

*Australian and New Zealand Association for
Research in Music Education (ANZARME)*



Research on the Island

*XXXIVth Annual Conference
Norfolk Island | 3 - 5 December 2012*



Australian and New Zealand Association for Research in Music Education (ANZARME)

(formerly the Australian Association for Research in Music Education [AARME] and before that, the Association of Music Education Lecturers [AMEL])

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 turn, AARME was established at the Annual General Meeting, held in Newcastle in August 1995, of its precursor, the Association of Music Education Lecturers (AMEL). The Association of Music Education Lecturers was established in 1977.

Welcome from the Conference Coordinator

It is with great pleasure I welcome you to the XXXIVth Annual ANZARME Conference. Titled *Research on the Island*, we have an opportunity to engage in enriching conversations about a diverse range of research topics. True to the objectives of the association these conversations will promote communication and contribute to the further development of music education research and music education.

Research in music and music education has always been important and necessary for the discipline. As we move into an uncertain future with financial constraints, accountability, national curriculums, our research will assist in a justification for the future of our discipline.

I hope you enjoy this year's conference, hosted on one of the most beautiful places in the world, Norfolk Island with its breathtaking views and idyllic pace of life.

Kay Hartwig
Conference Convenor
ANZARME XXXIVth Annual Conference
2012

The objectives of the 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; and
- to issue an annual publication of articles drawn principally from papers presented at the annual ANZARME conference.

All abstracts published in the program have been subjected to a blind peer review process before being accepted.

ANZARME Executive Council 2012

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Meghan Brady
Nicholas Peterson
Marie Peterson
Beth Rankin
Errol Moore
Te Aomihia Rangihuna
Janet McDowall
Patrick Shepherd
Jeanette Colman
Nicholette Paul
Jane Southcott
Annie Mitchell
Kay Hartwig
Kev Hartwig



Conference Program

SATURDAY 1 DECEMBER

"Aussies Eat Dinner" – Bowls Club – 6PM

SUNDAY 2 DECEMBER

Welcome Reception – Hillcrest – 6-8PM

MONDAY 3 DECEMBER

PAPERS (30 minutes in total): Presentation – 20 minutes; Questions – 5 minutes; Changeover – 5 minutes.

Delegates to arrive at 8.30am

Time	Chair	Theme	Paper/workshop
8.45	Hartwig	Historical	P1 Southcott: the Last Hurrah
9.30		Secondary Music	P2 Wise: Teachers approaches
10.00		Primary Music	P3 Paul: The Affective element
10.30			<i>Morning Tea</i>
11.00			W1 Petersen: Mastering Rhythm
11.30			<i>(workshop continues)</i>
12.00			<i>Lunch</i>
1.00			<i>Half Day Tour</i>

TUESDAY 4 DECEMBER

Delegates to arrive at 8.45am

Time	Chair	Theme	Paper/workshop
9.00	Shepherd	Assessment	P4 Brady: To Standardise or Not
9.30		Well Being	P5 Rankin: Musical Theatre
10.00			P6 Southcott & Joseph: Three Australian Community Choirs
10.30			<i>Morning Tea</i>
11.00	Southcott	Well Being	P7 Bailey & Buckton: The Impact.....
11.30			P8 Sell: CAN music in repair
12.00			P9 Shepherd: Ex Tenebris Lux
12.30			<i>Lunch</i>
1.30			<i>AGM</i>
2.30	Wise	Instrumental	P10 Moore: The Young Instrumentalist
3.00			<i>Afternoon Tea</i>
3.30			P11 Shepherd: Passing the Baton
4.00			W2 Petersen: Amazing Insights
4.30			<i>(workshop continues)</i>

7.00pm

Conference Dinner – The Rock

WEDNESDAY 5 DECEMBER

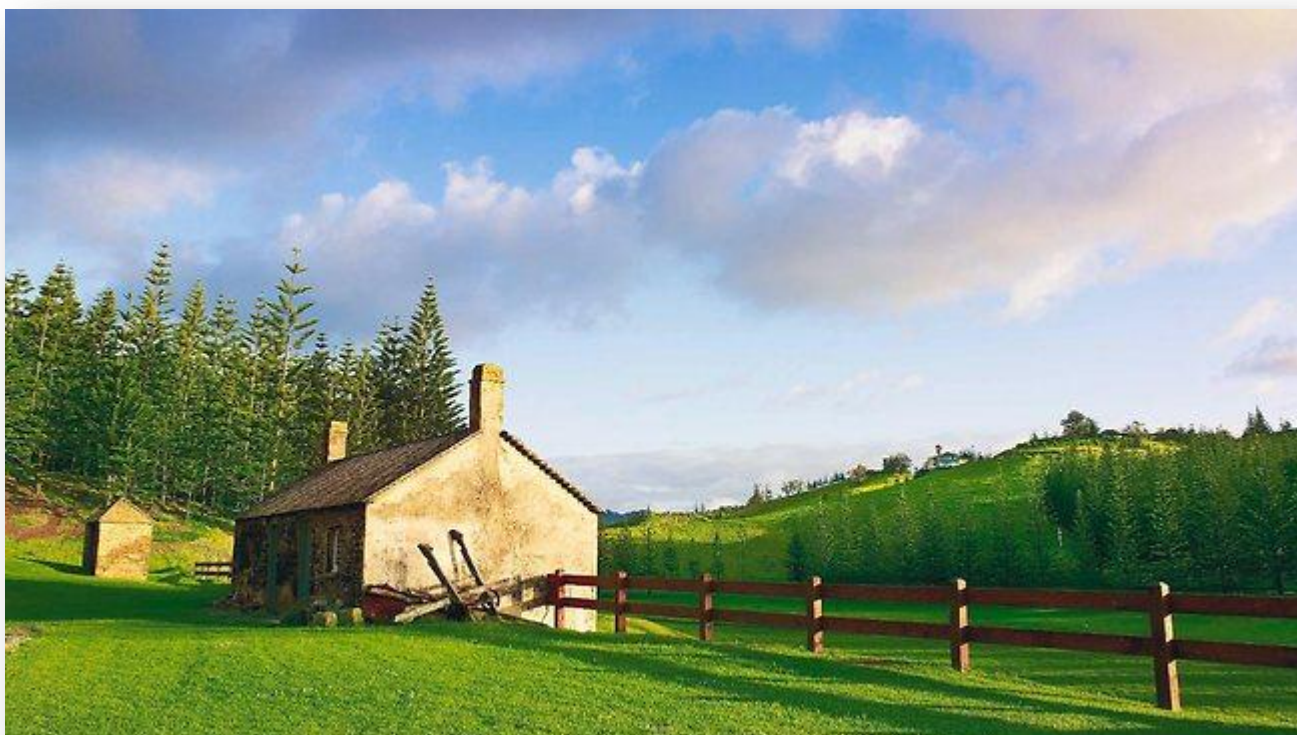
Delegates to arrive at 8.45am

Time	Chair	Theme	Paper/workshop
9.00	Sell	Instrumental	P12 Moore: Trends in Instrumental
9.30		Primary Music	P13 Hartwig: The End of an Era
10.00			P14 McDowall: Artists in Residence
10.30			<i>Morning Tea</i>
11.00	Hartwig		P15 Hartwig & Barton: Yet Another Change
11.30		Tertiary	P16 Mitchell: When the Street Meets....
12.00			W3 Petersen: Who Said Listening...
12.30			<i>(workshop continues)</i>
1.00			<i>Conclusion of Conference – Farewell Lunch – Hilli Lounge</i>

THURSDAY 6 DECEMBER

10 – 12 noon

2013 Executive Meeting



Abstracts

Abstracts are arranged alphabetically by author (title appears first).

The impact of the Christchurch 22nd February 2011 earthquake on the full-time Hagley Community College Itinerant Scheme music staff: a case study

Jennine Bailey and Assoc. Prof. Roger Buckton

University of Canterbury

On 22nd February 2011 a devastating 6.3 magnitude earthquake struck the Canterbury region in New Zealand's South Island. It followed nearly six months after the September 2010 Canterbury earthquake, which itself caused significant damage to Christchurch and the central Canterbury region. Many schools were forced to close for several weeks and although most opened again within the month, others more seriously damaged were inaccessible for the rest of the year. The damage to school buildings in Christchurch lead to major disruptions to routines and teaching practises for all teachers at these schools.

The Hagley itinerant music teachers (ITMs) is the largest ITM unit attached to a host school in New Zealand and delivers specialised music performance education to high school students in the greater Christchurch region as a part of the New Zealand curriculum. The focus of this study is to identify the key challenges unique to the Hagley Community College ITMs, both prior to and since the February 22nd earthquake.

Three key factors; physical elements, communications and transportation, and three different time periods; pre-earthquake, Civil Defense emergency and earthquake recovery, are identified to analyse the participating ITMs experience of day-to-day challenges. This study argues that several of the necessary skills regularly employed by Hagley Community College have been instrumental in supporting ITMs throughout the upheaval resulting from the Feb 22nd earthquake. Other elements of the ITM role have made their ability to deliver the curriculum, particularly challenging.

To Standardise or Not to Standardise? A Survey of Teachers on the Need for Standardised Assessment and Reporting Practices in Music

Meghan Brady

Griffith University

This survey explores Music specialist teachers' opinions about assessment and reporting practices in Music and whether assessment and reporting practices need to be standardised in light of the new Australian National Curriculum which is due to be implemented in the next few years. The on-going debate about Music's place and relevance in educational institutions in a climate that is results driven leads to the need for input from professionals within the field. Music and the Arts have often been overlooked because of the lack of quantitative results they yield. The term "fluffy" is often used to describe Music as a subject as a result of the lack of tangible evidence it produces to rate. This survey solicits not only professional's opinions about this debate but will provide an opportunity for Music education specialists to have input into their own practices within the field.

The survey was distributed to a number of Music specialist teachers in Queensland in both the primary and secondary sectors. The survey statements elicit Music educators opinions about current and assessment and reporting practices, whether moderation of assessment tasks would assist in achieving a more balanced and reliable approach to assessment and reporting practices, and whether Music teachers would like to see a more standardised curriculum including standardised assessment tasks much like the Curriculum into the Classroom units designed for Maths, Science, English and History. The open-ended questions at the end of the survey provide feedback from teachers on ways they like to assess and report and their thoughts on whether it is necessary for Music assessment and reporting practices to become standardised in order to give Music as much credibility as other key learning areas.

Yet another change!: Exploring implications of the Australian arts curriculum in schools

Kay Hartwig and Georgina Barton

Griffith University

Change in education is inevitable. In fact some say that education is in a 'constant state of flux' (Neil & Morgan, 2003). With the introduction of the *Australian Curriculum: the Arts* pending, Queensland music teachers see yet another change. In 2002 the *1-10 Arts curriculum* was implemented and then in 2007 *The Arts: Essential Learnings* not to mention the changes that have occurred in *Senior Music* and *Music Extension* programs (2004 and 2008 respectively). So how do music teachers deal with a yet another new curriculum? This paper will suggest that teachers need to look inward first by reflecting on their own personal curriculum journey. Adopting Ewing's (2010) notion that curriculum is a complex web of varying stories and storylines that are impacted on by teachers' underlying philosophy we suggest that music teachers embrace the intent behind the *Australian Curriculum: The Arts*. The learning dimensions of conceptualising, experimenting and developing, reflecting, resolving and communicating can be applied to investigating the implementation of the new curriculum. It will be argued that contemplating these dimensions will directly impact on students' learning experiences in the classroom.

The End of an Era

Kay Hartwig

Griffith University

For 40 years music education has been a full semester core course for all Bachelor of Education Primary generalist teachers at a Brisbane University. This course was run for 13 weeks, and included a 2 hour lecture and a 2 hour workshop. The aim of the course was to prepare generalist teachers to be able to teach music in their primary classroom. The course studied music methodologies and the curriculum, as well as providing music skills development for the students. From 2014 this course has been withdrawn. It has been replaced with an integrated Arts Course which will look at all strands of the Arts Syllabus from The Australian Curriculum - drama, dance, media, music, visual arts. This paper discusses the strengths of the full semester music course, and raises concerns for the adequate preparation of future generalist teachers in the area of music.

Artists in Residence working with pre-service generalist teachers: musicians' perspectives

Dr Janet McDowall

University of South Australia

In 2011, the University of South Australia conducted an Artists in Residence (AiR) project, as part of an Australian Government funding initiative. A team of eight artists, including two musicians, worked with students (pre-service generalist teachers) in two intensive periods, each of one week. The project aimed to provide inspiration, provocation and insight into arts practices, with a view to deepening the foundation experiences that the students had already gained from required courses during their university studies. The intensives were scheduled during teaching breaks and students' attendance at the intensives was entirely voluntary. Responses from the students, through surveys and interviews, were almost universally positive, including indications that the AiR project had a profound effect on some students. The artists were interviewed after each of the intensives. This paper focuses on responses from the two musicians--a drummer and a composer / voice specialist. Their richly informative reflections ranged across various matters pertaining to the AiR intensives, including: the importance of interpersonal relationships; co-construction of meaning; embodied knowledge; inclusivity; skill development; creative practices; and cultural connections. Accordingly, the paper presents some general principles which may inform pre-service generalist teacher education. Further, the paper argues that, ideally, such principles should extend to in-service generalist teachers, particularly at present as we stand on the cusp of the implementation of Music as a required area of study for all Australian children, in The Arts in the Australian Curriculum.

When the Street Meets Academe

Dr Annie Mitchell

Southern Cross University

The creative possibilities of post-graduate degrees in Music have expanded significantly in recent years, reflecting contemporary trends in creative arts education and professional practice. Honours, Masters and Doctorate degrees in Music have diversified to include projects comprising music performance, composition, production, and/or education, supported by a scholarly exegesis that explains the creative process, contextualises the creative work within appropriate literature and repertoire, and justifies the project's contribution to knowledge and learning in the music discipline. *"When the Street Meets Academe"* investigates this model of creative work/exegesis project in post-graduate degrees in Music, referring to three case studies. The paper discusses issues of proportional weight of creative and academic work, ensuring academic rigour in creative scholarly activities, the contribution of professional industry expertise to these projects and the validation of professional practice by scholarly research.

The paper investigates choices of methodology, pedagogical strategies for supervision of these research projects, examination of creative works and exegeses, and the relevance of this learning model to contemporary trends in the music industry and higher music education. The paper also describes the creation of a Doctorate in Creative Arts (DCA) Degree designed for creative arts practitioners such as music performers, analyses the applicability of this learning model to other creative arts practice, and discusses its relevance in higher education and interdisciplinary arts education. The paper evaluates the relevance of the DCA for employment in the music industry, its value to professional musicians and its usefulness in seeking employment in higher music education teaching.

The affective element in primary school music education: the influence of school music programmes on children's attitudes to music.

Nicolette Paul

University of Canterbury

Research has shown that when students engage with musical challenges appropriate to their level of musicianship, they experience enjoyment and find satisfaction in music. The implication is that musical enjoyment is both an important outcome of music education and an indicator of the effectiveness of the design and delivery of the music programme. Despite this, the affective elements in music education have received far less attention than cognitive elements. By using a multiple-case study approach, this research aims to investigate the effectiveness of current practices in primary school music in New Zealand, in terms of students' affective outcomes. Aspects included in the research will be the characteristics of schools with acknowledged effective music programmes, the effects of instruction from specialist teachers compared with classroom teachers and how effectively schools are currently engaging "musically able" and less able students. A modified version of the National Education Monitoring Project music survey will be administered to primary schools in Christchurch to enable comparison of selected schools with each other, as well as with national data.

Musical Theatre for Disadvantaged Youth: Inspired by the Courage of William Cooper

Dr Beth Rankin

Australian Catholic University

William Cooper became the inspiration for over ninety rural and disadvantaged youth who participated in a two week summer holiday inclusive musical theatre program. But who was William Cooper and why did his life impact so much on all the participants? This paper will reveal a part of Australian history and a hero that has been overlooked for too long. Indigenous, refugee, rural and disadvantaged and disengaged youth wrote their own musical theatre piece, *Ghost Gum High*, from scratch in ten days, culminating in a full theatre production on the eleventh day. Musical theatre experts, volunteer teachers and university staff worked with four groups of participants to create a group song and a coherent script. The links and learning that participating in arts-based activities are wide reaching and have important implications for cooperative, collaborative and lifelong learning. Rather than focusing on the deficit model of disadvantage and disengagement. The approach taken was

aspirational, promoting the agency of participants through developing their strengths and capabilities. The program was supported by a large government equity grant and in-kind support from local businesses and shire councils, NGOs and La Trobe University. The results of this program were full of surprises from the level of cooperation of the young people involved, to the benefits for parents and the wider community.

Three Australian community choirs: ageing, singing and well-being

Assoc. Prof. Jane Southcott

Monash University

Dr Dawn Joseph

Deakin University

The promotion of social engagement amongst older Australians is a national priority. Music is a powerful social mechanism that allows individuals and communities to affirm identity, gain a sense of belonging, and share history and culture. Community choir membership offers older people opportunities to connect with others and share a sense of purpose that can enhance their sense of well-being and potentially reduce their experience of social isolation. This paper explores the understandings of well-being, positive ageing and community music making held by members of three choirs in Victoria, Australia. The choirs selected for this discussion are the Coro Furlan, the Skylarkers and the Bosnian Behar Choir. Data have been collected via semi-structured interview with members of the three choirs and analyzed using interpretative Phenomenological Analysis which employs a phenomenological approach that explores personal experience in the participant's life-world. analysis of the combined data identified two broad common themes: First is the personal impact that choir membership has for the individual which includes the building of friendships and opportunities to learn and share music. The second theme concerns the contribution that the choir can make to others in their local community. Thus older singers are provided with a way to be both engaged, validated and appreciated by their contemporary society. Choir participation is an effective way for individuals to express themselves, engage with each other, improve their quality of life, transmit cultural heritage, and build community.

The young instrumentalist: the musicianship of ensembles

Dr Errol Moore

University of Otago

For young learners in primary and junior secondary school settings, the relationship between instrumental development and ensembles is often assumed as mutually beneficial. Similarly, advancement to ensembles is commonly used as a motivation for young instrumentalists, particularly in community based music programmes. Van de Geer (2008) describes the outcomes, in this case from marimba ensembles as “an affirming community of musical practice through which they gained musical insight and affirmation associated with ‘being’ a performer”. (p. 8) This paper will further explore the effectiveness and purposiveness of the connections and outcomes between ensemble involvement and instrumental development. It will draw on the findings and discussion from my PhD research (2012) which investigated a project for gifted and talented children in Dunedin; the Music Heartland Project (2003-2005). The themes will include the extent to which music is an invitation (Swanwick, 2002), catering for differences in learners (VanTassel-Baska, 2005), the response to ensemble work in the community (E.J Moore, 2009), and motivation through fostering learners’ aesthetic appreciation (Swanwick, 1999) of music making.

Trends in instrumental learning: equity of opportunity

Dr Errol Moore

University of Otago

The current position of instrumental learning in New Zealand reflects a move toward accessible popular instruments by children and secondary school students. Ongoing observation suggests that this has resulted in an overall increase in the numbers of children learning instruments, either formally or informally. However, the increase does not appear to have had a reciprocal effect on the availability of specific instrumentalists for community and professional performance groups. The research will investigate influences on student's choice of instrument including equity of opportunity, availability of instruments, the influence of family and peers about respective instruments, and school decisions and policy. The study will further explore attitudes of community ensembles about player and ensemble capability, sustaining membership, engagement with learners, and guidance to children and students making learning choices. The findings of the research could assist, mainstream education funding providers, schools and community organisations make decisions about prioritisation of resources, clarify ways to create more effective learning pathways for students, enhance interaction between schools and community ensembles, and assist the wider community's understanding about the challenges for learners and schools in connection to the development of respective instruments' skill sets and access to appropriate teaching and equipment resources.

CAN Music in Repair

Mr David Sell

University of Canterbury

The intensity of feeling imbedded in a three-word comment at a concert on April the 7th, 2011, gave rise to the thinking behind this paper. The comment was "We needed that". The concert was one scheduled by the New Zealand Symphony Orchestra, and given in a school hall just six weeks after the Christchurch Town Hall, together with most other concert venues in the city, was put out of commission by the devastating February 22 earthquake. The thinking was on how musical organisations have coped with a disaster at a time when the need for what they offer was at its greatest, while their ability to deliver was at its lowest. *CAN Music in Repair* is part of a long-term research project whose progress has been severely fractured by a single unanticipated event. The original *CAN Music* was begun in 2010 as a database of music education organisations in Christchurch. The series of four major earthquakes from September 2010 to December 2011 severely disrupted musical activity in the city, leading to the original database being abandoned in mid-2011. A new database was then constructed with the aim of recording how musical organisations had fared through and after the earthquakes. Circumstances have given rise to a number of unexpected factors in what started as a straightforward catalogue of facts, and have introduced subjective elements into a study that was originally primarily an objective database. Elements of comparison are identified that form the substance of this paper, which offers examples of the outcomes of sudden change and challenge.

Ex Tenebris Lux (From the darkness comes light): rebuilding a shattered city through the arts – a case study of the "Earthquake Symphony"

Dr Patrick Shepherd

University of Canterbury

In September 2010, February 2011, June 2011 and December 2011 Christchurch suffered major earthquakes and aftershocks that left the city in ruins, with much of the central city destroyed and many of the eastern suburbs barely habitable. Since the initial quake the residents have endured thousands of smaller aftershocks and the toll that it has taken on the residents of the city is considerable, not least the psychological impact it has had on the children. As the process of rebuilding the city commences, the arts will play a key role.

The Christchurch Schools' Music Festival is a unique event, a showcase concert delivered over three nights and involving thousands of children from primary schools in the region, it is a remarkable event achieving an unparalleled standard in singing

and instrumental music performance for primary age school children. In my role as Director of Instrumental Groups for the festival – and the conductor of the festival’s symphony orchestra – I decided to use the orchestra as a vehicle for highlighting the rebirth of the city by composing a symphony, one movement to be performed each year as part of the festival, so that in three years (perhaps four) it will be performed in its entirety, involving all the players that have played in those performances. I want the children to see how far they’ve come and to be involved in a positive musical experience that takes them “from the darkness to the light”. The project is being filmed by Television New Zealand.

Passing the Baton: nurturing succession for the apprentice conductor

Dr Patrick Shepherd

University of Canterbury

This paper identifies some of the necessary skills young people need to become confident apprentice conductors. With close reference to my work with a young conductor involved with the Christchurch Schools’ Music Festival this paper traces the perceptions and apprehensions the apprentice conductor have as well as the understandings they bring to the podium and the ways in which these issues can be worked through and built upon to achieve success. This paper traces the development of one particular young woman, Amy Lee, with video footage and excerpts from conversations with her about her musical development. The paper also attempts to draw up a provisional skill-set as identified by Amy Lee as to what a young person might do to be a conductor and what might help or prevent them in achieving their goal. Part of this study will also include discussions with other young conductors who have gone through similar mentoring programmes, identifying what was useful, what was not useful, and the decisions a young musician might make in order follow to pursue their aspirations to be a conductor.

The last hurrah: The 1936 South Australian Pageant of Empire

Assoc. Prof. Jane Southcott

Monash University

In 1936 13,000 school children gathered in Adelaide to perform a Pageant of Empire as part of the South Australian centenary celebrations. Despite there being rumblings throughout the world as to the viability of the British Empire or its successor, the Commonwealth, Adelaide was overwhelmed by the spectacle produced by the teachers and children. Miss Inspector Adelaide Meithke oversaw the production – it was her vision and administrative abilities that brought the whole to fruition. The pageant began with the Tudor period and created living musical and choreographed displays representing England, Scotland, Ireland, and Wales. The Empire was represented by Indian rajahs, dancing girls, guards, and a large elephant, followed by Canadian scenes then Australian iconic images such as a bunyip and wattle blossom. The event concluded with the ‘Family of Nations’. This historical discussion includes participant recollections and is framed in the contemporary discussions of the place and role of the Empire. This South Australian celebration can be understood as a looking back to what had been, using visual icons, music, dance and a cast of thousands.

Teachers’ approaches to teaching composition using digital technology

Stuart Wise

University of Canterbury

The music industry in the twenty-first century uses digital technology in a wide range of applications including in performance, composition and in recording and publishing. This technology is transforming music and the way people approach many traditional music activities. The adoption and implementation of digital technology may have also challenged some of the basic conceptual frameworks that have underpinned many of the approaches to music teaching common throughout the world.

This paper looks specifically at how 9 teachers in 4 secondary schools are using digital technology to teach composition. It examines the pedagogical approaches employed by the teachers in the schools focussing on the use of GarageBand and Sibelius. In particular it explores the reasons why the teachers are adopting a particular approach by focussing on what they see as necessary skills for effective composition using available technology. Included in this examination is a further exploration around perceptions regarding effectiveness and challenges the teachers face when teaching composition to students in junior music classes.

Workshops

Workshop 1 'Mastering Rhythm'

Nick Petersen

This session introduces *Rhythm Reading and Dictation*, a pioneering resource empowering students with the ability to effortlessly decipher and transcribe rhythms.

A familiar problem: So much time is wasted when music students learn new pieces 'note-perfectly', but with rhythmic errors. Frustratingly teachers must correct the misinterpretations of previously treated rhythmic ideas, while students have to tediously relearn pieces. But unlike computers which conveniently have a delete button, students cannot wipe the slate clean when starting again. Relearning means that they must battle against incorrect aural expectations and unshakable physical habits. Moreover, the success of these subsequent attempts is not guaranteed.

The simple solution: The whole problem can be evaded if students do not make rhythmic errors in the first instance. Based on psycholinguistics (which studies the reading and writing of language), *Rhythm Reading and Dictation* is an innovative, graded program giving students the ability to read difficult rhythms instantly, accurately, fluently and confidently at sight. Producing flawless first attempts, backtracking is converted into progress, and frustration is replaced with fulfilment.

In this interactive workshop Nick shares unprecedented results, and reveals how they can become a reality for all. As rhythm is relevant to all musicians, this workshop is valuable to music teachers of any instrument or voice.

Workshop 2 'Amazing insights to revitalise music lessons.'

Nick Petersen

This workshop introduces *Music's Fascinating, Fun, Facts*, a collection of educational and entertaining revelations which offer appealing embellishments to the study of music.

To enhance music lessons, teachers will be armed with intriguing information on:

- **theoretical concepts** (Which symbols were called the signs for the ass?)
- **musical instruments** (Which were used to mete out degrading punishments?)
- **well-known pieces** (Which piece was written to alleviate insomnia?)
- **musical styles** (Why was the graceful waltz considered as dirty dancing?)
- **famous musicians** (How could Beethoven compose when he was deaf?)

While keeping teachers updated with those modern musical terms that suddenly appear (*riffs, licks, and ghost notes*), they will also be equipped to answer commonsense questions that may otherwise stop them in their tracks:

- Why is a double bass called 'double' even though there is only one?
- If there is a *Last Post*, shouldn't there be a *First Post*? (There is!)
- Why is there an 'O' in '*O Come All Ye Faithful*' when *Come All Ye Faithful* is grammatically correct?

An opportunity to be acquainted with music's lighter side, teachers will be:

- **astounded**, when remarkable viewpoints shed new light on preconceptions
- **surprised**, as complicated notions are eloquently clarified
- **delighted** by the book's ever-present humour

Workshop 3 'Who said *listening* lessons can't be fun!?'

Nick Petersen

This workshop presents: ***'The Concepts of Music'- a multimedia resource for elective music.***

With limited time being depleted by extraneous demands, teachers will welcome this quality, time-saving resource. Based on a remarkable live show which celebrates music making, elective music students will gain explicit insight into the construction of music through listening, analysis and score reading; all while consolidating the concepts of music, and being introduced to loop pedal technology. The entertaining show, a musical melee between master musicians, captivates and engages students as they complete the carefully prepared worksheets.

Designed to maximize learning with a minimum of effort, the worksheets cover all facets of syllabus listening requirements (*listening, observing, discussing, responding, ...a range of repertoire*). What's more, teachers will be able to enjoy the lessons as their students become inspired.



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Research on the Island

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