



## Australia and New Zealand Association for Research in Music Education

### *Recovering, reconnecting and re-emerging*

#### **2023 Face to Face Conference Abstracts**

All conference abstracts have been double-blind peer reviewed

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## FRIDAY 3<sup>rd</sup> OCTOBER

### **Title: “Wildflowers”: The contribution of Günther, Keetman, Hall and Murray to Orff-Schulwerk**

**Presenter:** Professor Jane Southcott, Monash University, Australia

#### **Abstract**

Orff-Schulwerk did not appear in a vacuum but was the product of concerted effort by German composer and music educator, Carl Orff (1895-1982) and many who worked with him in this endeavour. In 1963 Orff described the Schulwerk as a “wildflower” that grew from ideas rife at the time, evolving in favourable conditions without pre-conceived plans. Orff-Schulwerk itself was an improvisation that grew from artistic practice and perceived need. It offered a revolution in how we approach music making and music education per se, incorporating creativity and improvisation. Orff was not alone in the development and spread of the Schulwerk. Without the foundational work of Dorothee Günther (1896-1975) and the crucial work of German musician and educator Gunild Keetman (1904-1990), Canadian music educator Doreen Hall (b. 1921) and English music educator Margaret Murray (1921-2015), the approach would not be as we know it today. Possibly more than Orff himself, these women were responsible for the development and dissemination of Orff-Schulwerk. This historical research addresses the contribution of these remarkable women who changed the landscape of music education.

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### **Title: Nurturing Transformative Learning Environments through Musical Play in Early Childhood Settings**

**Presenter:** Dr Helen Pritchard, Te Pūkenga – New Zealand Institute of Skills and Technology (Manukau Institute of Technology)

#### **Abstract**

This presentation explores the impact of *Musical Play* in early childhood settings, focusing on creating and nurturing transformative learning environments. Drawing on research studies, the paper highlights how *Musical Play* contributes to children's development across multiple domains. It showcases successful activities implemented by the author and their effects on children's skills and abilities over time. Additionally, it emphasises how these activities foster children's imaginations, agency, and evolving identities through musical meaning making.

The study addresses the need for recovery and reconnection in New Zealand and Australia, countries affected by the COVID-19 pandemic and natural disasters. By examining the aftermath of these events, it offers insights into pathways for rebuilding and revitalising educational practices. Employing a phenomenological approach, the study presents vignettes of *Musical Play* activities that engage toddlers and young children, demonstrating their positive reactions and responses. These experiences enhance children's holistic development, encompassing cognitive, social, emotional, and physical dimensions.

The findings indicate that *Musical Play* nurtures children's development, extending beyond mere skill acquisition. It provides a platform for imagination, agency, and identity formation, facilitating the construction of musical meaning. The implications of this research are significant for early childhood educators, policymakers, and stakeholders. By recognising the benefits of *Musical Play*, and embracing its value, educators can integrate these practices to create inclusive and enriching learning environments. This research underscores the value of *Musical Play* in early childhood, fostering well-being and educational outcomes.

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**Title: The Multi-instrumental Percussionist: An Exploratory Multiple Case Study of High School Teachers, Students, and Parents on Facilitating Percussion Practice at School and Home**

**Presenter:** Anna (Hee Naa) Kho, University of Queensland, Australia

**Abstract**

Instrumental music practice at students' homes is often unseen by high school instrumental music teachers. Consequently, teachers would then monitor students' practice in school instrumental music lessons and rehearsals. Through the lockdown period of the COVID-19 pandemic, teachers were able to monitor students' practice environments at home and the challenges that students experienced in their ongoing individual practice. High school percussion practice had many challenges, such as the available instruments, allocated space, and the limited lesson time to teach and learn multiple instruments. Furthermore, high school percussion students commonly owned limited instruments at home and were expected to translate their skills across practice environments at school and home. Then how did teachers, students, and parents facilitate high school percussion practice at school and home? A three-stage multiple case design was devised to gather exploratory qualitative data on teachers, students, and parents in three selected Queensland instrumental music percussion programs. Through semi-structured interviews and video recordings of school instrumental music lessons and individual practice sessions, the research collected data on the enabling factors that influenced the participants' choices and behaviours in facilitating percussion practice.

The findings stated that their role expectations, musical efficacy, music identity, and teacher instructions impacted their motivation, involvement, and preferred percussion instrument for practice. Additionally, the students' practice behaviours generally replicated the set tasks to their given repertoire in lessons, despite implicit and explicit instructions on practice strategies and approaches that could be utilised across instruments. These findings question whether the culture of practice is built upon the instrumental demands within given repertoire, rather than focused on the practice of practice that can assist percussion students to translate skills across school and home practice environments. Perhaps, the enabling factors shaped the teachers', students', and parents' perspectives on practice, and in return shaped the culture of percussion practice.

**Title: In search of a research design: Creative practice research as a methodology for exploring the composition of pedagogical piano music**

**Presenter:** Joanne Burrows (student)

**Authors:** Joanne Burrows, Professor Judith Brown  
Central Queensland University, Australia

**Abstract**

This paper presents an overview of the methodology and research design devised to investigate the creative process of composing original piano repertoire for the Australian adolescent beginner's (students aged 12-17) first year of learning. Research related to the creative practice of composing music has predominately focused on the writing of technically advanced compositions; while literature exploring the composition of music for pedagogical purposes is primarily clustered around a number of studies examining the compositional processes used by Canadian composers when writing educational music for school-based, instrumental ensembles. It appears that there is no research examining the composition processes involved in writing pedagogical piano repertoire; defined in this research as piano compositions, exercises and performance pieces specifically composed for student learning.

As a published composer I became intrigued with the process of creating pedagogical music. I wanted to investigate whether composing pedagogical piano music required different processes than those used when creating music for performance by professional musicians. A gap in the research related to composing pedagogical piano music in combination with the reduced repertoire options for the beginning adolescent pianist, evident in extant literature, provided the catalyst for this research.

Creative practice research (CPR) provides a framework for investigating the ways in which I, as composer/teacher/researcher, synthesise artistic practice, pedagogical knowledge, and extant research to create pedagogical piano repertoire. CPR is a flexible methodology characterised by the creation of an original artefact as an integral part of the research and written documentation in the form of an exegesis. This paper describes an individualised research design which adapts the iterative cyclic web, proposed by Smith and Dean (2009), to capitalises on the synergy between, creative practice, reflection in and on action, journaling and content analysis in order to research the creative practice of composing pedagogical music.

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**Title: Re-imagining composing in the classroom using film scoring**

**Presenter:** Marita Rosenberg (student), University of Melbourne, Australia

**Abstract**

Music education research supports the need for programs that have relevance for students by acknowledging their musical worlds. Music used in film, television and video games is pervasive in the popular culture of school students, offering the potential for engagement by connecting school music to their everyday lives. The aim of this study is to develop a film music pedagogy for secondary school composers, re-imagining the way composing is taught in the music classroom through a visual medium. The curriculum and pedagogy explored in this study is based

in the real-world practices of the professional film composer, and adjusted to suit the secondary music student.

This presentation reports on a multi-site case study conducted with my own students from two different schools in Melbourne exploring a film music pedagogy for the secondary school composer. Students composed music for a film scene using a Digital Audio Workstation (DAW) as a tool, supporting students with diverse musical backgrounds and experience. The composing process is further supported by various techniques and devices which have become codified film scoring conventions, serving as enabling factors in the film scoring process.

Descriptive qualitative data from pre- and post-task questionnaires, student work samples, and reflective responses were collected from participants. Perspectives about the composition process were examined, revealing positive feelings of self-concept, viewing themselves as film composers. Students responded positively to the use of digital technology as a tool that enables composing directly to picture, facilitating and supporting the composing process. Students were able to produce high quality music compositions developing their problem-solving skills and enhancing creativity whilst supporting the film's narrative. Their scores demonstrated the development of film-specific compositional skills and knowledge. This study has implications for music educators offering an alternative approach to current teaching-composing practices, and strategies for guiding students through the composing process.

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**Title: Creating a new landscape for instrumental music teachers**

**Presenter:** Dr Jan McMillan, Edith Cowan University, Australia

**Abstract**

Little has changed to the recommended solutions for training and accreditation of Australian piano teachers at UWA Perth, 2008 to include pedagogy skills and creative philosophies. Pedagogy is now a specialist masters subject whereas teachers in the study desired earlier training in this area together with group teaching, a growing requirement in the private music sector. Recent enquiries with university lecturers in WA informed that undergraduate performance students were not being trained for group teaching unless undertaking classroom teaching.

This autoethnographic paper follows the formation of a successful instrumental teacher training program for group teaching using creative pedagogies. This program is crucial for all instrumental teachers to be independent of government school programs and create additional employment opportunities within private businesses and their own studios. The skills accumulated match the responsibilities for group tuition under a Certificate IV qualification which was recommended by the study. Following an initial interview with all parties, I observed two group classes by three different teachers.

Issues identified included a heavy reliance on the 1-1 format, class discipline, communication, student engagement, planning and delivery methods and a lack of suitable repertoire. After discussions I produced a seven-week program based on Orff Schulwerk, Kodaly, Gordon, Suzuki and Dalcroze. Each session was recorded together with videos of teachers applying the new skills. Feedback forms were completed after each session. All teachers reported having had no training

in group teaching in their undergraduate studies and found the program “inspirational” and “highly motivating” with clear communication and meeting their needs. Albeit in embryonic stage, they produced weekly group classes and an overarching term plan. Being industry driven, the program demonstrates the value of preparing instrumental undergraduates for group teaching. Conducting this autoethnography has provided the opportunity to assess the real impact of comprehensive training in my life.

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**Title: Pre-service music teachers’ ensemble learning and teaching in flexible learning environments**

**Presenters:** Dr Joanne Harris and Dr Kathleen McGuire, Australian Catholic University

**Abstract**

In 2020, Master of Teaching (Secondary – Music) students across two university campuses in Melbourne and Sydney participated in a collaborative performance assessment task. During the COVID-19 pandemic, interactive classes and performance opportunities were necessarily restricted to learning and teaching in an online environment. The opportunity to provide authentic music ensemble experiences in flexible learning environments became a particular challenge.

Designed to reflect the real world of secondary school music teaching, each student took on the role of “teacher” and had responsibility for leadership and teaching of an ensemble item representing a non-Western culture. They collaborated with a small group of peers to teach, rehearse and perform ensemble pieces in a public event. Due to COVID lockdowns, the Melbourne cohort completed the entire task remotely. After the performance, students wrote a critical reflection in which they appraised their learning experiences and outcomes, their professional growth as music teachers, and the impact of the remote learning environment. They were invited to participate in the research by sharing this reflection.

Participants reported overwhelmingly that their participation in this assessment and performance task was a positive learning experience, with significant impact on the development of their skills as Music teachers and ensemble directors. They articulated growth in their intercultural understanding, and in their understanding of the contribution of Music to school and community well-being. The Melbourne cohort also described powerful learning with regard to expanding their digital capabilities and building their resilience and adaptability. These findings suggested that engagement in collaborative Music performances – whether in person or online – can contribute to the development of music teachers’ capacities to operate successfully across future education contexts. They also demonstrate that these can be nurtured in flexible and remote learning environments.

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**Title: Will you teach my child?**

**Presenter:** Dr Kay Hartwig, Griffith University, Australia

**Abstract**

All children deserve access to music education; however, it may not always be available to those with special needs. Parents are often very eager to ensure that all their children, no matter their abilities, have equal access to all activities whether they be music, sport, or other opportunities. With a pleading look in their eyes, many parents of children with individual/special needs have posed the question ‘will you teach my child?’ All students can learn from and enjoy music classes if they are given the right support structures (Hourigan & Hourigan, 2009). It is the task of the teacher to create and adjust their lessons and teaching to suit individual students (Perry, 2005).

In this paper I explore: How does an instrumental teacher approach the teaching of piano in a one-on-one lesson to a child with individual/special needs? I draw on the initial stages of an Action Research project that investigates 6 students on their piano learning journey. Three of the children are on the Autism Spectrum, another has mild dyslexia, the fifth has severe Attention Deficit Hyperactivity (ADHD), and the sixth child has an Auditory Processing Disorder (APD).

Data has been collected from parent and student interviews, teacher observations and lesson plans and the teacher/researcher reflective journal notes. I report on what methodology has been identified as best suiting the six individual case students regarding their individual progress and the actions of the teacher and methods/resources used. As the project is at the very beginning stages, only initial findings of student progress and actions implemented by the teacher are reported and some recommendations offered. The project to date, has revealed that *every* child is individual and *every* lesson with *every* child is different.

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**Title: Singing In Early Childhood – A Singapore Perspective**

**Presenter:** Tiffany Cheok (student), University of Melbourne, Australia

**Abstract**

Over the last two decades, research reveals that early childhood educators (ECE) worldwide feel ill-prepared to teach music, evidenced in the research in contexts such as those of Australia, England, the United States, and Hong Kong. Research has identified that perceived insufficient preparation often leads to educators prioritising other academic areas, displaying a lack of confidence to teach music, and insecurity to sing. Face-to-face and online approaches have been used in professional learning (PL) to encourage the development of singing skills and confidence in educators, with successful outcomes in online PL in music education. However, little is known about professional learning to develop singing skills and confidence from a Singaporean perspective.



This initial phase of a larger 2023 study explores how Singapore ECEs sing with children in their settings, to gain a current understanding on how singing is incorporated into early childhood teaching and care. Semi-structured interviews were conducted with Singapore tertiary music lecturers and in-service ECEs. Subsequently, a scoping survey was conducted with a larger sample of pre- and in-service ECEs. Preliminary results show that educators have varied understandings and approaches to engaging children in singing and teaching music, and breaking down initial barriers may aid in furthering development in their singing skills and confidence. The findings from this phase will guide the design of an online PL programme, targeted at strengthening the singing skills and confidence of ECEs in Singapore.

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**Title: Creating the Canon of Wind Band Literature – A History of the National Contest Literature Lists, 1924-1943**

**Presenter:** Associate Professor, Timothy J. Groulx, University of North Florida, USA

**Abstract**

Band repertoire lists evolved from a desire to make the school band experience “more educational” when school bands themselves were relatively new. This was also a time when American was approximately 90% White and 10% Black, women had just received the right to vote, and jazz music was widely perceived as a social ill. The first national band repertoire list was created for the National Band Contest in 1924, with new lists published annually through 1943. These lists gave prominence to the literature they contained, and through nationwide dissemination, the literature contained on them formed the foundation of many band libraries.

This study was an analysis of the pieces and composers that were on the lists, how the lists were structured, and also the people who created them. All 20 of the National Band Contest literature were entered into a database, and information regarding each piece’s composer was added along with whether the piece was originally for wind band or a transcription. Only 9.25% of the literature on the earliest lists between 1924 and 1931 had been originally composed for band, while 40.23% of literature on the lists from 1931 to 1943 had been composed for band. Only 2.58% of the literature on the lists was composed by women or people of color, and their works on the list were all transcriptions for band. The literature lists, designed to make band “more educational,” excluded popular styles including jazz and ragtime. These lists were created and maintained by 41 White men between 1924 and 1943, predominantly (88.1%) from New York and seven states in the Midwest. Calls from music educators for more original wind band works in the 1920s resulted in rapid change in less than ten years. Calls for diversity among composers since 2018 could also result in similar changes.

**Title: The use of imagery in music practice and performance amongst graduate pianists:  
An initial report**

**Presenter:** Dorothy Li (student), University of Melbourne, Australia

**Abstract**

This presentation examines initial findings of a project exploring the use of imagery to enhance practice and performance-oriented outcomes. Extensively applied in the field of sports psychology, imagery has been known to improve music performance, however, it remains a greatly under-researched area in music learning and performance. This report focuses on the qualitative data that includes one to one interviews and group discussions and individual participant journals, gathered from 4 participants in a Performance Teaching degree program at a tertiary music institution in Melbourne, Australia. Participants engaged in a 12-week intervention study that enculturated physical, environmental, kinaesthetic, self-regulative, and communal tasks. Participant perspectives on evolving aspects of planning, in-action mediation of activity, and calibrated reflection were sought through both weekly individual and fortnightly focus group meetings. The pianists participated in a range of activities that spanned activating individual visualising of motor sensory, kinaesthetic and auditive capacities of imagery use. It also involved location imagery involving practice room and performance hall representations of imagery use. Analysis on their reflections on the use of imagery was found to be valuable and beneficial, leading to more efficient levels of practice, heightened attention to goals and goal setting, and reduced perceptions of stress related to anxiety before and during recital performances. Group discussions established a community of practice that enhanced motivation, self-actualisation, self-efficacy, validation and collegiate challenge.

Implications reveal new perspectives to practice and metacognitive strategizing and approaches to effective musical practice and the value of student group piano discussions. The study urges the importance of Conservatoire music educations' focus on *how* to practice, and not just *what* to practice, with particular regard to imagery.

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**Title: Sight Reading and the Modern Guitar: Three Continents, One Dream**

**Presenter:** Oscar Javier Laverde (student), Victoria University of Wellington, New Zealand

**Abstract**

Since 1974, more than 60% of the songs included in the Billboard Hot 100 came from genres where the guitar has a prominent role. This is the equivalent to 16.000+ songs that have sounded during decades on radios, sound systems and cinemas, creating a profound impact in the culture of the continent of America and the entire world. Popular music academic programs have evolved during the last 20 years to match these changes and the development of core courses like foundation, harmony, improvisation, grammar, composition, instrument tuition and ensembles with the sight-reading of western music notation as an inherent tool has become a frequent practice. As a performer and as a teacher, I have noticed that popular guitarist has underdeveloped sight-reading skills and that previous studies have treated these problems focusing mainly on the classical guitar rather than the popular electric guitar.

This phenomenological qualitative study involves interviewing five tertiary music tutors working in Aotearoa New Zealand, Australia, Canada, Colombia and England. It aims to gain a pedagogical insight into the abiding problems faced by tertiary popular music guitar tutors in teaching sight-reading of western music notation to electric guitarists and explores the practices and methods used by these tutors within the process. The initial findings of this ongoing research include the literature review about the relation between the academia and the popular electric guitar and the first round of interviews. It is hoped that this research could bring up to date information that can contribute to the understanding of the electric guitar teacher's pedagogical practice.

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**Title: Finding a flexible future: A multiple-case study exploration of flexible tertiary voice performance education in Australia**

**Presenter:** Sarah Maher, University of Queensland, Australia

**Abstract**

With limited government funding, performers in Australia are now taking on roles that they may have previously outsourced (i.e., marketing, recording, promotion). They are also diversifying across genres (i.e., classical, jazz, contemporary) to access more jobs or individualise their sound. However, juggling multiple, temporary roles can negatively affect musicians' health. For singers in particular, different genres *sound* and *feel* different to sing and they have conflicting cultural and performative norms to navigate.

Traditionally, Australian universities have required students to specialise in one genre and discipline throughout their degree (e.g., classical voice or jazz composition). This can result in a gap between the specialist roles students are trained for at university and the multiple roles they'll likely take on after graduation. Recently, however, some Australian institutions have introduced flexible voice performance programs that give students the opportunity to learn multiple genres and disciplines throughout their study. What we don't yet understand is how those in Australian tertiary voice education experience and perceive these programs, nor how that intersects with their involvement in or the introduction of these flexible voice programs. That is what the proposed research seeks to explore.

Using a combined constructivist and symbolic interactionist lens, a multiple-case study will be conducted across both flexible and specialised undergraduate voice programs in Australia. Data will be collected across interview, observation and site visits. It will be analysed using grounded theory analysis for individual cases and cross-case analyses to compare cases. The findings will be used to inform recommendations to improve future iterations of voice performance programs. By implementing flexible voice education that meets the needs of those within it, we have the opportunity to improve the employment and health outcomes of future generations of singers.

SATURDAY 4<sup>th</sup> OCTOBER

**Title: AI and Music Education: A critical discussion**

**Presenter:** Dr Trevor Thwaites, University of Auckland, New Zealand

**Abstract**

This presentation seeks to generate a discussion around the potential impact of the Artificial Intelligence (AI) programmes increasingly available on digital technology platforms. It would be fair to say that society is generally open to influence from developing technologies, perhaps because of the convenience and comforts offered or, importantly, the efficiencies and effectiveness they provide, giving one group the upper hand over another. I suggest that societies are defined by the technologies they use and invent, and an association of music educators and researchers is no exception.

The research issue continues my philosophical questioning of digital technologies (2014, 2020, 2022, 2024), my initial approach being influenced by Heidegger's *The Question Concerning Technology* (1962/1977). Artificial intelligence, or machine learning, as the technology industry prefers to name it, is assuming a dominant position in many digital interactions, although we must accept there have been machinic predecessors – for example the calculator and the drum machine. Ellul (1964) suggests that the phenomenon of invention is at technology's heart and that technique and technical motivation are part of our psychology. This causes me to ask whether we, as music educators, are obliged to accept technological change, or should we question its likely impact? For example, how are we to distinguish between perception and imagination, real and synthesised, human and illusion in hyperreal multiverse contexts gradually becoming steeped in artificial intelligence?

The method of research is literature based – texts, media, reports, promotional material – and, because this is an issue of rapidly changing dynamics, my presentation will give an overview of the state of affairs at the time of the conference. My aim is to generate critical discussion around artificial intelligence and music, believing this imperative has important implications for future research in music education and what this might mean for human autonomy.

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**Title: Music in Science, Neuroscience and Neuroeducation: Implications for Neuromusic Education**

**Presenter:** Erica Gilstrap, University of Auckland, New Zealand

**Abstract**

The philosophy of music has developed throughout time from discourses of natural science in Ancient Greece to the modern notion of aesthetic or praxial art. This evolution has largely removed music from modern scientific discourse and increasingly relegated it to an extracurricular activity in modern curricula. However, music has been explicitly recognised within cognitive neuroscience given that comparing musicians' and nonmusicians' brains are the primary source

of findings within neuroscientific research to understand cognitive processing. A relatively new field of study, neuroeducation, has emerged to attempt to bridge the gap between cognitive neuroscience findings and practical classroom applications. However, music has not been explicitly recognised for its contributions to neuroeducation research and neuroeducation researchers have not yet found a method to implement its principles and tenets in the general education classroom arguing that more research is needed in this context before it can be recommended (see Nouri et al., 2023).

In this study, a critical discourse analysis (see Mullet, 2018) was conducted to determine how and why the philosophy of music shifted, the effects of this philosophy shift upon music education, and implications for creative curricula design. Areas of discourse examined in this study include the philosophy of music as science and art, neuromusic research, neuroeducation research, and the intersection of music education and neuroscience. Through a critical theory and pragmatic lens, implications are considered regarding why neuroeducation researchers have neglected music education in their research, how music could foster more efficient learning in science, technology, engineering, and mathematics (STEM) subjects, and why these subjects dominate current curricula. Recommendations from this study promote a neuromusic education curriculum which interweaves the educational subjects of arts and sciences together based upon neuromusic research and neuroeducation principles, while promoting music philosophy as both an art and science.

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**Title: Designing an online contemporary music theory curriculum: A systematic narrative literature review on music theory texts for undergraduate music education**

**Presenters:** Dr Peter McKenzie, Dr David Reaston, Central Queensland University, Australia

### **Abstract**

As university courses cater to an increasingly diverse student body, educators must develop unit offerings that effectively meet student needs. Forming part of a broader investigation into designing a music theory curriculum for a regional university Bachelor of Music degree in Australia, this paper lays the foundations for the design of a comprehensive and relevant online curriculum for students from diverse musical backgrounds and varying music literacy levels. The authors present a Systematic Narrative Literature Review (SNLR) that addresses the question: What are the key theory texts that should be included in developing a contemporary music theory curriculum, blending common practice and popular music concepts, for undergraduate students?

Drawing on a diverse body of literature, the SLNR critically evaluates both the content and the pedagogical approaches adopted in various music theory texts. The authors assess the texts' suitability for an online learning environment and their relevance to contemporary music education. Through a systematic inclusion and exclusion process, selected texts undergo narrative analysis, involving the organisation, comprehension, coding, categorisation, and interpretation of data. The analysis illuminates key themes, trends, and practical insights that inform curriculum development. The findings suggest a disparity between accessibility and engagement levels regarding information presentation, organisation, pacing, and repertoire. The study reveals the necessity of focusing on holistic music theory education, encompassing both common practice

and contemporary music, a wide range of musical examples, and ultimately, adopting a listening-first model.

This research holds significant implications for the design of effective and modern music theory courses tailored to the needs of today's undergraduate students. It contributes valuable insights into selecting appropriate learning resources that resonate with diverse learners and foster a deeper understanding of music theory concepts.

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**Title: Applying Bronfenbrenner's Ecological Systems Theory in the investigation of creative processes**

**Presenter:** Dr Patrick Shepherd, University of Canterbury, New Zealand

**Abstract**

Artists discussing their work and creative processes has always fascinated me and applying that lens inwards on one's work is both revealing and stimulating. Bronfenbrenner's Ecological Systems Theory (Bronfenbrenner, 1994) provides a useful framework for investigating one's own creative process, moving from the outer level of time (chronosystem) through to the individual at its core, the passage of time being a crucial factor in determining ecological development. This study investigates the evolution of my musical creativity with reference to Csikszentmihalyi's "creative aging" (Csikszentmihalyi, 1996, p211), examining what my lived experience as a composer and teacher of composition has taught me in phenomenological terms (van Manen, 2007 & 2019; Vagle, 2018) and how that relates to my teaching and the musical learning of my students.

As an established composer with a significant body of work produced over five decades, I am using an autoethnographic approach to step out of the creative mode in order to listen to my own voice through examination of broadcast interviews, writings and compositions in a reflective exegesis that now informs my musical creativity. At this initial stage I am determining what being a composer looks like for me, how my approach has changed over the course of my career and the possible creative implications these have in my work and my teaching.

This study focuses on musical compositions and shows how revisiting and reworking earlier compositions using palimpsest and autoethnography deepens the appreciation and understanding of the ecology of one's own learning and artist voice. These insights and self-analysis are presented alongside the thoughts and ideas from discussions with one of my students. Using action research methodology (Cardno, 2003; Piggott-Irvine, 2009), the intention is that these findings will then inform my future composing and result in more insightful teaching.

**Title: Primary music education in NSW: Issues of self-efficacy and growth mindset for the generalist primary teacher teaching music**

**Presenter:** Danielle Burns (student), Western Sydney University, Australia

**Abstract**

The music education community grapples with a significant challenge - the struggle of generalist primary teachers (GPTs) to effectively teach music. This issue stems from a prevailing belief among GPTs that they lack the necessary knowledge and skills to teach music, leading to diminished confidence and self-efficacy in this area. Early literature (pre-2010) primarily focuses on GPTs' confidence issues in teaching music, while recent research delves into the concept of self-efficacy. Unlike confidence, self-efficacy encompasses the belief in one's ability to perform actions effectively to achieve desired outcomes (Bandura, 1977).

To address the issue, this study examines the potential for building self-efficacy in music teaching through professional learning workshops. It examines whether the combination of growth mindset professional learning and creative music-making interventions affect GPTs' self-efficacy for teaching music. Also under investigation is whether inclusion of pedagogical content knowledge in professional learning experiences contribute to building self-efficacy for teaching music.

Dweck's theory draws from Bandura's work, particularly the first two sources of self-efficacy: mastery experiences and vicarious experiences (Bandura, 1977; Dweck & Leggett, 1988). The professional learning workshop sessions will provide GPTs with the opportunity to participate in creative music making activities, music content knowledge and pedagogical content knowledge. The study employs a hybrid methodology of narrative inquiry and case study, involving up to ten participants. Data will be gathered through face-to-face interviews, email dialogues and reflective journals maintained during the workshops. The case study phase follows the workshops, with participants documenting their learning and receiving additional support if needed. Thematic analysis and coding will uncover patterns in the data. The study's outcomes can shape professional development for GPTs in music. This paper presents preliminary findings from the initial research phase, encompassing face-to-face interviews and email dialogues during the third term of 2023.

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**Title: Nurturing Young Voices in Contemporary Musical Theatre: Physiology and its implications**

**Presenter:** Julia Nilon, Griffith University, Australia

**Abstract**

Contemporary Musical Theatre repertoire has become increasingly demanding for young vocalists while pedagogically relevant data on this material lags behind. Nurturing a healthy, sustainable technique that meets the require style expectations necessitates educations to have a comprehensive understanding of both young voices and the physiological, cognitive, and emotional requirements of performing these songs. Since voice misuse and overuse can lead to voice pathologies and injuries, the current lack of resources and supporting data is concerning.

Considering the prevalence of musical theatre repertoire in singing studios, schools, and communities, this presentation aims to shed light on the physiological aspect of Musical Theatre song performance for prepubescent singers. It discusses the type and frequency of repertoire demands and explores the pedagogical implications and current perspectives on the educational value of the style for young vocalists. The results and perspectives presented in paper were collected during a larger mixed-methods doctoral study.

This paper intends to bridge the current gap in the literature in an informative and practical way for educators teaching, supervising or directing young vocalists performing musical theatre repertoire. By doing so, it seeks to contribute valuable insights to enhance the teaching and training of young performers in this challenging style.

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**Title: Exploring the influence of ‘hysteresis’ on an educator's decision to employ informal music pedagogies**

**Presenter:** Rhiannon Simpson, University of Melbourne, Australia / University of Western Ontario, USA

**Abstract**

This paper explores the ways in which Australian classroom music teachers experience and navigate a state of ‘hysteresis’ when attempting to introduce informal music pedagogies (IMP) into their practice. Bourdieu (2000) positions hysteresis as a phenomenon that occurs when the capital (knowledges, skills and possessions) considered valuable in a field changes. He argues that this change often occurs more quickly than an agent’s dispositions and behaviours (habitus) are able to adjust, leaving them with “dispositions out of line with the [altered] field” (Bourdieu, 2000, p. 160). The Victorian government’s legitimisation of methods associated with popular musicianship (via its funding of advocacy organisation ‘Musical Futures Australia’, and its introduction of a contemporary VCE study stream) is positioned as an event which may alter the types of capital considered valuable within the field of Australian music education (Hall et al., 2021). In doing so, a state of hysteresis could be prompted for in-service educators who are predisposed to perpetuate the value of capital associated with formal pedagogies and/or art musicianship. Yang (2014) argues that after experiencing such a state, educators may be more likely to embrace paradigmatic changes to normative practices. In contrast, Courtney (2017) notes that such a phenomenon may see educators more likely to actively resist changes at micro, meso and macro levels.

The dissertation research study of focus in this paper employed a multiple case-study methodology to explore the ways in which a state of hysteresis influenced the perceptions and practices of seven Australian high school music educators. Data were collected via semi-structured interviews, document analysis and the observation of music classes. The study found that a state of hysteresis prompted an openness to pedagogical practices which contrasted to those previously experienced by educators, combatting the unconscious reproduction of formalised practices within their classrooms.



## **Title: Augmenting Brown Noise within a Chorus of White Noise**

**Presenter:** Caylieh Hausser-See, Southern Institute of Technology | Te Pūkenga, New Zealand

### **Abstract:**

Power dynamics and ‘noise colour’ attributes of different frequency responses within a mainstream tertiary education system are explored in a study aimed to equip tutors with strategies to promote success and well-being among ākonga (learners) self-identifying as Māori and Pasifika. In recent years, mental health and stress-related disorders have escalated while retention rates of Māori and Pasifika ākonga have decreased. This highlights the need for effective interventions to enhance hauora (Māori philosophy of wellbeing) and successful learning outcomes for ākonga. Of particular interest within this study is the success of Māori and Pasifika ākonga amidst an educational mainstream ‘chorus’ within the music and audio programmes at the Southern Institute of Technology | Te Pūkenga.

Different rates of power within frequency bandwidths are often associated with tonal qualities, timbre and noise colour. Spectrum features likened to emotive and theoretical notions of wellbeing such as the term ‘white noise’ are explored. Music terminology ‘augmenting’ and ‘chorus’ are often used as compositional devices to denote the presence of longer or wider values and intervals than previously used. This study playfully evaluates these features within the Māori and Pasifika ‘Te Whare Tapa Whā’ and ‘Fonofale’ models of health with the aim of improving the teaching and learning of ākonga in the music and audio programmes at the Southern Institute of Technology /Te Pūkenga.

Mixed-method approaches are used combining quantitative analysis of course retention rates data ( $n=12$ ) and qualitative insights through participant interviews ( $n=5$ ) and evaluation of Māori and Pasifika models for education and health. Through the use of both deductive and thematic coding of interview data and critical review of existing studies and models, strategies for more effective teaching and learning are proposed for use within teaching and learning of music and audio ākonga at SIT/Te Pūkenga to promote cultural competency, student satisfaction and retention.

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## **Title: Recovering, reconnecting, and re-emerging from the Pandemic. An investigation of the responses and changes in Music Educators’ practice, teaching, and technology use across Australia**

**Presenters:** Dr Brad Merrick, University of Melbourne, Australia, and Associate Professor Dawn Joseph, Deakin University, Australia

### **Abstract**

The Covid-19 pandemic was pivotal across the globe, influencing all aspects of society and significantly impacting the education sector. Information and communication technologies (ICT) were creatively used to remotely engage students to learn music across all age groups. Music teachers in Australia (primary, secondary, and tertiary) were adaptive in their selection and application of different technologies, as they engaged students online through blended learning. A large national project *Reimagining the future: music teaching and learning, and ICT in blended*

*environments in Australia* was developed collaboratively between two institutions in Melbourne, Australia. Two phases of data collection were undertaken: Phase One March-April 2021 (N=105) and Phase Two December 2022-February 2023 (N=108).

Two key questions were examined: How did educators change their strategies and approaches to teaching, learning, using music technology and ICT? How did educators modify assessment processes using music technology and ICT? The overarching was to understand how teachers took control of their classrooms (teaching and assessment), learnt from their experiences, reconnected with students, and re-emerged with new skills, capacities and understanding.

Qualitative and quantitative data were collected via an anonymous online survey using a range of rating scales and open-ended questions. Thematic analyses were employed, reading and re-reading the data independently for in-depth understanding. Inductive analyses were employed to codify the findings. Two emerging themes (modifying learning environments and developing innovative assessments) arose.

The findings highlighted changes in teaching practice and assessment strategies. This included a considerable shift in pedagogy as teachers' roles moved between different contexts and settings. The findings offer valuable insights into the ways in which teacher-student interactions changed, highlighting the need for further research into blended teaching in music. Recommendations include suggested areas for review of skills and knowledge within ITE courses and professional learning for in-service teachers within the area of ICT and blended learning.

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**Title: Looking back, moving forward: Music supervisors and lessons from Covid-19**

**Presenter:** Associate Professor David Hedgecoth, Ohio State University, USA

**Abstract**

The purpose of this research was to gain deep insight into the experiences of music supervisors during the COVID-19 pandemic. These music leaders served as crisis managers during the pandemic, having the unique roles of both developing and implementing policies. Using purposive sampling, I interviewed music supervisors from 17 of the 25 largest school districts in the United States during an 18-month period. Narrative data was coded using Values Coding (Saldaña, 2013), and analyzed using a crisis leadership conceptual framework purposed by Gurr (2020). Early findings suggest that principals have great sway over school-based curricular decisions, technology is viewed as a greater asset than prior to the pandemic, and teacher mental health is an emerging concern in the music education community. The present inquiry is significant as it highlights the critical role music supervisors continue play in music education leadership at local and regional levels. In addition, the relationships these leaders develop with site-based school administrators is an essential part of music education advocacy. Teacher mental health will also be discussed.

**Title: Enabling Productive Piano Passion and other Pedagogical Possibilities: An autoethnographic study of creative action on piano during COVID lockdown**

**Presenter:** Associate Professor David Lines, University of Auckland, New Zealand

**Abstract**

In the recent COVID lockdown I took the opportunity to engage in a self-driven creative practice project on piano and post my music on social media. This developed into an autoethnographic research project that frames this paper. Autoethnography is used here as a research tool to unpack personal experience with concepts of pedagogy. The project involved exploring an area of music interest that I was directly passionate about: rock piano. I was interested in a more direct way of piano learning—learning by ear from listening to recordings—than I was otherwise accustomed to in learning classical music or through notation. After entering this project, it became more obviously a kind of therapy and process of self-efficacy that addressed issues of detachment and disempowerment in my musical life over the years.

In the paper I offer short stories about the process of this piano journey that describe the selecting of pieces I learnt leading to sharing on social media. In addition to articulating process, the autoethnography also uncovers a “public pedagogy” (Giroux, 2004) that emerged from the creative process. Through listening and engaging in the online posts, my friends and colleagues began to respond with their own renewed passion for music. Several themes emerge from the autoethnographic findings: (i) There was a liberating and therapeutic aspect to the project. (ii) Further, there was a sense of productive power that was initiated through the merging of a creative action of personal music passion and the relationality of the of listeners. (iii) Finally, this led to creative pedagogies that were stimulated and engaged in by means of the material affordances of a community of online friends and colleagues.

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**Title: Roadmap for recovery formal music and technology education in the post-Covid World**

**Presenter:** Vlatko Georgiev (student), University of Auckland, New Zealand

**Abstract**

The Covid pandemic has affected every aspect of our lives, from our professional and social interactions to our cultural customs and education. The lockdowns and the imposed “new normal” environment required a rapid transformation in the way we teach and learn. We have seen the emergence of different blended and hybrid learning techniques that have been utilized, experimented with and further explored. This paper discusses the importance of embracing hybrid and blended learning methods into our teaching practices. It also investigates how teaching methods on online informal learning platforms influence one’s decision to choose informal over formal learning.

My doctoral research, which examines informal music and technology practices and their impact on formal music and technology education, discusses and analyses the importance and benefits of informal learning and proposes a roadmap that faculties could adopt in the future. To gather data,

various methods were used, including the distribution of paper-based questionnaires to secondary and tertiary students, conducting online surveys with music teachers and tertiary students, as well as conducting one-on-one interviews with music technology practitioners. 17 music teachers took part in an online survey, 14 music technology practitioners participated in one-on-one interviews, 21 high school students and 8 tertiary students completed paper-based questionnaires, and 18 tertiary students also took part in an online survey. In addition, I used auto-ethnography as a tool in my phenomenological research, to critically reflect on my experience as a Music and Technology teacher, and a lifelong informal learner at the same time. Although the analysis of the gathered data is still in its early stages, initial outcomes suggest potential positive implications for students and wider society by implementing the recommendations from this research to improve learners' experience. Also, there will be implications for educators and policymakers, who would need to be more flexible and adjust their practices in the future.

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**Title: Identifying the promotors of resilience, wellbeing and flourishing through music participation**

**Presenter:** Dr Leon de Bruin, University of Melbourne, Conservatorium of Music, Australia

**Abstract**

Active participation in the arts enhances social connectedness, confidence, self-esteem, emotional development, and wellbeing, and research shows that students undertaking instrumental music learning in secondary schools gain a range of meta-cognitive and social, and personal benefits. Current discourse urges for visions that reinvent Australian schools for better wellbeing, health, and learning of every child. Despite a National Student wellbeing program in Australia, adolescent health particularly in secondary school settings remains a crucial yet under explored aspect of education. This pilot project investigates student personal growth through instrumental music engagement in secondary schools. The study seeks to calibrate beliefs and attitudes toward prosocial cooperative behaviours cultivated through music education participation, investigating student, peer and teacher inspired promotors of internal factors of resilience such as self-control, emotion regulation, problem-solving, self-esteem, growth mindset, and empowerment. Instrumental music cohorts (yrs 7-12) in four schools undertook surveys, and interviews with music students and instrumental music teachers. The validated survey instrument and interviews were used to investigate three discrete areas: (1) music learning, teaching, and engagement; (2) teaching dynamic, access, and support; (3) environmental attributes, connectedness, and evolving confidence, self-esteem and belonging derived from music engagement. Interviews provided student voice and rich lived experience accounts of events and reflections on student growth and impacts of teacher practice and school cultures. Findings are initial but suggest sustained participation in music education promotes wellbeing and belonging to ensembles, school, and musical peers. The instrumental music lesson situates learners with an expert adult that can improve students' beliefs of more effective and efficient learning across all subjects, but specifically music skills, but also heightened socio-emotional capacity and maturity in social and academic decision making. The study will expand into a national study in 2024 and beyond.

**Title: ‘To make you great, I’d have to break you’: Content analysis of film, television and popular culture depictions of music education and its influence on music performance anxiety**

**Presenter:** Katrina Rivera (student), Australian National University

**Abstract**

The prevalence of Music Performance Anxiety (MPA) is reported to be widespread in Western cultures (Fernholz et al., 2019; Fishbein et al., 1988; Kenny & Ackermann, 2015; Kenny et al., 2014; Roland, 1994). Age, experience, or professional status does not prevent one from developing MPA (Kenny, 2009). While much of the literature focuses on the experience of classical musicians, there is growing evidence to suggest that similar patterns of MPA are also found in jazz and pop music genres (Cooper & Wills, 1989; Martin-Gagnon & Creech, 2019; Nusseck et al., 2015).

MPA is currently understood to be an inevitable part of the musical performing experience, with the concept of ‘optimal arousal’ providing theoretical support for this view (Biasutti & Concina, 2014; Reubart, 1985; Roland, 1997; Rosset i Llobet, 2007; Salmon & Meyer, 1992). However, with the author’s recent work on optimal arousal and its (mis)application to music performance, potential causes of this widespread anxiety in musicians may be considered.

A number of authors have suggested that music education practices may contribute to the development of MPA (Brantigan et al., 1982; Boucher, 2008; Havas, 1973; Rosset I Llobet, 2007; Southcott & Simmonds, 2008; Wolfe, 1989). However, few authors have followed through with examining this line of inquiry (eg. Patston, 2014; Susic, 2018; West, 2007). The present papers aim to fill this gap in the literature, examining the extent to which Western music educational practices contribute to widespread MPA. Using content analysis, this study will analyse informal sources (including film, newspaper and popular culture), exemplifying Western music educational practices. The themes identified from content analysis as well as potential implications for research and practice will be highlighted.

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**Title: Tensions and commonalities in the professional learning needs of music teachers in classroom, instrumental and ensemble settings**

**Presenter:** Dr Sue Arney, University of Melbourne, Australia

**Abstract**

Professional learning plays an essential role in extending, strengthening, and updating teachers’ professional knowledge and practice throughout their career. This report draws on a mixed methods study to explore the professional learning experiences of music teachers in classroom, instrumental and ensemble positions in school education in Victoria, Australia. Through a series of online surveys involving 245 music teachers, the research sought to answer the central question: *What are the similarities and differences in the professional learning needs of primary classroom, secondary classroom, and instrumental/ensemble music teachers?*

The findings afford insights into the wide range of teaching positions and combinations of settings occupied by music teachers. Understanding the multiplicity of teaching arrangements is beneficial in designing support systems for those working across primary classroom, secondary classroom and in instrumental/ensemble settings.

The study examines the voices of those speaking for themselves and their own needs in their discrete setting; those making assumptions for the needs of others; and some who spoke from the perspective of a music coordinator or director of music supporting teachers across all settings. Two quite distinct ‘camps’ exist – one suggesting that there were very few differences, and one suggesting that there are many. Flanking this discussion are the tensions that exist between those in different settings about what they know and do, and the types of professional learning they should be accessing. By gaining more clarity around the multiple contexts in which music teaching occurs, there exists an opportunity for the design of professional learning to be more bespoke and effective.

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## SUNDAY 5<sup>th</sup> OCTOBER

**Title: Renaissance, Rebirth, Revival**

**Presenter:** Associate Professor Annie Mitchell, Southern Cross University, Australia

### **Abstract**

Over the past eighteen months, music education in Australia has been re-building from the restrictions and isolation imposed to limit the Covid-19 epidemic. Exacerbating this disaster, catastrophic flooding of the Richmond and Clarence Rivers in north-east New South Wales in February 2022 decimated much of the Northern Rivers’ region and Lismore’s Central Business District. Two local orchestras, the Lismore Symphony Orchestra (LSO) and Clarence Valley Orchestra (CVO) suffered not only the effects of Covid-19 restrictions, but their membership, housing and performance venues were also badly affected by flooding.

Taking a collaborative, action research approach, this study works with music teachers, students and musicians to identify ways they have addressed and overcome challenges they experienced through Covid-19 and flooding. Qualitative research methodologies include in-depth interviews, questionnaires, participant observation and auto-ethnography.

Five specific cases are explored: innovative methods of music education delivery in post-Covid environments, entrepreneurial solutions of the university to address the displacement of schools and educational institutions, one musician’s reconnection to orchestral playing whilst suffering drastic effects of long Covid, creative support structures provided by ensembles to facilitate musicians re-engaging with their musical practice, and the activities of LSO and CVO resuming performances to assist in the recovery and healing of their members and respective communities.

Findings so far have revealed the rapid development of more blended learning delivery, featuring a balance of on-line and on-campus delivery. With increased on-line learning, educational spaces are being shared by several institutions for access to on-campus delivery. Musicians currently

unable to perform on their traditional instrument may be re-assigned to other sections of an orchestra. Both the LSO and CVO have engaged in successful fund-raising performances. These activities and associated scholarship have broad implications for music education and musical practice; exemplifying ANZARME's 2023 theme of *Recovery, Re-connection and Re-emergence*.

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**Title: Listening to the Polls**

**Presenter:** Professor David Forrest, RMIT University, Australia

**Abstract**

The paper presents findings from an investigation into the Australian Broadcasting Commission (ABC) Classic FM's annual Classic 100 poll and discusses implications for music education. The poll commenced in 2001 and presents works across genres and style and has recently included instruments (2023), screen (2022, 2013), Music you can't live without (2021), Beethoven (2020), and composers (2019). Over the last two decades the poll has demonstrated the listening preferences of the ABC's demographic as well as the programming directions, planning and preferences of the national broadcaster.

The study draws on the data in the ABC archive and investigates the listings from the most popular work/composer in the category as number 1 through to 100. From the data for the period 2021 to 2023, a content analysis was undertaken to respond to the questions:

1. What Australian composers/works are included?
2. What female composers and their works are included?
3. What Indigenous composers/works are included?

While the initial findings across the polls have confirmed the place of the established male composers of the Western tradition, there has been a small increase in the number of Australian composers and compositions as well as the identification of female composers and their work. The most recent instruments (2023) poll brought together a wide range of instruments (including the Didjeridoo/Yidaki) and a diversity of musical genres and styles.

The findings have implications beyond the demographics and programming directions of the ABC. Whether in the classroom, performance venues or the range of broadcasters there is a need to acknowledge the diversity of music while providing means by which people can access and appreciate aspects of the discipline while building and nurturing future informed audiences.

**Title: ‘*Longa via ad Tipperariam*’: Community singing in interwar Australia and its present-day application**

**Presenter:** Dr Georgia Pike-Rowney

**Abstract**

Community singing was a vibrant and widely popular phenomenon in interwar Australia. In the period from 1918 to 1939, the community contended with the aftermath of WWI and the Spanish Flu pandemic, the Great Depression, and the global instability leading to WWII. Community singing was a simple but effective way to bring people together, often with the explicit aim of helping people to cope and carry on. This paper will report on the completion of a research fellowship at the National Library of Australia exploring community singing during this period, with the aim of articulating the nature of this ubiquitous and under-researched music-making practice. An analysis of the archival material within the National Library catalogue suggests that ‘community singing’ was a distinct practice – different to choral singing or participatory performances such as music hall – with its own repertoire, methods and proponents. The material also demonstrates how very popular this movement was, where every week, radio stations across the country broadcast community singing events that filled halls and theatres across Australia. Community singing was also a mainstay of university campuses – typified by a Latin translation of ‘It’s a Long Way to Tipperary’ (*Longa via ad Tipperariam*) – as well as clubs, societies, and political and religious groups having their own community singing resources with adapted lyrics to suit their purposes. Finally, this paper will summarise the ways in which the results of this study have been applied to a range of present-day community music-making contexts since the conclusion of the fellowship.

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**Title: The Sing Thing: Exploring the reactions to and involvement in a mass singing event in Invercargill, New Zealand**

**Presenter:** Dr Sally Bodkin-Allen, School of Music and Audio, Southern Institute of Technology – Te Pukenga, New Zealand

**Abstract**

Singing in primary schools has decreased significantly in recent years, due to lower teacher confidence and restrictions brought about by COVID 19. In June 2023 a mass singing event called “The Sing Thing” was held for the first time in Invercargill, New Zealand, in order to provide a different model for regular inclusion of music making in schools and community. The principal aim is not to educate but to engage for the musical, social and mental well-being of all involved. This event brought together over 900 primary school students, including some with diverse learning needs, to sing with community, including parents, friends and senior citizens from care homes and those living independently. A local high school concert band accompanied the singing and the repertoire was largely well-known songs as well as some Māori waiata. The event is not a performance since there is no audience, just participants singing to and with each other.



This paper presents a case study of the event drawing on data via questionnaires, reflective journaling, and documents. The questionnaire was administered to teachers prior to the preparation for and after the event. The questionnaire explored the teachers' attitudes to singing, as well as gathered feedback on elements such as the organisation, repertoire and implementation of the event. Reflective journals were kept by the musical directors, and documents include unsolicited emails, media coverage (2x radio interviews, 1 newspaper article), data from the livestream. The findings of the study show the value of this type of event, for development of singing both an at individual level, and a community level. It also demonstrates the degree to which the performance model permeates our thinking and is resistant to change. This research has implications for music education and the way mass singing events are approached.

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**Title: Musical Life, Learning and Perception: An Investigation of the Relationship Between School Musicking and Everyday Lives in New Zealand**

**Presenter:** Liu Yang, University of Auckland, New Zealand

**Abstract**

Debates about the justification for music and the Arts in schools have continued in recent years (Fleming, 2010; Walker, 2007). However, despite the Arts being part of the New Zealand Curriculum, many students may be undecided about whether to take subjects like music in school. The main purpose of this research is to investigate the relationship between the musical and cultural lives of secondary school students and musicking in the school art curriculum, and to examine the students' perceptions of music learning and musical acquisition in the Arts curriculum, and how music may in fact be a critical contributor to students' passion for learning in general and well-being.

This study is expected to address the following research questions: 1) What is the relationship between the musical cultural lives of New Zealand secondary school students and the school-based musicking in the schools' Arts curriculum?; 2) How do Year 13 secondary school students in New Zealand describe their preference with music, and is this relevant to school music experience?; 3) What are the factors that influence students' involvement in school-based musicking in New Zealand's secondary Arts curriculum?; 4) How many students participate in out-of-school music activities, what are the categories and reasons for participating?; and 5) What are the general perceptions of senior secondary school students in New Zealand about the school-based musicking? A mixed method research qualitative interviews with quantitative survey, was used to investigate year 13 students in questionnaire (N=50) and interview (N=9), both male and female, at five secondary schools in Auckland. The study begins with the assumption that when formal school learning is linked to informal and out-of-school life then it will be more meaningful and relevant to them. Music plays an important part in this connection between school and out-of-school (Campbell et al., 2007; Tobias, 2015).

**Title: Social Justice and access to ‘knowledge’. What’s the connection?**

**Presenter:** Dr Graham McPhail, University of Auckland, New Zealand

**Abstract**

In this theoretical paper I consider the concept of social justice in relation to the social realist concept of ‘powerful knowledge’. Where the literature is awash with calls for social justice and aspirational accounts of what needs to be achieved in education, the challenge of how exactly how social justice might be enacted in the school is less often considered. What often appears to be taken for granted is both teachers’ and students’ intellectual capacity to take aspirational ideas and moral ideals and to enact them in some way that may have lasting effects. I discuss the proposition that students require access to what Young has termed ‘powerful knowledge’ if they are going to develop the necessary capabilities to engage with and interrogate the concept of social justice in their lives. As well as drawing on the concept of ‘powerful knowledge’ I utilise a number of Bernsteinian concepts to elaborate and deepen the argument presented, in particular Bernstein’s notion of students’ pedagogic rights. I consider what these rights might mean in the music classroom and how the shift towards certain forms of social justice – for example the increase in student choice and student voice – has played out in the New Zealand music curriculum.

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