

Australia and New Zealand Association for Research in Music Education

Unmasking Music Education

2021 Conference Abstracts

All conference abstracts have been double-blind peer reviewed

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From expert student to novice professional: Models of selfhood and their application in higher music education

Professor Dawn Bennett, Curtin University

The employability of graduates is of concern across further and higher education, but it is particularly problematic in the Creative and Performing Arts disciplines, including music. Understanding the journey to work for music graduates requires collaborative action from multiple agencies, particularly the collection and reporting of nuanced statistics on higher education graduate outcomes and empirical investigations of graduate work and employability. This presentation reports on a study of Australian creative workers who described how their experiences of work inform their sense of 'being' and 'becoming'. Two models are discussed in relation to the transition from student to professional worker. The first model explores how the self-determination of an individual's motivation influences the success of the transition. The second model poses a multidisciplinary view of student engagement and provides a lens to the transformative processes for developing one's sense of being through tacit knowledge and active engagement in professional self. The presenters expose models of selfhood that might enhance our understanding of music students' sense of becoming as well as how these models might be applied within the higher education context.

‘Going in feeling a bit empty, but you come out feeling really full’: The experiences of a volunteer Outreach Singing group

Dr Sally Bodkin-Allen – Southern Institute of Technology

Dr Susan West – Charles Sturt University

Dr Nicola Swain – Otago University

Dr Georgia Pike-Rowney – The Australian National University

There is a growing body of literature to suggest that the mental health and wellbeing of teenagers is of concern. Likewise, there is evidence to suggest that altruistic behaviours can have a positive effect on this. Since 2015 the Music Engagement Program (MEP) at the Australian National University and the Southern Institute of Technology in Invercargill have worked in partnership to establish the MEP in Southland. The MEP model is based on a social-altruistic model of music making, to simultaneously participate and promote the participation of others. This approach has come to be known as Outreach Singing in Southland and typically involves groups of students visiting aged care facilities for the purpose of singing together with the residents. This paper examines the Outreach Singing experiences of a group of girls aged 12-15 at Southland Girls’ High School who are members of a volunteer Outreach Group. The group meets weekly and regularly visits a local rest home during their lunchtime to sing and socialise with the residents there. Focus group data were analysed using interpretive phenomenological analysis (IPA) and are reported under eight themes. For this group of young women belonging to this Outreach Group provides an opportunity to make a contribution to their local community, to sing in a non-judgemental environment, thus increasing their singing confidence, and to use their singing to help others. This paper adds to the growing body of knowledge that shows the MEP approach to music making can have a positive impact on wellbeing, not only for those whom the Outreach is ‘aimed’ at, but equally those who are the ‘Outreachers’.

‘Since Ma’s Gone Mad on Community Singing’: community singing in interwar Australia

Dr Georgia Pike-Rowney, The Australian National University, Canberra

This paper reports upon a research fellowship undertaken at the National Library of Australia in 2021, concerning community singing in Australia between the first and second world wars. There is currently a high level of interest in community music making, partially influenced by the use of music to alleviate the comparative isolation of the COVID-19 pandemic. Australia has a rich and largely forgotten history of vibrant community singing practice, distinct from the performance-based choral groups of today. In the 1920s and ‘30s, community singing societies were to be found in Adelaide and Ballarat, with regular radio broadcasts of large-scale community singing events in Sydney and Melbourne. This study explores and analyses community singing practice in interwar Australia through a transdisciplinary critical historical analysis, encompassing social, musical, pedagogical, economic and political aspects of community singing facilitation. This will be achieved through an analysis of a wide range of sources from the National Library of Australia’s collections, including: archival material of Australian community singing societies; sheet music, song collections, song lists and lyric sheets; radio broadcast listings; advertising materials; newspapers articles; and commentary from contemporaneous compositions, such as Jack Lumsdane’s ‘Since Ma’s Gone Mad on Community Singing’ (1930). This project seeks to shed light on this vibrant and under-studied era of Australian cultural history, and to support the engagement and re-flourishing of community singing today.

The impact of COVID-19 on music pedagogy in Kenya: A questionnaire study

Barbara Achando Akombo, University of Sheffield

In March of 2020, when Kenya was faced with the first cases of the COVID-19 virus, the situation escalated quickly in Kenya and around the world, prompting the World Health Organisation (WHO) to declare the international epidemiological circumstance a global pandemic. By April 26, 2020, about 1.8 billion learners had been affected by the pandemic world-wide due to institutional closures. In Kenya, the challenges that came with the COVID-19 pandemic resulted in over 17 million learners being sent home as schools closed their doors and learners did not physically do back to school for many months, thus impacting the children's right to education. Schools were financially challenged, forcing many teachers to find new ways of teaching students through online and hybrid learning.

This small-scale research examined how the music education sector was affected by the COVID-19 pandemic since the first cases were recorded in Kenya, inquiring from 14 itinerant and full-time music teachers. This study is relevant because there is a lack of research on how the COVID-19 pandemic has affected music education in general and more specifically in Kenya.

COVID-19 had a huge economic impact on music educators, due to salary cuts. Parents were discouraged from paying for private music lessons for their children resulting in low student attendance. After schools were disrupted due to the pandemic, teachers were unable to implement their student learning outcomes or complete their syllabi content and objectives for the term. Music students had no places to do their exams as COVID-19 led to reduced examination centres in Nairobi because the ABRSM suspended most of the testing centres. COVID-19 had a direct impact on music education in Kenya and this will be felt in the coming years as the youth symphonies and music schools suffer from human capacity in the arts.

Unmasking Digital Tools and Strategies in Music Teaching: The use of ICT across Australia during COVID-19

Dr Brad Merrick, The University of Melbourne

Associate Professor Dawn Joseph, Deakin University

The COVID-19 pandemic has impacted our daily lives and music education in many settings across the globe. Workplaces and classrooms in Australia have undergone significant change since March 2020 in response to lockdowns and government restrictions regarding returning to sites of teaching and learning. In this paper we report on selected findings from a large study that explored teachers' use of technologies called: *Re-imagining the future: Music teaching and learning, and ICT in blended environments in Australia*. This project specifically investigated the shift to remote (online) learning during the COVID-19 pandemic.

This study employed a mixed methodology, using an anonymous online survey to investigate music teachers' use of ICT during this time, receiving responses from teachers across Australia. Participants were asked to reflect on their own practice and indicate the various technologies, environments, and strategies that they used in their teaching while also describing how they developed wellbeing in their learning during this time.

Using selected descriptive and thematic analysis from the expansive dataset, this presentation will overview the types of technologies used and preferred, and outline ways in which teachers sought to adapt and modify their own practice during the pandemic. Implications for the future of music education and teacher training are also presented.

Developing teacher curriculum design expertise: Using the CDC Model in the music classroom

Dr Graham McPhail The University of Auckland

The purpose of this paper is to discuss the impact of the Curriculum Design Coherence Model (CDC Model) on the design practice of two music teachers in a middle school music class. The CDC model proposes that deep learning first requires deep design coherence. This coherence is generated by three interrelated design dimensions: (i) the ‘surfacing’ of epistemic structure, (ii) the use of subject concepts, and (iii) the interrelationship between ‘knowledge-that’ (knowledge of something) and ‘know-how-to’ (knowing how to do something with that knowledge of something). I discuss how the model has been put to use in the design of a song writing unit of work for students aged 10-12 in a general music class and note the impact of the model on the developing design expertise of the two music teachers involved in a wider research project. Qualitative data was collected through a workshopping process with teachers in the use of the CDC Model and in post-design interviews. The analytic framework is the model itself, which in turn is underpinned by justified theories from epistemology, sociology, psychology, cognitive science, and evolutionary psychology.

Using effective questioning in Music classrooms to build resilience and recovery skills in learners

Kirsten Macaulay, Western Sydney University

Music teachers are flexible and adept at supplying resources and learning strategies to promote a lifelong enjoyment of music-making to their students (Hallam, Creech & McQueen, 2017). This presentation seeks to answer to research question, “what types of questions do music teachers use, and why?” The methodology utilized was lesson observations in Primary and Secondary music classrooms and interviews with the observed music teachers. Recent research has confirmed that music teachers use their classroom questioning to differentiate and also utilise many different types of questions to create a safe learning environment for practical music-making. Effective teacher questioning can shift power to students, enabling a sense of control over pace and engagement, which aids student resilience. Question scaffolding (developed initially from the research of Wiederhold, 1995) can assist the teacher to prepare questioning strategies that promote student understanding and reflective practices. Teacher questioning can help students view process and progress as valuable and create a music classroom where students can engage successfully in risk-taking required for practical music-making. This presentation will explore the differences in the question types used in expository and practical lessons from the lesson observations, with insights into how teachers used questioning to create a ‘safe’ environment for skill development in a practical lesson, gleaned from the interviews. When students are engaged in practical music-making or “active learning”, the students may demonstrate skill development, often with peers, with the music teacher requiring the individual student to give of themselves in the process of producing practical work in the music classroom. To maximise student engagement in practical music-making, the teacher can use questioning strategies to create a safe learning environment in their Primary and Secondary classrooms, promoting resilience and recovery skills in learners.

Growing through life's bumpy moments: Key experiences transforming the careers of positive veteran performing arts teachers

Dr. Geoffrey Lowe, Edith Cowan University, Perth

Dr Christina Gray, Edith Cowan University

While there is a growing body of research into the causes of attrition among teachers (especially those in the early career stage), it is equally important to understand the factors which enable some veteran teachers to remain positive, committed and enthusiastic in their teaching. This paper presents interviews with four female veteran performing arts teachers and reveals the ways in which key complex and profound experiences - 'bumpy moments' - have transformed and enriched their professional lives. Using portraiture methodology, we have been able to vividly capture unique characteristics of each participant, their bumpy moment experience, and their transformative response. In each instance, participants have shared their distinctive confronting experience, laid bare their vulnerabilities, described the courage required to overcome and succeed and most importantly, the mechanisms by which they did so. Further, while each participant describes their resulting growth, each expresses their desire to use their knowledge and experience to reach out to others. Given the ability of these positive veteran performing arts teachers to 'ride the bump' and not succumb, we advocate the importance of utilising the stability these teachers can provide in shepherding colleagues and beginning teachers through their own inevitable career 'bumpy moments'.

Music for all? A comparison of Florida Middle School Music Enrolment in Traditional, For-Profit and Not-For-Profit Charter Schools

Melissa Salek, University of North Florida

Charter schools in the United States are touted as providing an innovative and cost-effective alternative to traditional public schools. While charter schools are non-profit, they differ from traditional schools in that they may be managed by either for-profit or non-profit organisations. According to the Florida Department of Education, about 12% of all public-school students in 2019 in Florida, United States, have opted to enrol in charter schools; however, several studies have shown that charter school students have less access to music than traditional schools. The purpose of this study was to compare Florida charter and traditional middle school student enrolment in curricular music courses and to determine the effect of the for-profit or non-profit status of their charter management company for the 2019 – 200 school year. With the increasing number of charter schools in Florida, it is important to ascertain to what degree charter school students are able to participate in music courses and what that participation may look like. The state of music enrolment in charter schools also is important to know for Florida policy makers and music advocates to ensure access to and support for existing music programs for charter school students. Results show a statistically significant difference between charter and traditional school mean music enrolment, $F(2, 1006) = 42.141, p \leq .0001$, but no statistically significant differences based on for-profit and not-for-profit status. For school demographics, only total school enrolment showed a statistically significant impact on mean course enrolment. With the lower overall percentage of students enrolled in curricular music courses already significantly lower, charter school music students may have felt the impact of COVID-19 more than traditional school students. It is therefore even more important that music advocates and policy makers ensure access to music courses for all charter school students.

Unmasking songs of the sky: A study of Latvian songs and Australian Aboriginal songlines

Associate Professor Anne Power, Western Sydney University

This paper explores Latvian song where the source of the songs I investigated were the collected volumes of Latvian choirs in Australia, *Latvija Daila*, from 1976 to 1984, the years in which a neighbour sang in the festivals. It also explores Australian Aboriginal songlines where the source was a song created to foster reconciliation, deriving from the songlines. I was searching for connections that existed in the sky where the land mass was so different. My research question was: In what way might songs of the sky be related?

This is a qualitative study and my methodology was textual analysis (content analysis) and interview. The majority of dainas or folk songs were collected by Latvians who travelled across the country to gather these songs as well as other folklore materials. Since the dainas have not been translated into English, their accessibility is limited to those fluent in the Latvian language. The visible embodiment of the immutable law of existence is the Sun, with its daily ride up the Hill of Heaven and its yearly circuit of sunrises and sunsets around the horizon. The mythological Sun is a feminine figure in Latvian folklore. The lines about the maiden's early rising and twining silk threads are a formulaic way of expressing high social status and desirable, hard-working character. This Sun-myth represents an extremely archaic layer of Latvian folklore. In Australian Aboriginal songlines, the Pleiades star constellation is female and was originally a group of sisters who were thrown into the sky. Recommendations from this study are to provide opportunities for study that blends Australian Aboriginal and Western knowledges in searching for the aspects that unite us and not for those things that separate us.

Developing Online Teacher Training Courses for Global Piano Teachers in Post Covid Environments

Dr Jan McMillan, Independent Researcher

Recommended solutions from the University of Western Australia, 2008, for Australian piano teachers included industry skills, educational theory, pedagogy and performance skills. Concurrently, answers for globalisation in music education include a humanistic approach by being culturally sensitive and adopting psychological, intellectual, social and emotional capital with our colleagues, institutions, students and communities. Piano teachers have long sought earlier introduction to pedagogy with little success. Current academic programs delay the introduction of pedagogy to post graduate degrees as a speciality rather than general practice. Vocational, private and examination sectors had little to offer in pedagogy that is holistic and creative although have been slowly improving. Recent Australian performance graduates have expressed little knowledge about creative practices and/or pedagogy. Therefore, there is an urgent need to get pedagogical practices to teachers more directly with online access as a possible resolution. Pre Covid, evidence found the gaps in educational theory and some pedagogical skills were covered in classroom music teacher qualifications. Only three reliable mixed mode (combined online and face to face) private programs were found in the UK and USA that sought to fill the pedagogical and industry skills gap in teacher training for those unable to attend university programs. Both UK programs were geared towards private examination outcomes. Post Covid 19, an additional UK website has emerged online but concentrates on theoretical knowledge for exam syllabi. This autoethnographic paper follows the personal experiences of transforming a successful one-year teacher training program to an online global platform. As an ongoing project it demonstrates the value of self-reflection and personal growth through thorough market research, expanding and applying technical knowledge along with designing creative solutions for online programs. Outcomes aspire to reshape the learning and teaching environment for prospective and practicing teachers by providing models of holistic professional practice.

Unmasking Integrated Music Education in the United States: Views and Methods of Music and Grade-Level Teachers

Amorette B. Languell, Northern Michigan University, Marquette, MI, USA

Daniel C. Johnson, University of North Carolina at Wilmington, Wilmington, NC, USA

Kristin Harney, Montana State University, Bozeman, MT, USA

Carly Kanzler, Eaton Elementary School, New Hanover County Schools, Wilmington, NC, USA

Intending to unmask the reported wide disparity between high-quality arts integration and its actual practice, we investigated Integrated Music Education (IME) in the United States by studying teacher perspectives and practices. In particular, we examined two groups of teachers - specialist music teachers and grade-level teachers, at the elementary and middle school levels. We defined IME as collaborative and experiential instruction, designed to address both music and non-music standards. These research questions guided our study: (a) what were participants' perceptions about IME; and (b) how did the participants' observed instructional practices demonstrate IME quality (i.e. disciplinary and interdisciplinary instruction)?

We chose a case study design where three teachers in each school setting constituted each case: one specialist music teacher and two grade-level classroom teachers. Our data set included participant interviews, classroom observations, and instructional materials. We analyzed data sets inductively and deductively, then applied focused coding for cross-case analysis to find recurring themes. We ensured trustworthiness through data triangulation, peer review, and participant checks. We designed an observational framework to focus on disciplinary and interdisciplinary instruction. We then applied four levels of arts integration to the interdisciplinary dimension. Further, we analyzed all the data independently before collaboratively agreeing on the analysis.

Four findings emerged: how participants defined integrated music education, benefits of IME, factors that supported and hindered its practice, and needs for continuing and expanding IME. By examining IME in terms of music and non-music teachers' perspectives and practices we offer a range of implications for teacher education, professional development, and meaningful interdisciplinary connections. With attention to expanding the scope and emphasizing the relevance of IME, teacher-educators can enhance teacher cooperation, flexibility within the teaching and learning environment, understanding of IME as a progressive educational approach, and advocacy for on-going IME professional development.

A Comparative Analysis of Two Music Curricula: The Associate Board of the Royal Schools of Music of the United Kingdom and the African Music Curriculum of Kenya

Professor David O. Akombo, The University of the West Indies, West Indies

Barbra Achando Akombo, University of Sheffield, UK

The music curricula used in the teaching of European music and African in the United Kingdom and in Kenya are varied and diverse due to the prevalent elemental concerns and the traditional academic values that still largely characterize African music curricula. This presentation uses Ralph Tyler's Curriculum Development Model as conceptual framework. Accordingly, the presentation answers four questions modeled on the Tylerian theory as follows: (1) In the context of the United Kingdom and Kenya, what music educational purposes should the curriculum seek to attain?; (2) In the context of the United Kingdom and Kenya, how can music learning curricula be selected which are likely to be useful in attaining these objectives?; (3) In the context of the United Kingdom and Kenya, how can music curricula experiences be organized for effective music instruction?; and (4) In the context of the United Kingdom and Kenya, how can the curricula effectiveness of music learning experiences be evaluated?. While the United Kingdom utilizes the Associate Board of the Royal Schools of Music (ABRSM) method of teaching which is structured, Kenya uses the unstructured, culturally responsive curriculum African curricula for teaching music. This presentation examines how students in Kenya learn music using these two different models. The outcomes of this research show that there is a two-tier system of music curriculum and student learning outcomes that are both culture-specific and globally inclusive.

The Role of Music Education in Cultural Preservation, Perpetuation and Development in 21st Century Digital Environments

Daniel Lee, University of Tasmania

A study conducted at the University of Tasmania investigated curricula design and pedagogical practices of popular music courses in Australian higher education institutions. By engaging with an inductive research methodology, unforeseen themes in the data were found including the role of music education in cultural concerns. A triangulated data corpus was assembled from surveys and interviews of participants affiliated with every popular music Bachelor degree in Australia, as well as documentary data in the form of unit and course outlines. The study found music education is performing a role akin to UNESCO's *Convention for the Safeguarding of Intangible Cultural Heritage*. Further investigation sought to understand whether this is occurring proactively or passively, and if it is latent or manifest within curricula and pedagogical design. This paper explores the potential modes in which music education can be purposefully utilised in the future in the roles of cultural preservation, perpetuation and development. It could be assumed there is a potential threat to geo-located micro-cultures by the onward march of westernisation especially since the introduction of the internet has allowed greater and faster access to cultural products. Music educators in Australia, and around the world, have been quick to adopt online teaching strategies and resources, however, have they considered the long-term cultural consequences? This has been exacerbated in recent times by the influence of the global Covid-19 pandemic. Music education has been seen as a useful tool to preserve local cultural heritage in non-western countries. How are these principals being applied, or could they in the future, within Australian music education to preserve our own local popular music cultural heritage?

Sustainability through unmasking community and adult music-making in a Maltese Band Club School of Music

Jes Grixti, Western Sydney University

The context for this paper is a Band Club School of Music (BCSoM) based in Malta. The problem to be explored is the sustainability of practice of the BCSoM pre, during and projected plans for post COVID19. The method is interviews conducted with two performer members of a BCSoM. It seeks information on the contributory factors of community and adult music-making. Focusing partially on the social fabric in Malta in the past, currently and thinking for the future. Findings indicate that the participants' views fall into three categories - Practice, Participation and Social.

Past factors include a sense of belonging with the BCSoM seen as a community of learners. Because the COVID-19 pandemic is what the UN Policy Brief (2020) calls the largest disruption of education systems in human history. Current factors raised are that the Clubs managed to continue offering sustained community and adult music practice. Supported with a sense of belonging as a community of participating music learners. However, with a need for informed teaching and learning practice. That is pedagogically current, researched-based, as the researcher will work with the Band Clubs on a core curriculum. The future challenge lies within the restoration of cultural and social interaction, engagement with the frequent use of digital equity, and preservation of community tradition.

Class Piano – Democratizing a 19th Century Status Symbol

Tim Groulx, University of North Florida

The piano became a symbol of status in the mid-19th century. This “most universal and indispensable medium of music” led to a demand to learn to play it. Private instruction was prohibitively expensive. Group piano, with its economy of scale, made piano instruction accessible to many, especially when it was a curricular subject in public schools. This historical research examines the growth, challenges, and benefits of class piano from the early 19th century to its height in the 1920s and decline after World War II.

The first verifiable system of group piano came from Johann Logier in Ireland in 1815. His students spread group piano to cities in Europe, North America, Asia, and Africa. Class piano was most prevalent in the United States due to its gaining curricular status in public schools starting in 1913. Class piano grew in popularity throughout its apex in the 1920s and 1930s with the development of curricular materials, pedagogical methods, instruments, and understanding of the value of group dynamic. Researchers found that class piano was more effective than private study at student retention and success in sight-reading.

The most common problem affecting class piano instruction was the instructor. While classroom teachers untrained in piano was one option, school administrators recognized that private piano teachers who had been provided classroom training were more effective. Other problems affecting the success of class piano were its lack of curricular status in most countries during its early growth, poorly designed groupings of students, inadequate facilities, the Great Depression, and access to instruments. Despite the advent of affordable and effective electronic keyboard labs in 1956, interest in class piano had waned substantially since the end of World War II, and remained a constant only in higher education music degree programs.

And the microphone is not wearing a mask!

Dr. Amanda Watson, Department of Education and Training, Victoria

This presentation is my personal account of teaching instrumental music to students in Victorian Government secondary schools using the online - synchronous/asynchronous learning and teaching environment in lockdowns in 2020 and 2021. It is my story and describes my experiences of teaching instrumental music to groups of students from beginners to fifth year players synchronously. The chosen method follows an autoethnographic approach. I have used this framework to focus on a single case and to observe my own practice (and mis-practice) in the education field (working from home).

Teaching in this 'new' environment has been described in the school workplace as a big social experiment. I know I can teach; however, I was entering an unknown delivery environment. When Australia suddenly plunged into a nation-wide lockdown in March 2021, differing and conflicting instructions were notified from multiple school. I recorded every action undertaken in response to these requests. I kept recording my teaching observations and my student's learning, across rolling lockdowns. I learned to ask my students for technical help and continually adjusted lesson planning, organisation, meeting the learning and well-being needs of my students and re-assess the attention I should be giving to my welfare.

My observations of synchronous online learning and teaching form the basis of discussion in this presentation, grouped around the themes of similarities and differences between face-to-face teaching, challenges and inconsistencies. Topics include discipline in the home for the enrolled student and their siblings, being a guest in others' homes, formative and summative assessment, lack of resources in the student home, technology failures, student behaviour in lessons, maintaining and accommodating student learning momentum across a broad range of abilities, and negotiating the inconsistencies between schools in the same system.

My concluding comments focus on outcomes of online learning, specifically the reduced knowledge, skills and understandings that my instrumental music students demonstrate, together with adjustments when returning to in-person learning and teaching.

The Specialist Music Programme: Examining the first 25 years of a unique programme in musical excellence and leadership

Dr Patrick Shepherd, University of Canterbury, Christchurch

The Specialist Music Programme (SMP) is a unique institution in Christchurch, New Zealand, devoted to nurturing young musicians. The stated aim of the programme is to “provide the highest possible standard of musical education, training and opportunities for children of high musical talent and potential, in a seamless, co-ordinated programme from primary to tertiary levels.” (Specialist Music Programme, 2021). This paper examines how, in the 25 years since its inception in 1997 through an Act of Parliament, the SMP has provided the opportunity for hundreds of talented young musicians to achieve their potential through a dedicated programme of high-level musical activities. The results of the programme speak for themselves with SMP musicians featuring annually in national competition finals as well as making significant contributions to musical activities at the participating institutions and within the wider community. Many SMP members have chosen to take up professional careers in music.

This paper traces the development of the SMP and contextualises what is a distinctive and successful music programme during a period when it is arguable that music is in crisis in many New Zealand schools. The methodologies employed are part phenomenological and part action research, reflecting the lived experience of those in the programme through interviews with the programme directors and examples of the student voice at the main participating institutions (Westburn Primary School, Burnside High School and the University of Canterbury). It also includes material from two official reviews. It is intended that this paper will help inform programme redevelopment and design for the future, as well as provide a framework for others looking to develop such a scheme.

Experiential learning as a form of assessment in pre-service music teacher education: a review of the literature

Dr Louise Jenkins - Faculty of Education, Monash University

Associate Professor Renée Crawford - Faculty of Education, Monash University

In a chaotic and turbulent global environment Initial Teacher Education (ITE) courses have a particular responsibility to develop ITE music teachers' skills and knowledge to support a positive transition into the teaching profession. Experiential learning has been identified as an approach to music education that can effectively support this process through a practical implementation of authentic and real-life teaching and learning experiences.

Experiential learning theory has its origins in the first half of the twentieth century when human learning and development theories were being constructed by Dewey, Lewin, Piaget, Jung and Friere. In higher education the theory can provide a more personalised experience for students as it leverages the positive impact of teaching and learning via different formats such as project work, campus-based activities or integrated university and community approaches. Experiential learning as a form of assessment offers students and their teachers/lecturers an opportunity to reflect in a meaningful way about what they have learned and how it has impacted on their thinking.

The researchers suggest that ITE programs need to consider how assessment can facilitate experiential learning to establish clear links between theory and practice, while also addressing the diverse assessment purposes of higher education. As expert music educators, we have experience in the provision of successful experiential learning as assessment interventions in our ITE music methods classes. For this current music education project the researchers reviewed the literature systematically and synthesised the findings from intersecting areas of assessment, experiential learning and ITE. This paper highlights the gap in scholarly knowledge to frame future research and make recommendations on ways in which innovative forms of assessment can inform pedagogy and curriculum in teacher education.

The musical lives of young children in the Growing Up in New Zealand study

Dr Rebecca Evans, University of Auckland

Dr Bronya Dean, University of Waikato

Musical engagement can positively affect wellbeing, educational outcomes and social and emotional competencies across the lifespan. Infants' earliest interactions are musical and parents and caregivers around the world sing and use music to encourage prosocial behaviour, to teach cultural conventions, to entertain, to facilitate routines and regulate emotions. Although there is a growing body of research examining young children's' home music environments and everyday musical engagement, these have been small-scale qualitative studies with a limited demographic.

This study uses data from the Growing Up in New Zealand (GUiNZ) longitudinal study to explore aspects of the music lives of young children in Aotearoa New Zealand and the factors that influence young children's musical experiences. GUiNZ has collected data from over 6,000 children at 9 months, 2 years, 45 months and 4.5 years, 6 years and 8 years. Using this data, three measures of musical environment and engagement will be explored: musical responsiveness, musical interactions and musical activities.

Our analysis will be descriptive, exploring different family situations grouped according to main caregiver's age, ethnicity, socio-economic status, parental mental health and parental education. Subsequent analyses will explore longitudinal trajectories of musical engagement to understand how children's musical lives change over time. Finally, the intention is to identify any potential outcomes relating to specific emotional, social, cognitive and cultural competencies; the overarching aim of this research being to map developmental trajectories that confer resilience and optimise development. In this early stage of our research, this paper will report on our approach to using these large data sets to explore young children's musical experiences and our first impressions of the data.

What's changed in New Zealand since Wise (2013)? Classroom music teacher beliefs and pedagogies in the digital age

Martin Emo, Victoria University, Wellington

In 2013, Wise (2013) examined the beliefs and practices of classroom music teachers in four secondary schools in New Zealand. He identified the key influences on their pedagogy to be Western Art Music, national curriculum and examinations, and the challenge for teachers to be able to “walk in both worlds” of WAM and contemporary music. Wise concluded that while there was evidence of teachers changing their pedagogical approaches in response to digital technology, transformational change has not yet occurred. Drawing from on-going doctoral research, this paper reports on secondary school classroom music teacher’s current beliefs, practices and pedagogies in relation to digital technologies. Following data from a nationwide online survey (N=156) of 40% of the entire cohort of New Zealand secondary music teachers, I will report on the emergent findings from 6 case studies that focus on each teacher’s application of digital technologies in relation to their concept of what music education is in a digital age. This phenomenological study reveals a considerable shift in both beliefs and pedagogies compared to those of Wise’s study in 2013. Case study analysis suggests two important factors for this shift; the deep embedding of digital technology in teacher practice and musicians having a strong influence on the content of classroom music education.

Unmasking lay perceptions: A comparison of perceptions on music making and music performance

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This paper reports on the results of a researcher-designed questionnaire, devised to set the broad context of a larger study on music performance anxiety, music education and music engagement. The paper aims to address a knowledge gap in the literature by comparing the perceptions of adults living in Australia on how they define concepts and terms related to music according to self-identification as musical, a musician and a musical performer.

The extent to which an individual engages with music is influenced by their perceptions towards music making, developed throughout their lifetime via direct and indirect experiences, and informally through social interaction. Negative attitudes towards music making can be found from both those engaged and not engaged in making music: music performance anxiety in musicians is widespread, and many adults do not actively engage in music making. Most research within music psychology focuses on the views of professional or student musicians. However, little is known about music avoidance in the general population, or their perceptions of music and performance. This paper aims to address this gap in the literature.

Survey participants, recruited online via social media and email invitation between March and October 2020, were asked to self-identify as musical/non-musical, musician/non-musician and as a musical performer/non-performer. They were also asked to define various terms and phrases related to music making and performance through text, multiple choice and 5-point Likert questions. Statistical analyses were performed on quantitative data to determine any differences between definition answers according to self-identification, and to examine the extent to which exposure to the music education system impacts musical self-identification.

Results indicate that self-identification has an impact on a number of musical definitions and also on the extent to which participants are willing to actively engage with music via singing and playing an instrument. Implications for music performance and music education will be discussed.

The effectiveness of virtual choir as an alternative method for school-based choral delivery

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Choir rehearsal and performance is traditionally delivered in a group ensemble format in-person. Exceptions have emerged congruent to improvement in global internet speeds. Virtual choirs appeal due to minimal need for extended commitment, rehearsal time being at the individual's discretion and reduced audiation requirements.

Territory Composing is a mixed-method PhD research project consisting of twelve original compositions and exegesis. The creative work has been utilised by choirs in the Northern Territory throughout five rounds of action research to ascertain effectiveness of the composition methods on addressing complications arising from voice change and linguistic diversity in school-based choirs. The fifth round of research was forced online due to the global pandemic and each of the three participants dealt with the change to online choral delivery uniquely.

Participant one sent learning materials home including musical score, part recording and weekly practice overview. Participant two offered online webinars on the use of recording software and required students to submit work to be assembled into a group recording. Participant three found differences in internet availability at home resulted in unfair distribution of materials and half the ensemble was unable to continue learning.

Virtual choirs offer individual participants the opportunity to enjoy some of the benefits of choir, including sense of achievement from participating when there is a resulting artefact, score reading development and improvement in individual voice practice. However, virtual choirs do not offer the same social wellbeing benefits, nor do they provide opportunity for growth in audiation, choral harmony and group linguistic uniformity. Virtual choirs are dependent on the technologies available to individuals, meaning production of a group artefact is dependent on the technical skills of the choir leader and issues with connectivity make evident the divide between the technologically enabled and disabled.

Amid the Mayhem: Maintaining motivation for music practice

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During the first year of the Covid-19 pandemic in Australia, many concerts, performances and conferences were optimistically postponed until 2021, with erroneous assumptions that the pandemic would, by then, be over. Music education and private tuition hastily converted to on-line learning with varying levels of success. A return to some normalcy in early 2021 saw the delivery of music education back in classrooms, the re-emergence of local pub gigs and some scaled-down concerts with smaller performance ensembles and limited audiences. These initiatives were gratefully applauded by students, teachers, performers and audiences alike, starved of the regular stimuli of music practice and the professional and social enrichment of music making. However, the winter of 2021 has brought a return to lockdowns, studying and working from home, closure of performance venues, and further delay of entertainment activities.

This paper explores the effect of Covid restrictions on the motivation of musicians to continue music practice. Through qualitative methods (interview, questionnaires, participant observation), the research investigates 3 scenarios:

- i) effects of on-line music learning on university students and their teachers,
- ii) how disruption to rehearsals, practice routines and performance opportunities affect the motivation of musicians to continue practice, and
- iii) the immediate and profound loss of livelihood and identity on professional musicians and its effects on their motivation.

Covid restrictions provide more time at home and less time spent travelling to work. Such conditions offer musicians the opportunity to increase their practice and study, engage in new creative projects and undertake longer-term goals such as independent study, resource creation, research and composition. Are we, as learners, teachers, creative artists and performers, capitalising on these unique opportunities or is the Covid experience debilitating our motivation and undermining musical practice? In a post-Covid world, what will motivate us to play if the gigs are all gone?

Exploring how two music teachers translate professional learning into their classrooms

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Using Bernstein's theory of the pedagogic device and process of recontextualization as a lens, this paper explores some findings of ethnographic research conducted in a primary and a secondary school in Melbourne, Australia. The two teachers in the study had been identified as being influenced by the Musical Futures approach following their participation in a professional learning workshop. Based on the research of Lucy Green (2002, 2008), Musical Futures is an approach that has been shown to have a positive impact on student engagement in classroom music. This approach brings students' everyday musical cultures and learning practices into the classroom through immersive music making. The aim is to shift control over the learning process from the teacher to the students and locate the students as curriculum makers rather than consumers. The Musical Futures organisation provides teachers with professional learning. Research into the impact of the Musical Futures' professional learning model, itself a recontextualization of Green's research, suggests the professional learning reinvigorates teachers through immersion in participatory music making, which in-turn leads to the positive engagement and extension of students (Jeanneret et al., 2014). Questions arise concerning exactly what teachers take away from the professional learning and how they recontextualise the approach into their practice given that translating professional learning into classroom practice is complex and mediated at numerous stages. The discussion focuses on the teachers' interpretation of Musical Futures in their classrooms, and some influences on their classroom choices. Despite their shared backgrounds as popular musicians, the two teachers in the research interpreted Musical Futures differently and teacher values were found to be most significant in driving classroom choices. In addition, the teachers' experiences as learners at school and university were influential. Consideration is then given to how these choices align with students' interests.

The development of the contemporary live Latin music in Melbourne, Australia

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The Latin American migration experienced in the late 1970s involved numerous and diverse nationalities collectivised as ‘Latin Americans’ who found new homes in Australia. Their arrival and settlement met with an already socially and musically typecast identity fashioned via early European oriented ‘continental bands’. A new wave of Latin American migrants that ‘banded’ together under the shared characteristics of language, culture and impromptu music-making reclaimed this Anglo-centric socio-cultural phenomena. Following the trajectory of the first Latin band in Melbourne, Australia, this qualitative study explores musical and social meaning-making of five foundational members of the Melbourne Latin music scene. Today’s thriving scene reflects a dynamic ecology in which a sense of community amongst musicians is central in a city that harbours a vibrant live music scene that not only celebrates South American cultural diversity but also a diverse multicultural participation and ecology of musicians, dance studios and wider audiences. However, new immigrants and younger formally educated musicians have begun to develop unique creative voices unburdened by the politics of exile or economic hardship that defined the old guard’s *raison d’être*. The perpetually disrupted and dynamic nature of the live music industry means performance opportunities for these foundational immigrants is being eroded. This study investigates interconnection between various bands and musicians that represent a diverse and complex multigenerational community that negotiate heritage and modernity; musical connectivity and Latino/a solidarity; the socio-political, cultural and aesthetic needs of the older generation and the changing cultural expectations of the 21st century audiences and the diversification this necessitates. It offers implications to music education regarding the changing nature of Latin music, its diasporic influence and the increasing sophistication that reside in populations towards Latin music-making.

“A pluralist world”. Reflections on New Zealand music education through the lens of Swanwick and Tillman's model of musical development

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In this paper we provide an historical assessment of the Swanwick-Tillman model of musical development (1986). We utilise the 25th anniversary of the development of the Swanwick-Tillman paper to take stock of where music education in New Zealand currently sits in relation to this theory of musical development. Our study employed historical research methods, namely document analysis and interviews with five music educators to ascertain if the model had any impact in New Zealand. We evaluate the model to ask what it might still offer music educators in a context where issues of culture and colonisation have taken centre-stage. We also reflect upon the impact of a visit to New Zealand by Keith Swanwick in 1989. Despite post-modern or colonial critique we might make now, we examine whether the model may still signify a holistic way of conceiving music development and possible implications for curriculum design and curriculum making in the 21st century.