic schools. Indeed there is a dearth of conversation about Islamic schooling more generally. One exception is Eeqbal Hassim and Jennet Cole-Adams’ publication, Learning From One Another, Bringing Muslim Perspectives into Australian Schools (2010). They state that ‘music is a major area of disagreement for Muslims in Australia (as elsewhere), among scholars and the Muslim laity (p42). They note that such ‘differences in opinion can make it difficult for Australian teachers but a preparedness to negotiate is recommended (p. 43).

The fieldwork reported in this paper identifies some of the tensions and perspectives on music education in Islamic school communities. It then offers some solutions, including ways of using programs such as Music Engagement Program (ANU) and other repertoire to ensure that students in Australian Islamic schools have equal access to music education.
Mindful singing: Combining mindfulness and group singing to boost musical confidence of primary and ECE teacher trainees

Abstract: This paper reports on the initial findings of a project that uses a series of workshops which combined mindfulness techniques with group singing with the aim of increasing musical confidence amongst a group of teacher trainees. Previous research (Swain & Bodkin-Allen, 2016) has found that ECE teachers who lacked singing confidence could gain significant improvements in the self-perception of their singing by either taking part in a group singing workshop intervention, or an intervention based around ACT (Acceptance and Commitment Therapy) which included introducing mindfulness techniques. The current project aims to combine the group singing approach with mindfulness exercises, with the purpose of improving musical confidence and singing enjoyment. This paper will outline the process used in the workshops series: the songs and the exercises. It will also report the initial results of the study: the participants were given a questionnaire prior to the start of the workshops, and the same questionnaire was completed at the end. Qualitative data was collected through a focus group approximately 4 weeks after the completion of the workshops. The study aims to explore the question: how successful is mindfulness, when combined with group singing, in improving singing confidence and the ability to engage and led musical activities in the classroom?
1.00 – 3.00 Saturday Session 7 (Chair: Trevor Thwaites)

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Sāsā: More than just a dance

Abstract: The traditional Sāmoan dance, sāsā, is familiar to many children and teachers in New Zealand-Aotearoa who have participated in or viewed sāsā performances at Pasifika cultural festivals and other school and community events. While sāsā may well be regarded as a source of entertainment with great audience appeal that integrates dance and music, its significance and potential as a multi-literacy and sociocultural learning context may be overlooked. As the authors of this paper, we argue that cultural experiences such as sāsā are educational as well as artistic. This paper explores the significance of sāsā in education, informed by the merging and emerging perspectives of two authors from different cultural backgrounds who reflect on their own experiences and understandings, interspersed with reflections from a Sāmoan school principal and two pre-service education students. Some of the deeper social and historical features are discussed with a view to considering the sāsā as a means of enhancing artistic, sociocultural and affective benefits for learners at all levels. As students from different cultures engage in the process of creating and performing sāsā, they construct their own meaning from the experience, bringing stories and characters to life through interplay of all the arts, particularly music and dance. However, before introducing cultural activities such as sāsā to the classroom, it is important to determine how both cultural and educational practices can be honoured simultaneously. The authors draw on Bronfenbrenner’s (1979) ecological model to promote the idea that sāsā has educational benefits for both Sāmoan and non-Sāmoan children, and that it is ‘more than just a dance.’

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Engaging the disengaged: A pilot study

Abstract: This paper reports on the early stages of a pilot study that is investigating the impact of a culturally inclusive pedagogy (Musical Futures) on student engagement, critical and creative thinking, and musical, intercultural, personal and social knowledge in 300 low SES schools in Victoria. The project aims to profile schools that have adopted the MF approach and examine the reasons for the greater uptake from schools that are below average on the My School indicators [approx. 300 schools]. The larger study aims to examine how the MF approach engages previously non-engaged/disengaged/disaffected students, the factors supporting this engagement, and learning outcomes related to critical and creative thinking, and musical, intercultural, personal and social knowledge through the lens of the general capabilities identified by VCAA in the Victorian Curriculum. The first stage of the pilot study is to survey the 300 schools that have accessed the MFA professional learning courses/resources, and create School Profile Data (SPD) based on My Schools, ABS, Department of Education and Training and the Victorian Curriculum and Assessment Authority A data such as the annual School Census, Attitudes to School Survey, Naplan results and the Insight Online Assessment Platform. The School Census (DET) data includes details and statistics, including attendance rates, related to public and independent public schools, students and staff. The Attitudes to School Survey (DET) provides students’ perceptions and their experience of school including students’ views of their engagement, wellbeing, teaching, learning and school in general, and enables comparison of the fieldwork data on engagement with statewide benchmarks. The use of socio-cultural informatics offered by the recently established Social & Cultural Informatics Platform (SCIP) at the University of Melbourne will provide support and new insights into the use of technology in supporting the analysis and curation of this complex data across systems.
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**On a wing and a prayer: Using the focused listening to music as a stimulus to creative writing**

**Abstract:** This paper describes a music and language literacy pedagogy that has been developed and integrated into the writing programs of generalist primary school classrooms in New Zealand over the past seven years. My presentation examines the effect that listening to Humperdinck's *Evening Prayer* has on the writing output of children at Year 3/4 level in Decile 1a, 3 and 8 schools.

I will apply a phenomenological method to examine and analyse the effect that listening to music has on the students' realisations i.e. the embodiment of sound and the effect this has on their emotions, associations (oral, visual and visceral) and their recording of these onto a multi-modal graphic organiser. These are linked to the external influences of their social and cultural experiences by the vocabulary used, symbolic representations and content of their creative writing. The findings are discussed and aligned with recent scientific theories on the effect of music on the children's realised emotions, nostalgic recall and the ways they communicate these.

Drawing on van Manen's (1990) *Researching the lived experience* I discuss the varied lived experiences of the students which were triggered through listening to the music. Vygotsky's sociocultural theory (1986) *Thought and Language* will also be used to examine the outside influences on the students’ thoughts and vocabulary, with their ability to use a multi-literacy approach to communicate their thinking. Both formal and informal findings are included using qualitative analysis to discuss student output and linked with comments made by them in formal interview situations. This is used to indicate the significance of the realisations to the children in their writing and not merely 'made up'.

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**Crossing Boundaries – International Music Teachers and their school placement in Australia**

**Abstract:** Classroom experience in schools is an important component in study programs for teacher education students. This paper explores the practicum experience for two international students studying in teacher education programs – one from Hong Kong and the other from China. Much research has investigated the experience of international students during their study but there is limited research that has addressed specifically the practicum experience for international teacher education students. The research that does exist tends to view international students as a group with similar needs rather than individuals with experiences influencing the ways in which they interact in the work place. Further, these explorations have not focussed on the rich storylines of individual students, their mentors and school coordinators, and the university staff involved. This paper aims to provide a snapshot of practice for two international students as they navigate their way through a process of multi-socialisation to be successful.

The findings revealed, through these two unique case studies, that while there are some generalisations that can be made about improving the practicum experience for international students across university sites the individual’s own background and personal agencies, as well as the distinct activities and procedures at each context impacts on their success.

3.00 – 3.15 Afternoon Tea
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Blurred Boundaries– Exploring Similarities and Differences in Tertiary Music Programs in Victoria

Abstract: A proliferation of tertiary music offerings at three types of providers (universities, TAFE institutes and private providers) in Victoria in recent years is a result of Australian government policies to increase youth participation in post-compulsory education. Over this time, boundaries have blurred between university and non-university providers with the latter also offering higher education degrees. Simultaneously, the foci on industry and employability skills, once the distinguishing domain featured in vocational education and training courses, is also becoming an imperative for higher education degrees. This presentation reports on a preliminary comparative review of current provision of post-secondary music education and training in Victoria. Recent studies report that more than half of the professional musician workforce are working long hours and struggling to earn the average Australian weekly income. Education and training in the ways of the industry are critically important for survival as a professional musician. Some of the institutions studied in this review are addressing this issue with increased emphases on industry and employability skills within their curriculum. The more traditional tertiary music learning domains of the practice of music and music knowledge need to be carefully balanced with the utilitarianism of employability skills. Research about higher education and training keeping pace with the needs of industry is essential to ensure that our young people are prepared for careers and work trends of the future. This review of Victorian tertiary music education and training sets the scene for a doctoral research study exploring professional musicians’ perspectives of the impact of their particular tertiary music education experience on their post-study professional music career. The aim of this study is to identify best practice for preparing musicians for diverse portfolio careers in a difficult industry.

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Pre-service primary teachers’ musical experiences and self-efficacy to teach music: How ready are they to teach music effectively when they graduate?

Abstract: With the introduction of the Australian National Curriculum and its adoption as the basis of most states’ K-10 syllabus, there is cause to reflect on teacher education courses and pre-service teachers’ abilities to deliver the new syllabus. This paper reports on a study conducted with first and fourth year Bachelor of Education primary students at Edith Cowan University in WA, to determine students’ music experiences prior to and during the course. Fourth year graduating students were also asked to reflect on their self-efficacy to teach music based upon the course. The study commenced in 2013 and in this paper, data from 2013 / 14 is presented as descriptive statistics, with interview observations contextualising the findings. The research emphasises the importance of personal and professional engagement with music in building self-efficacy to teach music in primary school, and questions the effectiveness of current pre-service music education provision to meet the goals for music set out in the Australian National Curriculum.
The Jazz Ensemble: A phenomenological image of music education

Abstract: The notion of the jazz ensemble provides a vivid portrayal of the music education experience, in particular, the process of interaction and relationality between a music teacher, student and their musical context. Drawing from Deleuze’s notion of “images of thought” this paper explores how the “jazz ensemble” can be an image of thought that opens up and foregrounds understandings of the teaching and learning process and assembled notions of desire. The jazz ensemble image emphasises a dialogical process laden with difference that leads to interesting critical and creative directions. A creative, phenomenological narrative approach is used, drawing from the presenter’s own jazz ensemble experiences, and reflecting on the music education nuances implicit in them. Photos and video material of jazz practice will underpin the discussion. The paper builds an argument as to why creative images of thought are important in music education, especially when the dominant educational discourse reinforces a frame of learning based around linear notions of skill acquisition, transmission, the ‘master-teacher’ and assessment. It is argued that these forms of pedagogical understanding take the teacher and learner away from more intimate and critical insights about music and the musical experience. The paper advocates for the use of more creative forms of practice-based, narrative and phenomenological research and asks questions about how these research forms can become more accepted in the academy.

7.00 Conference Dinner Billfish Restaurant, Westhaven Marina.
SUNDAY 25 September

9.30 – 10.30 Sunday Session 9 (Chair: Graham McPhail)

Developing the Middle Ground: the politics and economics of a differentiated approach to encouraging on-going social music making for all.

Abstract: The Music Engagement Program (MEP) at the ANU School of Music has developed an approach to facilitating widespread socio-altruistic music engagement which conceptualises a ‘middle ground’ between competing organisational structures and philosophical positions in music education. This paper briefly describes this approach, detailed more fully elsewhere (West, 2009; West, 2011; West & Pike, 2013), and then considers the concept in relation to two considerations: defining and comparing the economics of the approach with other approaches to improved musical outcomes in education and community; and the aspects of policy development that might encourage a broader take-up of the approach beyond its local funding area. It models the ‘bottom line’ economically speaking in a number of ways and compares these costings to other initiatives in similar countries. Quantitative data analysis is supported by the broad collection of critical incidents and case studies which forms the basis of the MEP’s qualitative data collection, coupled with feedback from users of all types, including children, which maintains and develops the MEP’s approach based on its simple, non-exclusive, philosophy of social, altruistic music making.

The ‘Distant Music of Social Radicalism’: The Pelagian Debate of the 4th century CE and its impact on music education

Abstract: This paper focusses on the little known or understood legacy of debates in music and education within early Christian philosophy at the end of the Roman Empire, specifically the Pelagian Debate of the late 4th Century CE between Augustine of Hippo and the British cleric Pelagius. This study draws on the findings within a chapter of my recently submitted transdisciplinary doctoral thesis, which frames the problems of music education in such a way as to move beyond traditional paradigms and disciplinary boundaries. A review of theological, historical, pedagogical and musicological texts suggests that Augustinian notions of sin, goodness and human nature continue to affect music education. Fitch (2009) characterizes early Christianity, of which Pelagian thought is an example, as the “‘distant music’ of […] social radicalism” (Fitch, in Christoyannopoulos 2009, Chapter 1, p 6), in contrast to the church's subsequent development as an institution guided by Augustinian principles. It can be demonstrated that the legacy of Augustine is expressed in music education discourse and practice as assumptions about talent, discipline and human capacity. The magnitude and tenacity of these influences on music education are revealed and applied to themes emerging from music education research literature, illustrating a philosophical heritage that can be traced from ancient times through to the present day.

10.30-10.50 Morning Tea
Conceptual Progression in the Teaching of Composition

Abstract: The modern world sees many young people teaching themselves how to compose, generally through the process of writing songs with the aid of the friends and accessible technology. The term ‘garage band’ is often used to encapsulate this social, informal learning process, which raises an important question: what has a secondary school to offer in the teaching of composition? There does not appear to be one approach to the teaching of composition or to its realization as an artistic pursuit. Within the academy and the community, musical compositional styles are highly variable, which creates challenges for how it might be taught at school. This paper reports on the first part of a study that explores the composition process by interviewing teachers of composition in tertiary settings; asking them about their approaches and if they utilize progressions of concepts in their teaching. This data will enable me to consider how the teaching of composition becomes recontextualised within the very different context of the secondary school. Rata (2015) has argued that conceptual progression is fundamental to learning, so this study will consider if the concept of conceptual progression is applicable to the creative process of teaching composition in secondary schools. This requires exploration as to whether there is a logical way to connect students’ previously understood concepts within musical composition with new, more in depth concepts being taught as they make sense of their increasing compositional understandings.

Islands in the stream: Gifted Pacific Island students and their musical talent

Abstract: Pacific Islanders living in Aotearoa/New Zealand, whether migrant or New Zealand born, are descendants of ancient navigators who traversed the great Pacific Ocean, representing islands in the ocean to become islands in the streams of Aotearoa. Based on my doctoral research, this paper seeks to respond to the following questions:

- How do Pacific Island children continue to connect with their Pacific heritage in the face of a continually fast paced world of globalized music, with heightened access to a whole plethora of genres and musical influences?
- How can music teachers continue to value and honour the voices of Pacific students and encourage them to bring their voices to the fore in not only their diaspora communities, but the communities of learning that exist in our music classrooms?
- How well do non-Pacific practitioner/teachers and researchers truly understand the musical talents of Pacific music students in ways which reflect cultural perspectives?

Homi Bhabha (1994) refers to the ‘third space’, a valuable insight from postmodern and postcolonial thought where people are more conscious or even self-conscious about their place and how they occupy the ‘luminal’ spaces in the world. This presentation will address aspects of hybridization and culturalism through the stories of gifted Pacific Island students who have continued to maintain cultural connections and have their musical talents recognized in secondary school qualifications.
The Parent-Research Connection: Interpreting music experiences through multiple lenses

**Abstract:** This conference presentation aims to provoke thought and debate around the positioning of parents in music education research. Drawing upon a recent study into music experiences for infants and parents, it will describe one academic’s efforts to interpret human experience through the multiple lenses of Researcher, Educator, Artist/Musician, and Parent. It will tell of the insights gained by the ethnographic researcher when she engaged in an immersive music experience with her own infant son. The discussion will focus on problematising the notion that parent-researchers are “too close” to reliably collect and interpret data that relates to their own children, and will challenge the perception that knowledge gained through parenting should be kept separate from research. Advantages of the parent-research connection will be outlined, and a case will be made for repositioning parent-researchers alongside teacher-researchers and artist-researchers – both of whom have gained acceptance at an academic level. The ideas presented will build on an existing body of literature about the nature of interpreting music experiences for very young children through participatory research methods.

Connecting the dots: synthesizing themes in the study of young children’s spontaneous singing

**Abstract:** The everyday musical lives of young children at home are increasingly recognised as being significant to music education research. Spontaneous singing is a salient feature of young children’s musical lives. While a number of studies have examined spontaneous singing in educational settings, research covering young children’s musical lives at home remains fragmented and disparate.

In this paper I will review the existing literature to draw out themes that are important in understanding the phenomenon of young children’s singing at home. To gain an in-depth appreciation of the issues involved, it is helpful to analyse literature from a range of disciplines, particularly sociology, social psychology, childhood studies, and ethnomusicology. Through locating links between the relevant literature in these disciplines, it is possible to construct a framework that reflects the current state of research around young children’s musical lives at home.

A key goal will be to examine the notion of agency and how this has been applied to music, particularly by DeNora (2000) and Karlsen (2011). Karlsen’s sociologically-inspired ‘lens’ of musical agency is based on research with adults. I will explore whether Karlsen’s model can usefully be adapted to reflect the ways in which young children use spontaneous singing at home.

**12.50 – 1.30 Lunch**
Abstract: The paper builds on previous work on the place of Prokofiev's *Peter and the Wolf* in music education. *Peter and the Wolf* was conceived and written as an orchestral work with narrator in 1936. Within ten years of the composition of the work, Walt Disney has produced his animated version in 1946 following the success of *Fantasia* (1940). From this time the work has acquired celebrity status with performances and recording drawing on notable prominent narrators, but equally important are the visual representations of the work. In these versions the audience is directed in what they are hearing through the images and the presentation of an artistic interpretation. This brings into question the place of listening in music education, and the enabled practice of listening in a classroom.

Abstract: Access to music education learning for children throughout their primary schooling continues to be problematic, because the large majority of generalist primary teachers are not adequately prepared for teaching music in schools. This PhD research proposal is driven by the identified need to contribute to the case for the development and implementation of a realistic professional learning and resourcing framework that builds teacher capability and potentially enables music education be delivered to all children in New Zealand primary schools.

Generalist classroom teachers, music curriculum specialists, and socio – cultural experts actively involved in school music education programmes will be invited to participate in the initial stage of this study to explore if there is a shared understanding of what is necessary in terms of access, curriculum entitlement, and the music education subject knowledge required of the teacher. A number of generalist classroom teachers involved in the initial phase of this research will be invited to participate in an action research professional learning and development module. These school based case studies will include examining ‘what they say they do, and what they actually do’ (Price, 2008, p.28), using video interview analysis stimulated recall (Delaney, 2011), based on reflective practice (Schon, 1983 & 1991) and social constructivist theory (Gergen, 2015; Lock, 2010; McPhail, 2016; von Glaserfeld, 1989). The results of this proposed qualitative research have the potential to provide a shared understanding of what is happening, necessary, and possible for music education in primary schools relevant to 21st century education practice, and to advocate for every child’s right to music as part of a broad education in New Zealand.
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The Kiwis and the Aussies: How do they prepare secondary music teacher?

Abstract: The preparation of the future secondary music teacher is vital for our discipline, for future preservice teachers and important for the future delivery of music programs in our secondary schools. This paper investigates the models being used at two universities - one in New Zealand and one in Australia. What are the similarities? What are the differences? What can be learned from examining both systems?

At Griffith University in Queensland, Australia, there are 2 models for training secondary music teachers. The first is through the Bachelor of Education Secondary Program which is a 4-year program. The second is through a Graduate Secondary Program - The Graduate Diploma of Education and this is a 1-year program. At the University of Canterbury, Christchurch, New Zealand, students can enrol in either the GradDipTchLn (Sec) or the new MTchLn degree. Both awards are 1 year long and have pathways that allow music specialism.

This paper examines pathways for secondary music specialists across both countries, Australia and New Zealand. It explores the similarities and differences and makes some suggestions about what skills and knowledge new graduates need in order to function effectively in a 21st century music class.

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Joseph Mainzer: Revolutionary mid-nineteenth century music educator

Abstract: In the mid-nineteenth century weekly massed singing classes led by John Hullah (1812-1884) resulted in the people of London became more musically conscious between 1841 and 1843 than ever before. Coincidentally Joseph Mainzer (1801-1851) had also come to England to establish his successful massed singing classes. Mainzer was a much respected composer, music journalist and music educator. Born in Trèves (Prussia) he travelled across Europe, settled in Paris where his mass singing classes for the working classes were revolutionary. His success was remarkable but aroused the suspicions of authorities and he left Paris for political reasons. Mainzer moved to England and after teaching across the UK, settled in Edinburgh. His arrival in Scotland was greeted with a degree of adulation and enthusiasm reserved for celebrities. Across Scotland classes were established to disseminate his new system that ultimately were taught in most small towns as well as in larger centres. Although Mainzer and Hullah’s fixed-doh systems did not long survive the arrival of the tonic sol-fa method in the 1850s, their work created an environment in which popular singing classes in schools, churches and the community could flourish. Mainzer was a skilled educator. He wrote a suite of pedagogical texts and materials, and had from his early years advocated for music across the lifespan and for all people. Although these fixed-doh systems never gained a real foothold in Australia or New Zealand, they were known, and the subsequent tonic sol-fa system became a staple of school curricula. Mainzer has been overlooked and his work deserves recognition.

3.30 – (4.15) Annual General Meeting with Afternoon Tea
Farewells