

An abstract painting serves as the background for the entire page. It features a central rectangular panel with a green field of purple flowers under a blue sky. This panel is flanked by vertical bands of blue and yellow with black rectangular patterns. Below the central panel is a horizontal band with a repeating black and white geometric pattern. The bottom of the painting is a vibrant blue area containing various abstract shapes, including a large blue bowl with green grapes, a red apple, and other colorful forms.

Positions and Perspectives

ANZARME 36th Annual

Melbourne 31 May – 2 June 2013

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

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 Wollongong in August 1995, of its precursor, the Association of Music Education Lecturers (AMEL). The Association of Music Education Lecturers was established in 1977.

The objectives of the ANZARME shall be:

- 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.

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Welcome from the Conference Convenor

I am delighted to welcome everyone to the first Arts Ed day hosted by ANZARME Conference, 31 May to 2 June 2013. Entitled *Positions and Perspectives* the program promises many different topics and approaches to research in music education from experienced and new researchers across New Zealand and Australia. The partnership between Australian and New Zealand researchers has been harmonious, collegial and thoroughly enjoyable and we are looking forward to being in New Zealand next year.

Over the past decades the small organization of like-minded people has grown into an exciting network of scholars. Given the challenging educational climate in which we find ourselves it is essential that we continue our efforts, research and advocacy for our discipline. National and international research demonstrates that music education makes a unique contribution to the emotional, physical, social and cognitive growth of all students across the lifespan. Specifically music education contributes to both instrumental and aesthetic learning outcomes, transmission of cultural heritage and values, students' creativity, identity and capacity for self-expression and satisfaction. Repeatedly we are placed in the position where we are forced to argue for the benefits of what we know to be highly beneficial. Good research supports these arguments and makes our case stronger.

We have a busy and varied program for this 36th annual conference. I hope you enjoy both the presentations and the time spent with old and new friends and colleagues.

Assoc. Prof. Jane Southcott
Conference Convenor
President
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All abstracts accepted for this conference and published in the conference program were double blind peer reviewed.



Conference Program

Friday 31 May 2013

Time	Chair	Presenter	Title of paper
9.00	Registration		
10.00	Welcome		
10.30	Chair: Jane Southcott	Adjunct Associate Professor David Sell	A Dilemma of Designation
11	Break		
11.30	Chair: Dr Jill Ferris	Dr Jane Southcott Dr Dawn Joseph	The show must go on: older entertainers making music in the community
12.00		Dr Patrick Shepherd	A World of Sound and Colour: How do synesthetes perceive their world? In stage 2 of this project this paper examines the specifically musical manifestations and personal experiences of 11 synesthetes in Aotearoa New Zealand
12.30		Assistant Professor Alberto Cabedo-Mas Professor David Forrest	Australian and Spanish approaches to school music education
1.00	Lunch		
2.00	Chair: Dr Patrick Shepherd	Dr Rohan Nethsinghe	Unravelling the Gordian knot: Multiple notions of contextualisation in music
2.30		Elizabeth Mitchell	The Victorian Music Teachers' Association and the Composer, 1928 – 2012.
3.00		Beth Rankin	Time for change: Time for music education to address the social/emotional domains of learning
3.30		Dr Robert Legg	Suleika and Hatem resurrected: how ideas of gender inform judgments of musical quality
4.00	Break		
4.30	Chair: Beth Rankin	Dr Tim Nikolsky	Pathways from development to publication: How has the AJRB changed now that it's in the real world?
5.00		Dr David Salisbury	The Mobile Classroom: Music education on the move or the implications of incorporating mobile technology into classroom delivery as learning support strategy
5.30		Jane Southcott and Rohan Nethsinghe	Seminar: Thesis by publication
6.30	Reception		

Saturday 1 June 2013

Time	Chair	Presenter	Title of paper
9.00	Registration		
9.30	Chair: Dr David Salisbury	Sicong Li	Personal and community benefits of singing for elderly Chinese-Australians
10.00		Ms Annabella Fung	Confucianism and Music Learning among the Chinese-Australian Diaspora: A Literature Review
10.30	Break		
11	Chair: Dr Kay Hartwig	Helen Pritchard	The nature of experiences in early childhood education: Transformative settings and the Expressive Arts
11.30		Dr Louise Jenkins & Dr Renée Crawford	The impact of team teaching and blended learning in tertiary music education classes: initial project results
12.00		Dr Judith Brown	Using autoethnography and narrative to get inside the experience of collaborative music performance for a piano accompanist
12.30		Associate Professor Robin Stevens Mandy Stefanakis	Filling the gaps: What research is needed to assist with music education advocacy in Australia
1.00	Lunch		
2.00	Chair: Stuart Wise	Dr Jane Southcott Dr Wei Cosaitis	"We can't live without it": Children's understandings of school music depicted in their drawings
2.30		Andrew Sutherland	Principles for designing an effective, post-compulsory Music curriculum suitable for Western Australia
3.00		Kristin Bowtell	The Embodied Score: a conductor's application of the Dalcroze approach to interpretive decision-making
3.30		Dr Trevor Thwaites	Multi-curricular pedagogy through music-centred learning
4.00	Break		
4.30	Chair: Dr Errol Moore	Stuart Wise	Contemporary music in Secondary School Music Education Programmes
5.00		Linda Webb	The state of play for primary school music in beginning teacher classrooms
6.30	Dinner		

Sunday 2 June 2013

Time	Chair	Presenter	Title of paper
9.00	Registration		
9.30	Chair: Melinda Ceresoli	Dr Errol Moore	A position paper: specialist and generalist teachers' pedagogy with musically gifted children
10.00		Dr Amanda Watson Dr David Forrest	Australian Government support for contemporary live music
10.30	Break		
11	Chair: Dr Trevor Thwaites	Dr Kay Hartwig and Rowena Riek	Choir in the age of 'The Voice' – are school and community choral programs adapting to the popular culture?
11.30		Dr Geoffrey Lowe Dr John Heyworth	The impact of Looping Technologies upon pre-service generalist teachers' self-efficacy to teach music in Primary Schools
12.00		Leon de Bruin	An investigation into the awareness of creative development
12.30		Dr Bradley Merrick	Repositioning classroom pedagogy through a music technology lens. New perspectives and approaches to learning
1.00	Lunch and AGM		
2.00	Chair: Dr Geoff Lowe	Adam Yee	Neil Postman's Thermostatic View of Schools and its Implications for Music Education
2.30		Dr Jill Ferris, Dr Berenice Nyland, Dr Aleksandra Acker, Jan Deans	Butterflies, bears and technology: an account of the role of technology in preschool music experiences
3.00		Dr Dawn Joseph	Sharing cultural knowledge through Ugandan dance and song: A case study at North West University, South Africa
3.30	Break		
4.00		Dr Jill Ferris, Assoc. Prof Jane Southcott, Dr Joan Pope, Assoc. Prof David Sell and Dr Marilyn Chaseling	Loyalty, affection and belonging: Australian and New Zealand children's role in the royal tour of the Duke and Duchess of York, 1927
4.30	Close		

Abstracts

Abstracts are arranged alphabetically by author.

Kristin Bowtell

The Embodied Score: a conductor's application of the Dalcroze approach to interpretive decision-making

Conductors are expected to develop a personal interpretation of each piece in advance of the first rehearsal, yet the conducting and performing literature gives little guidance beyond 'gain experience'. Contemporary research in neuroscience, learning theory and philosophy suggests that musical expressivity originates in bodily processes, (particularly motion) and that cognition is not purely located in the brain but is distributed throughout the body. This indicates that conductors who seek to develop their range of musical expression (and hence increase their interpretive options) should utilise the body as a musical interface and source of ideas, rather than merely as a machine that inputs and outputs sounds on behalf of the disembodied brain.

The Dalcroze approach is a music-centred form of embodied cognition that makes explicit the connections between musical expression and the body. In this case study a conductor used Dalcroze exercises to explore musical parameters and develop an interpretation of two contrasting pieces: an opera overture by George Frideric Händel and a choral work by Arvo Pärt. This interpretive approach was successfully implemented. Unexpected benefits included the concurrent development of physical gesture and interpretation, more systematic evaluation of expressive choices and increased rate of memorisation. This presentation is a summary of my MMus research at the Royal Welsh College of Music and Drama.

Dr Judith Brown

Using autoethnography and narrative to get inside the experience of collaborative music performance for a piano accompanist

The process of collaborative music performance has been the subject of a considerable body of research in the last decade, particularly looking at the musical collaborations that take place in orchestras, bands, choirs and smaller ensembles such as duos, trios and quartets (Davidson, 2005; Good & Davidson, 2002; Juslin & Laukka, 2003; Juslin & Timmers, 2010). Several decades ago insightful memoirs were published by such collaborative pianists as Gerald Moore (1962) and Ivor Newton (1966) that provided an insider's perspective on the art of piano accompaniment. This has been followed up with a more recent publications by the American collaborative pianist Martin Katz (2009) and various other researchers in the field of collaborative music performance for piano accompanists (Brown, 2012; Kokotsaki, 2007; White, 2010).

This paper draws on my doctoral thesis that used an autoethnographic narrative (Bartleet & Ellis, 2009; Chang, 2008; Ellis & Bochner, 2000) to explore the experiences of collaborative music performance from the perspective of a piano accompanist. The narrative incorporated creative writing elements such as direct speech and descriptive scene setting to recreate the experience of collaborative music performance, allowing the reader to gain some insight into the creative process of collaborative performance.

The paper argues that this methodology provides an appropriate way to examine such subjective experiences and that the use of autoethnographic narrative, incorporating creative writing techniques, can be a useful addition to music research methodologies, particularly in the field of music performance research.

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Leon De Bruin

An investigation into the awareness of creative development

This is a position paper prepared at the commencement of research into the fascinating topic of improvisational practice and learning. Many professional musicians, teachers and students seek to broaden the creative boundaries of their own music making, but are dispirited and cut short of their attempts due to the frustrations with traditional pedagogical methods in instrumental music studies. Through the immersion and study of improvisation and improvisational practices, musicians can learn to acquire a more highly developed instrumental technique and aesthetic appreciation for music making and learning. A review of the literature has revealed that many of the current improvisation manuals and improvisation methods deliver to instrumental music students exactly the same stylistic dead ends that the student was initially seeking respite from. Improvisation is the conversation of musical dialogue between one or more musicians, as a response to their own or other participants. Exponents of this craft display a fluency, flexibility and adaptability in realizing lucidly and convincingly what their musical imagination elicits at the moment of musical creation.

Some questions I am seeking in my study are:

- How to develop and implement an Improvisational model that delivers these skills?
- How to transmit such practices to other instrumentalists?

The aim for this paper is to create an Improvisational Model that can be used by instrumental and classroom music teachers to more effectively develop improvisers and the understanding of the improvisation process in Secondary and Tertiary education systems.

Jill Ferris, Berenice Nyland, Aleksandra Acker, Jan Deans

Butterflies, bears and technology: an account of the role of technology in preschool music experiences

This paper is drawn from research carried out by the authors over the past decade involving preschool children and the music they encountered in an early childhood centre. The centre's program is influenced by the Reggio Emilia approach, which led the centre to employ musicians, who were selected for their musicality and were not trained teachers, to work with the children. Each musician who participated in this research had different talents, skills and attitudes to music and to the ways they engaged with the children. Consequently three distinct musical experiences evolved and the children became involved in a range of practice, performance, composition, movement and dance, recording and in discussing musical activities as diverse as folk music, world music and opera. This paper, as part of a wider study, explores the ways in which the three musicians used technology in their work with the children, and the ways in which technology might have shaped the experiences of everyone involved.

Dr Jill Ferris, Associate Professor Jane Southcott, Dr Joan Pope, Adjunct Associate Professor David Sell and Dr Marilyn Chaseling

Loyalty, affection and belonging: Australian and New Zealand children's role in the royal tour of the Duke and Duchess of York, 1927

In 1927 the Duke and Duchess of York undertook a world tour that included extended visits to New Zealand and Australia. Ostensibly the focus was to open the new Australian Houses of Parliament in Canberra but the tour meant far more to all who participated. At every stop local populations gathered in large and small numbers to celebrate the visit and to express their loyalty and affection to the representatives of the empire and commonwealth, the Duke and Duchess of York. This paper will consider the celebratory events that included children singing and dancing in small groups.

Ms Annabella Fung*Confucianism and Music Learning among the Chinese-Australian diaspora: A Literature Review*

East-Asian music educators have been advocating that music and all arts are the 'food for souls' for centuries. In discussing the positions and perspectives for world music education in the post-modern world, Western music educators would benefit from considering the educational philosophy from the Confucian Heritage Culture (CHC). CHC nations place greater emphasis on the moral and spiritual role of the arts than their Western counterparts; their primary aim is to develop the character of the pupils. Although Chinese is the largest ethnic group in Australia with 1.2 million people that makes up 4 % of the Australian population as of 2011, little research has been done in exploring the impact of this ethnic group on our multi-cultural educational community. Furthermore, there is no research conducted with a specific focus on Confucianism and music learning among the Chinese-Australian diaspora. This paper sets the scene for such projects. Confucianism can be defined as humanism that is about self-development and the 'unity of human being with the universe'. It branches out to four main themes: moral cultivation, societal-familial responsibilities, learning virtues and the use of the arts/music in rituals for finding 'dao' (the way) and social harmony. It is argued that Confucianism is a portable tradition that is readily transferable, applicable and comparable to Western culture. There is a current political agenda in Australia to encourage 'Asian literary' under the Gillard's White Paper Implementation Plan. The findings of this project will inform teaching and learning both in music education and Chinese studies that have been identified as our national priorities.

Dr Kay Hartwig and Rowena Riek*Choir in the age of 'The Voice' – are school and community choral programs adapting to the popular culture?*

In the 21st century, technology and media have become dominant influences in the lives of young people. Their popular culture is surrounded by music and reality television shows such as The Voice, X-Factor, Idol. Do these forces have an influence on today's student and their participation in choral programs? This research project examines the choral practices of Australian choral directors from educational and community settings. Are traditional choral programs, often characterised by traditional and sacred repertoire, still surviving or are they adapting to suit the needs and interests of young adolescent choristers? The project investigates the practices today's choral conductors are adopting to maintain a successful choral program in their context. What are the professional choices choral directors, from a variety of backgrounds and settings are making in terms of philosophy, repertoire and rehearsals?

The preliminary data being reported has been gathered through a structured questionnaire completed by twelve Queensland based choral directors. Each participant has been recognised in his or her community as representative of an existing school or community choral program.

Dr Louise Jenkins and Dr Renée Crawford*The impact of team teaching and blended learning in tertiary music education classes: initial project results*

The nature of teaching within the tertiary education system is gradually changing due to the provision of more advanced technology, the targeted use of on-line learning, student flexible learning expectations and the pressures of faculty budgets. Hence, more innovative approaches to teaching and learning are required. In response to these changes, a project has been developed which is investigating the implementation of a more blended learning process within tertiary music education classes. As part of this blended learning approach the researchers have implemented a team teaching strategy in which both the teaching preparation and the classroom teaching are shared. Both researchers, as lecturers in the class, have been using techniques that are drawn from current literature related to team teaching approaches. It is hoped that a tertiary music education teaching and learning model can be developed from this research.

This paper will report on the methodology, initial student responses and overall progress of this research project. This will include the quantitative and qualitative data results of a survey, which was implemented prior to the beginning of the classroom team teaching experience. The paper will also present the researchers' perspectives on the process of incorporating blended learning into the teaching approach and how this has affected the planning, content and delivery of teaching and learning material.

Dr Dawn Joseph

Sharing cultural knowledge through Ugandan dance and song: A case study at North West University, South Africa

Universities in South Africa continue to promote, preserve, and protect Indigenous Knowledge Systems (IKS) within their courses. In October 2012, I re-visited South Africa as part of my ongoing research into African music and culture. On this occasion, my research took place at North West University (NWU), School of Music where I was a participant observer in the African music units. The School of Music has a strong culture of African Music and often invites culture bearers to share their knowledge, skills and expertise with students and academics. This experience provides culture bearers the opportunity to transmit much needed skills, which are not often offered by academics. A Ugandan artist, culture bearer and teacher provided four workshops during the time of my visit to students undertaking an African music unit within the Diploma of Music and the Bachelor of Arts. The teaching and learning experience served as onsite professional development for student, lecturer and myself, the teaching also formed part of an assessment task for the students. Through aural/oral transmission, observation and imitation, which are common to music pedagogies in Africa, we learnt of Ugandan dance, music and culture. Using reflective narrative practice and journaling, I provide a snapshot of my experience of Indigenous East African Dance-Songs. I contend that the inclusion of culture bearers and artist is a positive pathway for informal teaching and learning to take place in formal settings where a new and different music, dance and culture can be fostered and celebrated.

Dr Robert Legg

Suleika and Hatem resurrected: how ideas of gender inform judgments of musical quality

It has been persuasively argued that in Western culture the 'delineated' meanings of music – that is to say, music's 'mediation as a cultural artefact within a social and historical context' (Green, 1997, p. 7) – have developed in ways that promote 'a pre-existing pedagogic discourse invoking masculinity and femininity' (p. 98), the implication of which is that musical compositions made by females are judged differently to those made by males.

Previous research (Legg 2010) has shown that some beginning music teachers ascribe 'maleness' to the characteristics of musical compositions that they regard as markers of high quality. This resonates with Green's findings that a discourse exists amongst experienced teachers that whilst girls work harder, boys' natural ability for composing is greater. Comments like 'boys seem to have a greater creative spark', 'boys are more creative' and 'girls...don't have as much natural ability' typify her findings (1997, pp. 196-7). The empirical research reported in this presentation seeks to explore whether similar associations – between perceptions of quality and perceptions of maleness – are made by school-aged children. Specifically, it attempts to confirm (or disconfirm) the notion that musical compositions that are believed to have been composed by males, are perceived by school-aged children as being of better (and different) quality compared with those made by females. The implications of the study's findings for the wider education community are discussed.

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Monica Sicong Li

Personal and community benefits of singing for elderly Chinese-Australians

Active engagement in community singing ensembles can offer emotional, social, cognitive and physical benefits to older participants. This research explored these benefits as understood by a group of older Chinese-Australians still active in community. The participants are all Mandarin Chinese speakers with little English language ability. Singing together in their first language has become an important weekly event for these elderly Chinese-Australians. The same language barriers that can compound social isolation and loneliness in individuals may hamper studies of culturally and linguistically diverse older people. This qualitative, phenomenological case study investigated participants' experiences and understandings. Through first language interviews, the data were thematically analysed using Interpretative Phenomenological Analysis (IPA) that explores how participants make sense of their personal and social world. Five broad themes were identified from the data and most were further categorized under sub-headings: Emotional Well-being (Enjoyment, Building confidence, Sense of purpose, Catharsis, and Overcoming loneliness and isolation), Connections with the Past (Chinese songs, Russian songs, Western

music, and Celebrating culture), Shared Interests, Mental Well-being (Maintaining memory and Learning new things), and Physical Well-being.

Dr Geoff Lowe and Dr John Heyworth

The impact of Looping Technologies upon pre-service generalist teachers' self-efficacy to teach music in Primary Schools

Generalist classroom teachers are being given increasing responsibility for delivering effective music education in primary schools in Western Australia. The role of tertiary teacher training institutions is to adequately prepare pre-service teachers to facilitate student engagement in subjects such as music. However, a deduction in the number of music units offered as part of the Bachelor of Education (primary) program at Edith Cowan University places pressure on staff and students to build appropriate music skills in less class time. Reduced class time impacts upon pre-service teachers' readiness to engage with music in their classroom via lower self-efficacy; many pre-service teachers do not believe they have the skills or knowledge to engage with music. This paper reports upon a research project currently in train that explores the potential of looping technologies readily available on iPads as a means of building pre-service teachers' musical skills and self-efficacy. The project involves a group of pre-service teachers undertaking a short instruction program involving music looping technologies, and mapping their self-efficacy before and after the project against a control group being taught using traditional methods. The aim of the project is to assess the viability of looping technologies as a pedagogical tool to offset reduced class contact time, via its impact upon pre-service teachers' short-term self-efficacy to teach music. Ultimately, the project aims to follow this group of students beyond and into the classroom to examine the long-term impact of looping technologies upon their self-efficacy using a video capture methodology.

Alberto Cabedo-Mas and Professor David Forrest

Australian and Spanish approaches to school music education

The study presents a comparison between Australian and Spanish approaches to music education in schools. Specific points in relation to music curricula and music organisation in schools will be discussed. The draft Australian Curriculum for the Arts aims to provide general issues on music education across the levels of schooling. Conversely, Spanish and regional primary and secondary school curricula provide syllabuses on what is meant to be taught in school. A discussion on the role of curriculum in constructing musical knowledge will be provided. The comparison provides points of commonality and divergence between the approaches in the two countries.

Dr Bradley Merrick

Repositioning classroom pedagogy through a music technology lens. New perspectives and approaches to learning.

The emerging development of technology continues to infiltrate into classroom learning environments at all levels and music education continues to be challenged to employ digital technologies in new and different ways. "Such technologies cater for divergence in learning styles, combining a plethora of audio, visual, kinaesthetic, and text-based experiences for learners, regardless of age" (Merrick, p.672, 2012).

Drawing upon both qualitative and quantitative data collected from various samples of secondary school students as well as selected classroom work samples, this paper will explore emerging approaches towards the use of mobile devices in learning, as well as the use of Web 2.0 (Edmodo, YouTube) and a range of "apps" for the development of self-assessment, peer-assessment and thinking skills in music education. These factors will also be aligned with the broader aspects of 'Visible Learning' (Hattie, 2009). The need to reposition the teacher in the learning process, as an enabler of a higher degree of project-based learning and collaboration (Horizon's Report, 2012) will also be discussed in light of current research literature. Implications for future music curriculum, assessment, pedagogy and teacher training will be highlighted throughout the presentation.

Elizabeth Mitchell

The Victorian Music Teachers' Association and the Composer, 1928 – 2012.

The Victorian Music Teachers' Association (VMTA) is regarded, within this State, as the 'voice' of the studio music teacher, although its advocacy extends to the support of all music teachers. Less widely known,

however, is the focus on composition that featured in the Association's early charter. This paper will trace the Association's changing attitude to composition, from its 1928 aim 'to assist in the publication of musical works...' to its current, less active involvement in this area. The VMTA's promotion of composition will be discussed in the context of wider musical developments and changing VMTA Council representation.

Dr Errol Moore

A position paper: specialist and generalist teachers' pedagogy with musically gifted children

Sisk (2009) asserts, that training is needed to support identification of musically gifted children, and that practices which rely on generalist teachers and differentiated curriculum approaches can be regarded as myths. In this paper, the qualities, pedagogy and attitudes of teachers who worked with identified musically gifted children are explored. The case investigated is the Music Heartland Project (2003-2005), a holistic programme of learning, which was loosely based on the Renzulli and Reis (1985) Enrichment Triad, for musically gifted children (aged 8 -13) from eight Dunedin schools,. Students moving past initial selection received a mix of ensemble, instrumental learning (mostly keyboard and guitar) and creative project experiences with children from their own or other schools, mostly in school time.

The data from the study affirms that success markers attributable to the Heartland programme evidenced by-product and wider musical development of the children can be traced to a broad scope of tutor attributes. Accordingly, the data brings into question the expectation in New Zealand that generalist teachers can reasonably be expected to identify and offer provision for musically gifted children. From an initial abductive process (Huff, 2009), a collaborative 'what to do' construct is proposed for generalists and specialist teachers working in school situations, including heightened listening approaches (Tait & Haack, 1984), comprehensive appreciation of informal learning (Bereiter & Scardomalia, 1993), community involvement (Swanwick, 2002), musical abstraction (Gardner, 1983; Riley, 2004) and like minded children working in collaborative and mentoring situations (Fraser, 2004; Van Tassel-Baska, 2008).

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Dr Rohan Nethsinghe

Unravelling the Gordian knot: Multiple Notions of Contextualisation in Music

This paper presents an investigation about three often overlapping and sometimes contradictory terms that define the re-performance/re-production of a musical work. Re-contextualisation and Trans-contextualisation are two theories that conceptualise repetition of music and De-contextualisation has been identified as a related procedure. Even though the terms have individual implications, frequently all have been used interchangeably. The overlapping terms provide confusing definitions that are then extended to additional designations in different modes of enquiry by various authors and researchers that can cause further perplexity. As a solution, this study attempts to untangle these confusions and focuses on introducing two new terms, Inter-contextualisation and Intra-contextualisation that will distinguish unique features of re-performance of music in different environments.

Dr Tim Nikolsky

Pathways from development to publication: How has the AJRB changed now that it's in the real world?

This paper presents a discussion and reflection on the process of the development of the Australian Jazz Real Book from a doctoral project through to a publication. Following a review of the methodological approach adopted for this study, the paper will consider the issues around the production of this extensive collection of Australian music. The Australian Jazz Real Book is dedicated to the preservation, distribution and promotion of Australian Jazz in both digital and print form. The aim with the book and website is to digitally curate definitive comprehensive collection of Australian jazz tunes from Australian composers. That is, to make Australian jazz available to the next generation of jazz musicians so that (as the late and great Graeme Bell puts it) "prevents it from sinking into the waters of invisibility". It is also designed for practising and performing musicians, educators and curriculum designers with the opportunity to integrate Australian jazz into music curricula. The idea is to create a resource that students can turn to for repertoire that is uniquely Australian; containing tunes that are 'gig-ready' and also representative of the Australian Jazz Sound. It provides students with the opportunity to collaborate with a community to enhance and promote mobile learning in and out of the classroom.

Helen Pritchard

The nature of experiences in early childhood education: Transformative settings and the Expressive Arts

This paper discusses findings from my 2012 post-graduate research project, Transformative Experiences in the Arts: Student teacher's perceptions of children's experiential learning in early childhood education. The research looked at concepts and instances of 'experience' in early childhood centres in Auckland as perceived by second-year early childhood teacher trainees. I have come to regard experience as a form of 'self-gathering' after Heidegger (1962), recognising that primary experiences and identifications made in early childhood will be general and lasting. The writings of John Dewey and Elliott Eisner are also central to my work. My on-going research through 2013 relates to my recently commenced PhD and seeks to explore 'experience' in more depth through teacher interviews and observations of children as well as reviewing international literature on early childhood education. My journey so far will be tracked in this presentation.

Beth Rankin

Time for change: Time for music education to address the social/emotional domains of learning

Bartel (2004) challenges us to rethink music education and to reform the current paradigm. Music education in Australian schools is based on a model of Western orchestral music with a conductor leading and dictating the way music is played and interpreted. Our music teaching practices are teacher directed and require high levels of musical proficiency and high levels of teacher energy. Music teachers are the role model for the entire class time. Classes could be described as being in 'rehearsal mode', preparing for the big performance. With the diminishing hours available in teacher education programs for music there is the added threat that the hours we have will be subsumed in the amalgamation of the creative arts in advancing the new Australian Curriculum. This paper discusses how can we prepare teachers to meet the challenges of change and understand what music offers in the classroom. It looks at ways we can encourage creativity in music making and cooperative learning and discusses other ways of approaching music education that acknowledge the power of music to meet the social and emotional needs of children.

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Dr David Salisbury

The Mobile Classroom: Music education on the move or the implications of incorporating mobile technology into classroom deliver as learning support strategy.

Computing technology has been applied to learning for decades, but it has really flourished with the advent of the Web. In recent years the quick growth of mobile technologies is promising a new revolution that might be comparable with the Web (Trifonova, A. & Ronchetti, M. 2003). As mobile phones become popular, with many people being able to afford them, the demand for mobility is extended to teaching and learning purposes. One recent and significant change in learning environments is the demand for mobility (Chi-Hong Leung & Yuen-Yan Chan, 2003). This paper looks at the potential of using mobile applications such as Classical Lite that plays for the student Hungarian Dance No. 5 by Johannes Brahms and gives them

information about the composition and composer and then sets them a quiz. Other applications include Clef Tutor or Music Intervals and so on. Can this approach support teachers in an already difficult environment with limited resources. Questions of pedagogy are raised along with the implications of student learning environments.

Adjunct Associate Professor David Sell

A Dilemma of Designation

This paper examines music education as a designation for the musical activities that take place in a deliberate educational setting; for the musical activities that take place in a community setting, whether or not they are referred to as educational; and for the many aspects of academic inquiry that contribute to the corpus of research relating to it. It examines the major changes in the theory and practice of music education from medieval times to the present, and attempts to project these into a future in which musical needs will be vastly different from those that have meaning to practitioners and scholars in our own time. Tertiary courses in music education are examined, as are undergraduate and graduate courses offered under the headings of Music Education and Community Music, together with the rationales behind their designations. It studies the knowledge, skills and understandings that are necessary for the leadership that effective music education calls for, and whether current academic approaches are adequate for the increasing complexity of music, and training for it. Finally, the paper posits the suggestion that music education as a definable area of study is due to be subsumed into something beyond it, and if so, what that bigger study is, and whether it can indeed be a single identity, or a bundling of related designations.

Dr Patrick Shepherd

A World of Sound and Colour: How do synesthetes perceive their world? In stage 2 of this project this paper examines the specifically musical manifestations and personal experiences of 11 synesthetes in Aotearoa New Zealand.

Synesthesia is a condition whereby people “have anomalous perceptual experiences that are triggered by activity in another sensory modality” (Ward et al, 2008). It often manifests itself as hearing colours or tasting sounds, or attributing colours to words and numbers, and is a condition experienced by many famous creative people e.g. Kandinsky, Messiaen and Scriabin. In 2010 I launched the first part of a study talking to synesthetes about their condition. In stage 2 of the project I examine the specifically musical manifestations of synesthesia in the 11 synesthetes taking part in the study as well as relating my findings to other interesting manifestations of the phenomenon.

Associate Professor Jane Southcott and Dr Wei Guo Cosaitis

“We can’t live without it”: Children’s understandings of school music depicted in their drawings

Children’s understanding of school music classes is demonstrated by their participation and level of involvement in music activities, such as singing, dancing, instrument playing, composing and improvising within groups or individually. Children can be asked to speak or write about their music making, but for younger children it may be easier and more natural to reveal their thoughts and ideas through drawings. Increasingly music education researchers are collecting drawings and analysing what children select to represent. With the support of the specialist class music teacher three classes of Year 4 students (aged 9-10 years) at a suburban state primary school in Melbourne, Australia were asked to write a sentence that began with “Music is...” and to produce a drawing entitled “Music and Me” and in an empty frame 18 x 16cm on a sheet of A4 paper. The anonymous work was submitted the following week. The rationale for choosing Year 4 students lay in the observation that students at this level had received classroom music instruction for three years prior and had been involved in all other music activities associated with the school’s music program, including the violin group, recorder group, and the Years 3-4 choir. These students, as school representatives, were also involved in various performances within the local community on a regular basis. The drawings were analysed in different ways and offer a revealing insight into students’ experience in their music learning environment and their perceptions of music.

Associate Professor Jane Southcott and Dr Dawn Joseph

The show must go on: older entertainers making music in the community

This paper presents a phenomenological qualitative single case study of members of the Skylarkers. This small amateur music theatre group is based in suburban Melbourne, rehearses weekly and performs regularly at retirement villages, nursing homes and facilities for senior citizens. There is extensive research that confirms that engagement in music by older people (50+) is positively related to individual and community well-being. This study is part of an on-going Deakin University and Monash University research project, Well-being and ageing: community, diversity and the arts in Victoria. As is evident from the case studies previously reported, there is a very wide range of ways in which the elderly can and do engage in the arts. The Skylarkers were established in 1999 as a four-part choir. Over the years the nature of the choir has changed under subsequent music directors. Since 2009 the group has focused on music theatre repertoire and performance style. Membership of the group is fluid reflecting changing life circumstances of the members but the group is resilient. In this study, interview data were gathered in 2011-2012 and later analysed using interpretative phenomenological analysis. Significant themes emerged that concern musical self-identity and gaining a sense of purpose and fulfilment. The Skylarkers are more than a choir; they are an amateur entertainment troupe that engages with each other and the wider community. This resilient group hold true to the motto 'the show must go on'.

Associate Professor Jane Southcott and Dr Rohan Nethsinghe

Seminar: The pros and cons of thesis by publication

Principal Fellow Robin Stevens and Mandy Stefanakis

Filling the gaps: What research is needed to assist with music education advocacy in Australia

Despite advocacy by professional organisations, recommendations from successive government reviews and inclusion of The Arts in the new Australian Curriculum, music still remains highly vulnerable in the school curriculum. While there are many voices advocating better provision for and improvements in music curriculum implementation, some music education advocacy arguments rely on subjective opinion and therefore represent unsubstantiated assertion. In order for the benefits of music education to be taken more seriously by governments and education authorities, there is a need for more persuasive arguments that are evidence-based and therefore irrefutable. While there are numerous international studies that provide evidence-based findings, these are often perceived as lacking cultural relevance or, given differences in education delivery, being less applicable to the Australian context. Findings from local research give both currency and relevance that can be usefully employed in music education advocacy in Australia.

The quantum of research in music education has grown exponentially over the past few decades and much of this research may be used for advocacy. Nevertheless, there are significant gaps in music education research that, if filled, could strengthen not only the rationale for music education, but also provide accurate data on the current provision for and implementation of music in schools. This paper will discuss the growth and current state of music education research and include an analysis of postgraduate award studies as well as "professional" research undertaken by university academics. It will also identify some of the current gaps in the national research profile that, if filled, would significantly assist with music education advocacy. Proposals for filling these gaps and more generally promoting research relevant to music education advocacy will be discussed.

Andrew Sutherland

Principles for designing an effective, post-compulsory Music curriculum suitable for Western Australia

A new post-compulsory Music course known as the West Australian Certificate of Education (WACE) Music course was recently introduced into Year 11 and 12 in Western Australian (WA) schools after a convoluted process of creation, and its implementation into classrooms has been problematic. Given criticism levelled at its process of creation and implementation, does the WACE Music course embody effective, recognised principles to support the effective teaching and learning of music? The aim of this study is to investigate the principles which should form the basis of an effective, post-compulsory music curriculum, suitable for WA. The study involved a literature review which seeks to produce a set of principles for teaching and learning frameworks based upon international best practice in music education, and applicable in the unique geographical, historical and multicultural WA context. In addition, the study employed a researcher-designed survey instrument to examine whether Western Australian music teachers perceived these principles to be evident in their practical experiences of the WACE music course. With the subsequent publishing of a draft

Australian National Arts Curriculum, it is an appropriate time to review the principles which should underpin an effective Music curriculum for senior secondary students in the WA context.

Dr Trevor Thwaites

Multi-curricular pedagogy through music-centred learning

This presentation outlines research conducted between 2009 and 2012 into one teacher's teaching and learning practices in a generalist, mixed-ability primary school classroom. Contemporary western art music was used as a means to engage the seven- to nine-year-old students with language learning and graphically represented visual art. I have used the term expansive learning to describe what this teacher does, because she applies her multi-curricular pedagogy to the children's holistic and artistic development through a music-centred programme. The research was carried out via several classroom-based observations, access to the children's written work, discussion with the teacher, underpinned by a theoretical frame based on the ideas of Vygotsky. The four-year time frame ensured the consistency of the programme. The teacher's programme is underpinned by her belief that music is an art, a discipline, a language and a vehicle of instruction. She is not a music specialist, although she plays trumpet in a community band. During the presentation I will also apply a phenomenological analysis to the same data in order to reveal how the students' engagement and work can be researched as lived experience. I will outline how the children transformed the phenomena of these lived musical experiences and applied them to language and the arts.

Dr Amanda Watson and Professor David Forrest

Australian Government support for contemporary live music

In September 2011, the Australasian Performing Right Association (APRA) in conjunction with Ernst & Young published research commissioned by several governments in Australia detailing the fiscal contribution made by the venue-based live music industry to the Australian economy. The research revealed that in the 2009/2010 financial year, venue-based live music generated revenue of \$1.2 billion. The study defined the venue-based live music industry as hotels/bars, clubs, restaurants/cafes and nightclubs licensed with APRA that stage live music being a total of 3,904 venues across Australia. And it addressed the three common indicators of a selected industry's economic value, these being industry output or revenue, industry value add and industry employment.

This paper expands two recent studies by Watson and Forrest that investigated the bands culture in Victoria, including associated workplace professional development and the complex work environment of a contemporary musician involving intermediaries such as agents, promoters, managers and hoteliers. The paper discusses three examples of opportunities supported by the Australian Government that enable musicians who perform in the venue-based live music industry to improve their careers and contribute to the economy. The examples are the Sing Summit, the Australian Music Industry Network and GENERATE.

Linda Webb

The state of play for primary school music in beginning teacher classrooms

The purpose of this research was to identify factors over the last decade that impacted on beginning generalist teacher's preparedness to teach music in 2012. This qualitative research examined the musical background of beginning teachers and included a comparison of their training in 2012 with data collected in 2002. The graduating teacher standards and principal's expectations for beginning teachers to teach music, and the extent to which they included this as part of their classroom programme were also explored. Participants included music education lecturers from six New Zealand universities, a Teachers Council representative, twelve beginning teachers and eleven principals. Data was collected and analysed using semi-structured interviews and grounded theory analysis involving inductive emergent coding. The complex web of interdependency and tension that existed between the different roles of the participants constantly surfaced in the dialogue, as did the significant gap between policy and resourcing. In line with the documentation and literature reviewed, findings revealed the most influential factor that gave the beginning teachers the competence and confidence to teach music was their prior experience. With training hours reduced by at least 70% over the last decade, limited musical knowledge impacted practice. Meeting National Standards requirements in literacy and numeracy also contributed to a mismatch between the expectation for music to be taught and beginning teacher's preparedness to include it in their classroom programme. Providing collaborative support to beginning teachers and on-going professional development and learning that included explicit modelling and feedback was identified as critical. Findings have the

potential to contribute to advocating for a realistic generalist and specialist training framework, and further NZ research.

Stuart Wise

Contemporary music in Secondary School Music Education Programmes

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, particularly in the context of contemporary music performance and recording. This technology connected with a range of contemporary music practices is transforming music and the way people approach many traditional music activities. The adoption and implementation of these practices 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 two cases where schools have started contemporary music courses. One of the schools has run specific contemporary music courses for a number of years in the other it is a very recent development. This research focuses on the challenges and tensions the teachers have faced developing and running these courses. This is the first stage of larger investigation in the local region examining the adoption of contemporary music practices in secondary school music classrooms.

Adam Yee

Neil Postman's Thermostatic View of Schools and its Implications for Music Education

Neil Postman and Charles Weingartner's justly famous *Teaching as a Subversive Activity* has had enormous influence since it was first published in 1968, when it became a key manifesto in the radical reform of schools. In his 1979 book *Teaching as a Conserving Activity*, Neil Postman further challenged teachers by asking them to adopt a dynamic, countercyclical role vis-à-vis the societies in which they operate. Central to his argument was the belief that no other societal institution is capable of 'putting forward the case for what is not happening in the culture'. Postman identified five major problems facing schools and proposed a set of bold solutions, many of which illuminate critical issues in contemporary music education. Issues to be considered in this paper include the influence of mass communication and commercial culture on learning, the radical reappraisal of what might be truly 'relevant' in education and a call to rehabilitate elitism as a positive force.

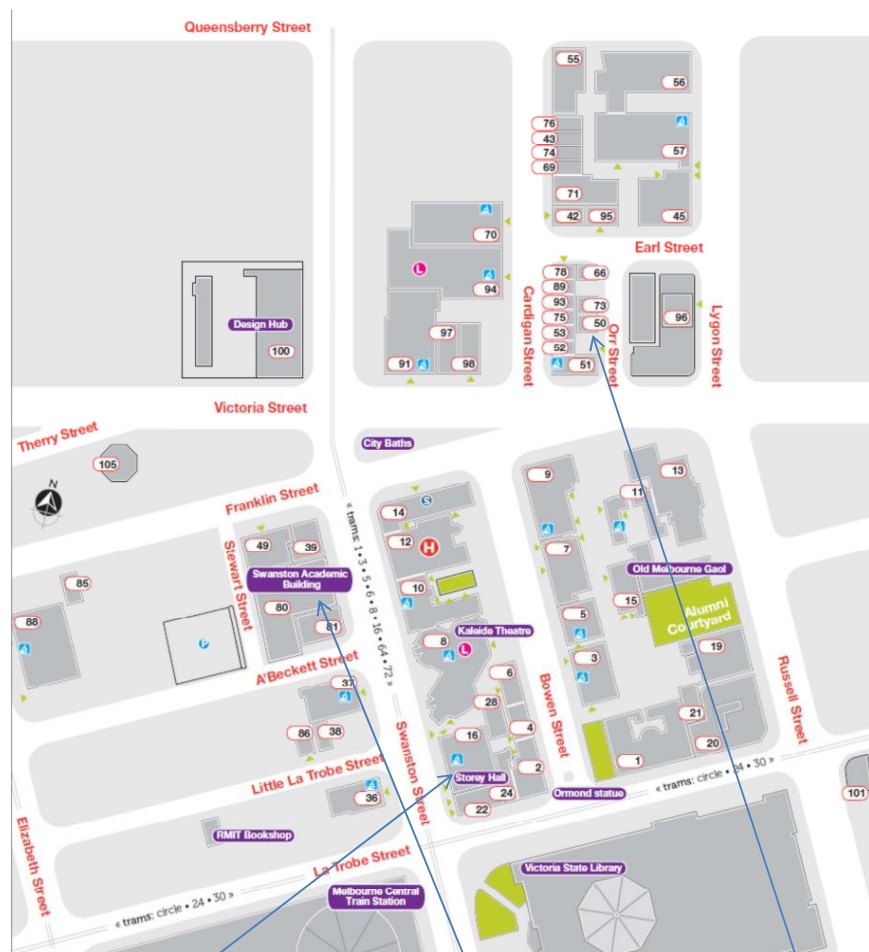


Panel of Reviewers

Dr Kay Hartwig, Griffith University
Dr David Salisbury, James Cook University
Dr Jill Ferris, Adjunct researcher with CRESSI (Cluster in Education for Sustainability and Social Inclusion)
Assoc. Prof. Jane Southcott, Monash University
Dr Renée Crawford, Monash University
Dr Louise Jenkins, Monash University
Dr Dawn Joseph, Deakin University
Beth Rankin, Australian Catholic University
Dr Errol Moore, University of Otago
Dr Lucy Bainger, Shell Harbour TAFE
Adjunct Assoc. Prof. David Sell, University of Canterbury
Dr Joan Pope, President, Dalcroze Australia
Stuart Wise, University of Canterbury
Dr Patrick Shepherd, University of Canterbury
Melinda Ceresoli, Box Hill Institute

ANZARME 2013

RMIT University



Day 1
Friday 31 May
Storey Hall
Seminar Rooms 3&4
Building 16.7.3
Enter from Swanston Street
near LaTrobe Street

Days 2 and 3
Saturday 1 June, Sunday 2
June
Building 80.10.17
Enter from Swanston
Street

Day 4
Monday 3 June
Building 50.1
Orr Street, Carlton, off
Victoria Street

