

Australia and New Zealand Association for Research in Music Education

ANZARME 2022

Connecting in a Disconnected World:
Conference Abstracts

Invercargill, New Zealand

28-30 October 2022



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Introduction

The Australian and New Zealand Association for Research in Music Education (ANZARME) was pleased to have the 44th Annual Conference hosted by the Southern Institute of Technology (New Zealand).

ANZARME welcomes all music education researchers, from beginners to experienced.

In 1978 the Association of Music Education Lecturers (AMEL) was formed by a small group of Australian tertiary music educators. Our main focus has always been our annual national conference at which we share research and (very importantly) network with each other.

Nearly two decades later in response to the changing nature of tertiary education and the imperative to complete doctoral studies, the association morphed into the Australian Association for Research in Music Education (AARME) in 1996. We also wanted to make it clear that anyone interested in research in music education would be welcome to join.

Another decade later we recognised the potential for mutual support and enhanced networking with our colleagues in New Zealand; we formally joined to create the Australian and New Zealand Association for Music Education (ANZARME) which was established in 2008. Over the years we have held conferences in every state of Australia and in both islands of New Zealand, and in turn amassed an extensive and impressive body of research between ourselves which we are keen to share with others.

To encourage new researchers, ANZARME provides two Post Graduate Student Research prizes; the Doreen Bridges Prize, and the David Sell Prize. Both awards are for promising research presented at the conference to Post Graduate students undertaking investigations in the field of music education. The prizes are awarded on the recommendations of a panel of adjudicators who attend the presentations and mark according to the prize criteria. Prizes are awarded at the discretion of the adjudicators, pending the number and quality of eligible presentations.

The criteria for prizes are as follows: clear introduction to research issues/contentions, positioning of research within the appropriate field of literature, an appropriate and well-articulated methodology, clarity of data presentation, rigor and depth of discussion and conclusion, and significance and timeliness of research.

In 2022 the results were:

Doreen Bridges Prize – Ellina Chapman

David Sell Prize – Anna van Veldhuisen

All conference abstracts have been double blind peer reviewed.

Conference Convenor: Sally Bodkin-Allen

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Conference Programme, 2022

*denotes a student presentation eligible for the Student Research Prizes

Friday October 28, 2022

8:00am	Registration and coffee		
9:00am	Mihi whakatau (formal welcome)		
9:30-10:00	Morning tea		
10:00-12:00	Session 1: Chair Annie Mitchell	Georgia Pike-Rowney	Neill's Young: A.S. Neill's approach to the arts at the Summerhill School, and its relevance today
		*Anna van Veldhuisen	Themes and Variations: Australian Secondary Music Teachers' Enactments of Kodály-Inspired Professional Learning
		Tim Groulx	Historical Trends in Concert Band Literature
		Jane Southcott	Shinichi Suzuki and Talent Education: From Japan Via the USA to the World
12:00-12:45	Lunch		
12:45-2:45	Session 2: Chair Rohan Nethsinghe	Louise Jenkins (online) and Renee Crawford and Oskar Bleeker	Developing the Inclusive Practice of Classroom Music Teachers to Enhance the Learning Experiences of Students with Disabilities: A Review of The Literature
		Dawn Joseph (online) and Brad Merrick (possibly online)	Connecting in a Disconnected World through Professional Learning: Sharing Insights from Australian educators
		Amorette B. Languell, Kristin Harney and Daniel Johnson (online)	Exploring Interdisciplinary Connections: Examining Teacher-Educator and Student Teacher Perspectives
		Barbra Akombo and David Akombo (online)	Examining Kenyan Musical Artistes and their Music-Making Process During the COVID-19 Pandemic
2:45-3:15	Afternoon tea		
3:15-5:15	Session 3 Chair: David Lines	*Kingsley Melhuish (online)	Embracing Difference in Co-Creative Practice
		Nick Grew	Encultured Empathy: Developing a Culture of Confidence and Connectivity in a New Zealand High School Music Programme
		Annie Mitchell	Out of the Bedroom, Into the Boat
		*Priya Gain, Christian McDonald, Wiremu Sarich and Kelly Kahukiwa	Upholding Indigenous Difference in Arts Education: Noho Marae Wānanga as Akin to A "Mana of Economy" in Education
5:15-5:25	Quick stretch and break		

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5:30-6:30	Session 4 Chair: Katrina Rivera	*Jes Grixti	Maltese Band Clubs post-COVID-19: A Practice that Connects Musicians
		David Lines	A Piano Mismatch: Passion, Dreams and a Good Boy
7pm	Informal book launch, venue Level One Restaurant, Craft and Cocktail Bar, Kelvin Hotel, Corner of Kelvin St and Esk St		

Saturday October 29, 2022

8:30-10:30	Session 5 Chair Vicki Thorpe	Emily Wilson (in person) and Pauline Black (online)	Connecting in a Disconnected World: Online Collaboration Across the Miles
		*Dorothy Li	The Use Of Imagery In Music Performance Amongst Graduate Pianists
		Geoff Lowe	Teaching the Arts in Testing Times: A Western Australian Perspective on Covid Impacts
		Andrew Sutherland	Stepping Into the Unknown: The Experiences of Tertiary Piano Students Studying Improvisation
10:30- 11:00	Morning tea		
11:00-1:00	Session 6 Chair: TBC	Patrick Shepherd	Nurturing the Young Conductor
		Katrina Rivera	Connecting Knowledge Across Disconnected Discipline Boundaries: A Research Report and Proposal on Music Performance Anxiety and Music Education
		*Liu Yang	Musical Preference and Genre Identification in New Zealand Secondary School Students: A Music Education Perspective
		Wendy Brooks (online)	Connecting the Disconnected: Addressing Professional Isolation in Studio Music
1:00-2:00	Lunch		
2:00-4:00	Session 7 Chair: Patrick Shepherd	*Tiffany Cheok	Supporting Singaporean Early Childhood Teachers' Singing Skills and Confidence Through Online Learning
		Fiona King (online)	A Ukulele for Every Pre-Service Teacher: Innovation in Online Music Teaching During the Pandemic
		*Jake Muir	An Early Career Teacher's Experiences Facilitating Student Agency: A Perspective from Lacanian Psychoanalysis
		*Ellina Zipman	Social connectedness through music education in residential aged care: A case study on positive

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			ageing through a program of piano lessons.
4:00-4:30	Afternoon tea		
4:30-6:00	Session 8 Chair: Georgia Pike-Rowney	*Pippa Chapman (online)	An Exploratory Study of Music Activities in the Home and Beliefs Towards the Importance of Music in Early Childhood Development
		Rebecca Evans	The Musical Lives of Young Children in the Growing Up in New Zealand Study
		Bronya Dean	Maternal Experiences of Infant-Directed Singing
7:00	Conference Dinner Saucy Chef Restaurant corner of St Andrew St and Sydney St		

Sunday October 30, 2022

9:00-10:30	Session 9 Chair: Geoff Lowe	Graham McPhail	From Practise to Practice: Using the CDC Model in Unit Design
		Sue Arney	Exploring Music Teachers' Experiences and Perceptions of Professional Learning
		Martin Emo	A Jigsaw of Knowledge, Autonomy and Adaptability: The Practice of High School Classroom Music Teachers in New Zealand
10:30-11:00	Morning tea		
11:00-1:00	Session 10 Chair: Graham McPhail	Anne Power	After the Fires, the Recovery
		Susan West and Jenny Loudon	Rabbits Can't Read: The Impact of a New Musical Poetry Resource in an Early Childhood Setting
		*Wenting Yang	Developing Musical Skills Within Community Ensemble Environments
		Chris Orange (online)	Mapping the Language of Contemporary Music Performance Assessment
1:00- 2:00	Lunch (and postgraduate student meet up)		
2:00-3.30	Session 11 Chair: Jane Southcott	Leon de Bruin	Feedback In the Instrumental Music Lesson: An Australian Qualitative Study
		Irena Angelovska (online)	Music Education and Cultural Diversity in State Primary Schools in Aotearoa/New Zealand: A Critical Examination
3:30	Afternoon tea		
4.00	AGM		
5:00	Poroporoaki (farewells) and awarding of student prizes		

Abstracts (listed in alphabetical order by author first name)

Presenting authors are underlined

Exploring Interdisciplinary Connections: Examining Teacher-Educator and Student Teacher Perspectives

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

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

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

Purpose

The purpose of this study was to explore general classroom teacher preparation to connect arts and non-arts learning as Integrated Arts Education (IAE). We explored the perspectives of three university educators and forty-five pre-service teachers across three different regions of the United States (Michigan, Montana, and North Carolina) during the 2021-2022 academic year.

Methods

We chose an intrinsic case study design contextualized with instructional artifacts and a student survey to develop a deeper understanding of IAE from both teacher-educator and pre-service teacher perspectives. We selected teacher-educator participants who taught IAE courses to general education majors. We then surveyed student-teachers who had completed an integrated arts methods course using a 16-question, anonymous survey to learn their opinions about the relevance and effectiveness of the IAE courses completed during their undergraduate coursework.

We analysed the interview data inductively and deductively, beginning with open coding. We then conducted the cross-case analysis using focused coding. We analysed each teacher-educator's data individually and then came together to agree upon the emergent codes. We repeated this method for the open-ended data provided in the student-teacher survey. The survey also included four-point Likert-type responses that we reported as percentages of agreement / disagreement to further inform each of our findings from the student-teacher perspective.

Findings

Five emergent themes described a sequence of ideas, beginning with philosophical approaches that formed the basis of IAE itself, with resulting learning goals and related instructional practices. Both practical implementation of those practices and barriers to their realization formed the final two themes describing IAE delivery in K-8 classrooms. By examining IAE from the perspectives of university educators and student-teachers we offer a range of implications for connecting learning in the arts and non-arts subjects through the lenses of teacher-education, professional development, and university partnerships.

Stepping Into the Unknown: The Experiences of Tertiary Piano Students Studying Improvisation

Andrew Sutherland, Director of Music, Methodist Ladies College, Claremont, Australia

For many music students studying classical piano in tertiary institutions, techniques in improvisation are not included in their undergraduate curriculum. Despite acknowledged musical benefits of improvisation, piano pedagogy curricula remains firmly rooted in the nineteenth century, focusing on the performance of the familiar canon of classical repertoire. In this study, in which we set out to explore the possible benefits of introducing formal improvisation lessons, a total of eight students were selected from two universities in Hong Kong and Perth respectively. Using an action research methodology, the students were given four one-hour, on-line improvisation lessons each of which was followed by a focus group interview over a period of four weeks in July 2021. Qualitative data from the interviews were analysed using thematic analysis. In addition to making recommendations for improvisation to occupy a space in undergraduate classical piano curricula, other unexpected findings regarding group teaching for pianists, and teaching across an international context are presented.

Themes and Variations: Australian Secondary Music Teachers' Enactments of Kodály-inspired Professional Learning

Anna van Veldhuisen, University of Melbourne

Kodály's work towards improving music education in Hungary was a distinctly national endeavour, designed to enliven local musical culture in response to the changing European socio-political climate at the time. Despite the non-prescriptive nature of much of Kodály's work, his name is now associated with a codified pedagogical method that has been crystallised in several teaching method books and professional learning courses internationally. The Kodály approach is still a popular and influential presence in Australian music education, despite criticism that it has been employed by teachers in a zealous manner without consideration or response to contexts and classrooms far from its place of inception. However, there is a paucity of research that describes what Kodály-inspired practice looks like today, and what impact Kodály-inspired professional learning programs have on educators.

My doctoral research addresses this gap in the literature by presenting a multiple case study of how five Australian secondary music teachers enact the approach after participating in the Australian Kodály Certificate (AKC). To depict the participants' experiences, understandings and practices in depth, I have employed narrative inquiry methodology using interview and lesson observation methods. Enactment theory provides a framework for understanding how participants individually understand and translate the approach in their contexts. This presentation will report on findings from the project, which provides a small-scale example of how teachers can be impacted by professional learning, and how personal and professional context can influence what teachers take away from these experiences. Despite the teachers' differing backgrounds and contexts, a range of pedagogical commonalities have been observed in their teaching. These reflect several shared understandings of the Kodály approach's underpinning philosophy as espoused by the AKC. Differences between the teachers' practices will also be explored, highlighting how individual enactments of the Kodály approach in the classroom are often personal and contextual.

After the Fires, the Recovery

Anne Power, Western Sydney University, Australia

The context of this paper drew on a creative response from Year 11 music students (17-year-olds) in Western Sydney to the bushfire events of the summer of 2019-2020. The researcher conducted case studies at the school where the participants studied. The research problem was about learning from the bushfire crisis and the question was: How can an intervention (familiarity with the concepts of Sustainable Development) stimulate creative responses to extreme weather events? Zoom meetings with students (as a result of COVID) included the researcher.

This paper focuses on 'The world starts to crumble and fall' by Sashenka. The method of enquiry and its particular lens, using Arts-based research, was to analyse the composition submissions and diaries and to create case studies. The piano accompaniment of her song is melancholy, gently undulating between two minor arpeggios. The singer weaves a ballad-like melody with evocative words:

The world starts to crumble and fall

As flames devour life and death installs

They hunger, they swallow, they relish in grief

Ashes fall gently like snow on the leaves...

Implications: The vocal melody emphasises key words that personify the flames: hunger, swallow, ashes. The outcomes are personal and any applicability is that responses to the loss and devastation were unique. This composition and the others from the class showed the way in which the intervention impacted the students, using the Sustainability website's material about extreme weather events elicited strong compassionate responses. It brought out thoughtful consideration of the environment and it expressed responses musically as a maturing musician would do so. It contributes to the call for environmental awareness.

Out of the Bedroom, Into the Boat

Annie Mitchell, Southern Cross University, Lismore, Australia

From early 2020, the Covid-19 pandemic has fragmented our world. Music education, a creative interactive discipline practised in highly specialised resource-rich learning environments, was forced on-line, delivered to resource-poor students isolated at home. Immediate social and professional disconnection was imposed on musicians, with abrupt cancellation of rehearsals and performances; destroying rich artistic engagement within communities, its associated philanthropy, undermining the social capital that cultural activities provide.

Another catastrophic disaster struck the Northern Rivers of New South Wales, Australia this year. Lismore's CBD, located on the Richmond River, was obliterated by its worst flood in documented history. Grafton and surrounding Clarence Valley also experienced major flooding. Consequently, shortage of housing and accommodation is at crisis level and many businesses are defunct. Two local orchestras, Lismore Symphony Orchestra and Clarence Valley Orchestra suffered the effects of Covid-19 restrictions. This year, their membership, housing and venues were badly affected by flooding.

This study follows a collaborative, action research approach, working with music students and flood-affected musicians to identify challenges they experienced and narrate their stories. The qualitative research methodology includes in-depth interviews, questionnaire, participant observation and auto-ethnography. Topics focus on loss of musicians' opportunities to perform, disruption to classes, rehearsals and concert performances, loss of housing and instruments, displacement and isolation from communities of practice, initiatives to overcome disasters, building resilience and the healing capacity of music.

This research investigates the impact of the Covid-19 pandemic and natural disasters upon the education of music students and the functioning of musicians and community orchestras. The study tracks the recovery of music students and their institutions, musicians and orchestras, and the contribution of these ensembles to healing their members and respective communities. Such scholarship has relevance to myriad disasters, across global boundaries; where music is a mighty force - connecting people in a disconnected world.

Examining Kenyan Musical Artistes and their Music-Making Process During the COVID-19 Pandemic

Barbara Akombo, The University of Sheffield, United Kingdom

David Akombo, The University of the West Indies, West Indies

At its emergence, the COVID-19 pandemic necessitated innovative ways in musical production and performance of popular music to a magnitude that musicians have not experienced since the invention of music technology in the mid-19th-century. During the COVID -19 pandemic, popular musicians in Kenya experienced artistic disruptions, that diminished music's artistic and creative development, which is a cornerstone of mitigating youth unemployment through job creation. For popular artistes, the COVID-19 Pandemic was the quintessential challenge that required adaptive and transformative approaches. This literature review examines the trends of music-making and performance of popular music in Kenya during the COVID-19 pandemic and offers some anticipated trends in the popular music industry in Kenya. Live music concerts in Kenya have been the traditional method through which upcoming artistes gain popularity and make their debut in the music industry. However, the COVID-19 pandemic inhibited this practice, prompting popular artistes to utilize their social media platforms such as YouTube, Instagram and TikTok to share music. There is a myriad of implications for this literature review. First, it creates an understanding of how popular artists used online payment systems on their virtual platforms for their patrons to purchase tickets and support the industry, thus supporting their livelihood. Second, it demonstrates how Popular artistes in Kenya sought company endorsements to promote their music. Third, the literature review provides an avenue to glean the musical performance through these virtual platforms, and how the platforms brought together people from sociocultural divides and made them re-experience musical performance through the electronic musical culture. This literature review looks at the music making and performance of popular genres during the COVID-19 pandemic in Kenya which include: Afro-fusion, Afro-soul, Afro-pop, Genge, Hip-hop, Jazz, Bongo, Alternative music and Rhythm and Blues.

Maternal Experiences of Infant-Directed Singing

Bronya Dean, University of Waikato

Research has shown that across cultures mothers sing to their infants and singing plays an important communicative function between adult and child. Singing has been shown to enhance mothers' perceptions of closeness to their infants and has a positive effect on both the mother and the infant. In an age where many of our musical experiences are facilitated through technology, questions have been raised as to whether singing continues to play a meaningful role in mother-infant interactions and whether mothers continue to use traditional cultural songs, or are influenced by the globalisation of culture.

Part of a larger international study, this paper reports on an empirical study of twelve mothers in Aotearoa New Zealand with infants under the age of 18 months. Data was collected through semi-structured interviews and was analysed through qualitative analysis to produce detailed descriptions of the mothers' experiences. All the mothers reported singing to their infants in a variety of contexts. Song choices were diverse and instinctive. Although some mothers sang songs they had learnt in their childhood, many had learnt the songs only recently. Interestingly, these were most often learnt in face-to-face situations rather than from online sources. Mothers described singing to their infants for a variety of reasons, both practical and emotional and experienced a range of emotions when singing to their infants which were closely linked to the infant's response. This research provides evidence that singing remains an important tool for mother-infant interactions. It also highlights the importance of parenting and other social groups for the transmission of repertoire.

Mapping the Language of Contemporary Music Performance Assessment

Chris Orange, MAINZ, SIT

Contemporary music performances are typically assessed by criteria such as Musicianship, Accuracy, Technique, Professionalism and Contribution. These measures continue to be used despite low discrimination between them and specific items on the assessment schedules (Thompson & Williamon, 2003). In addition, there is a lack of objective evidence that assessment is truly comprehensive. Greater transparency in domain definition and comprehensiveness may aid understanding of rubric, and lead to better assessment. This study investigated whether the criteria are supported by a multidimensional scaling analysis (MDS). What might an MDS analysis contribute to confidence in the validity of these common measures of music performance? Performance students and tutors at an Aotearoa NZ tertiary contemporary music institute participated in focus group sessions where they answered structured questionnaires. These provided descriptors of musical efforts that contribute to successful music shows. These descriptors of performance were then mapped using a mixed-method process with Concept mapping (Coxon, 1999; Trochim, 1989), and card sorting via novel use of web-based User Experience (UX) platform Optimal Workshop (OW) (Paea & Baird, 2018). The MDS analysis of the descriptor item set, and comparison of emergent clusters with typical rubric, revealed alternative constructs underlying the language of music performance assessment. Results suggest that the incumbent measures confound important dimensions. The importance of collaborative interaction in the development of musical skill is suggested by our analysis, and this is supported by findings

in the literature (Green 2008; Schiavio et al., 2020). The more comprehensive and detailed description of music performance constructs provided by this MDS approach, may illuminate music performance studies and lead to greater understanding how assessment may best benefit learning.

A Piano Mismatch: Passion, Dreams and a Good Boy

David Lines, University of Auckland

This paper investigates a common problem in piano (and other musical instruments) lessons—a mismatch of passion and expectations between teacher and student. Through a series of short autobiographical stories and reflections on music psychology concepts, this autoethnographic research (Ellis, Adams & Bochner, 2011) explores the researcher’s learning and playing experiences on piano through a bi-musical lens of classical piano on the one hand and improvisation and jazz/gospel piano on the other. The researcher orientates his own piano learning journey with his teacher around notions of harmonious/obsessive passion (Bonneville-Roussy & Vallerand, 2020), creativity and mind wandering (Gonçalves et al., 2020), learner autonomy and self-efficacy (Handricks, 2015). The crux of the paper lies in the mismatch between his classical piano teacher’s musical passion and his own musical passion. The former was constructed through an enculturation of classical piano pedagogy and a dedication for service in music, while the latter developed through a bi-musical process that strongly favoured autodidactic learning by ear and autonomy through improvisation. While the passion of the researcher’s teacher did sometimes gel with his own tendencies and interests, inevitably there was a mismatch of intentions, direction and expectations that led to some difficult moments of conflict and a loss of well-being. The paper concludes by examining the possibilities of a piano teacher-student relationship that moves beyond these issues and finds a more positive direction for student autonomy in music learning.

Connecting in a Disconnected World through Professional Learning: Sharing Insights from Australian Educators

Brad Merrick, University of Melbourne

Dawn Joseph, Deakin University

In response to the necessary shift online teaching around the globe due to COVID-19, teachers relied on information and communication technology (ICT) to transition and implement new ways of teaching and learning across all learning areas. This challenge was no different for music educators working across educational settings as well as in private studios around the world.

In this paper we report on findings that emerged from our national project that started in 2021 “Re-imagining the future: Music teaching and learning, and ICT in blended environments in Australia”. In our presentation we focus on one question from the wider study: What were the types of professional learning music educators experienced and valued using blended modes of delivery across educational settings?

The authors gathered data using an anonymous Qualtrics survey in (2021) via peak national music organisations in Australia (N=105). They used SPSS for quantitative analyses and found thematic analysis a useful method for qualitative coding and analysis for the open-ended questions regarding respondents’ perceptions of ICT resources and professional learning.

The findings indicate a range of teacher preferences for professional learning. The data highlights the value respondents placed on the different types of ICT resources that facilitated flexible and

adaptive delivery. The data displayed a preference for portability in their devices, employing laptops, tablets, and phones as frequently used tools across their teaching.

As tertiary music educators we raise concerns about what pre-service education and in-service professional learning will look like in a 'COVID-normal' landscape. From the first phase of our wider study, we offer recommendations that support and sustain music educators' connections in a disconnected world.

The Use of Imagery in Music Performance Amongst Graduate Pianists

Dorothy Li, University of Melbourne

Research indicates that imagery has been used in sports psychology to improve performance for many years (Cumming & Williams, 2012). Whilst the use of imagery is acknowledged to improve music performance, its application in discrete modes of practice is under researched and offers new insight into this area of music learning.

This presentation examines initial research for a project that is currently in the pilot stage. The project explores the intersection of the sports psychology PETTLEP imagery model by Holmes and Collins (2001) and related areas of Self-Regulated Learning (Zimmerman, 2000) to enhance music performance (Zimmerman & McPherson, 2002, 2011). Through the adaptation of the PETTLEP model of imagery into the musical learning context, the seven pillars of the Physical, Environmental, Task, Timing, Learning, Emotional, and Perspective are presented through a descriptive literature review.

A revised model will be presented, offering preliminary insights and a draft guide for students to engage their use of PETTLEP imagery framework through connections with the self-regulatory cycle (Zimmerman, 2000), specifically planning, performing and self-reflection. Considerations for implementation and research will be presented and an overview of the study design will highlight the proposed area of investigation.

Finally, the design of a social intervention of imagery process that will be administered with students in a Graduate Teaching course with specific reference to the following research questions:

1. How does the use of the PETTLEP model of imagery be enhanced to improve music practice, performance, and motivation?
2. Does the social discussion of the use of imagery and self-regulation improve music practice, performance, and motivation?

Connecting to Life Through Music Learning in Residential Aged Care: A Case Study on Positive Ageing Through a Program of Piano Lessons.

Ellina Zipman, Monash University

The older years are often characterised by social isolation, defined as a lack of a sense of belonging, disengagement from other people, minimising of social contacts and deficient relationships. While communal dining and organised social activities encourage increased social connectedness among residents of care facilities, some studies reveal that the risks of social isolation are higher among older adults living in residential aged care settings compared to older adults living within the community (Jang et al., 2014).

This paper reports on a single case study, conducted as a part of a PhD project exploring the music learning experiences of two residents of aged care facilities. This case study focuses on 90-year-old Jay's participation in a 12-month program of regular piano lessons taught by the researcher. Using a qualitative case study methodology, the research examined the impact piano lessons had on Jay's wellbeing. Collected data included video recordings of piano lessons, interviews, emails, reflective journal, and phone conversations. Nvivo software assisted with identifications of themes, and the data was analysed utilising the PERMA wellbeing model (which stands for Positive emotions, Engagement, Relationships, Meaning and Accomplishments). Social connectedness in this study was analysed as part of the Relationship element of the PERMA model.

The study demonstrated that long-term participation in activities of choice (in this case piano playing) offers a solution to engage residents in things they are passionate about, linking them socially, building relationships with other people, and creating a sense of belonging. Engaging in activities that promote social connectedness arouse positive emotions and create meaning in a person's life. Speaking through the participants' voices, this PhD project seeks to influence transformation in the residential aged care sector.

Connecting in a Disconnected World: Online Collaboration Across the Miles

Emily Wilson, University of Melbourne

Pauline Black, University of Aberdeen

The COVID-19 pandemic has presented many challenges for music teachers across all levels of education including pre-service secondary music teacher education. The sudden shift to online learning and teaching presented difficulties but also unexpected opportunities. One of these has been using digital music technology tools for composing, which in addition to their ongoing popularity in schools in recent years, seems to have been efficacious to support engagement and wellbeing for pre-service teachers during the pandemic. We have observed this in our work as music teacher educators in Aberdeen, Scotland and Melbourne, Australia. In response to the sudden shift to online learning and the lack of access to the usual music studios we teach in, pre-service secondary music teachers undertook a collaborative online composition project: My Life

in Isolation: A World Apart or Same Difference? This experience was facilitated using Soundtrap for Education, a cloud-based digital audio workstation. 10,427 miles and 11 hours apart, pre-service teachers worked in groups of five with a mix of Aberdeen and Melbourne in each group. They gathered footage from Melbourne and Aberdeen to represent their life in isolation and then created music. This research was conceived as a collaborative self-study project undertaken by us as music teacher educators. Data collection included reflective discussions and project artefacts including pre-service teachers music and video creations and end-of-project reflections. A thematic analysis was undertaken. In this presentation, we examine our experiences of facilitating this project and share project outcomes. We discuss the following emergent themes: musical outcomes, social outcomes (collaboration, connections and wellbeing) and the affordances of Soundtrap. We argue for greater attention to the affordances of digital collaborative music technology tools to facilitate real-world composing projects and support learner wellbeing and engagement.

A Ukulele for Every Pre-Service Teacher: Innovation in Online Music Teaching During the Pandemic

Fiona King, University of Melbourne

Emily Wilson, University of Melbourne

Sue Arney, University of Melbourne

Jennifer Stevens-Ballenger, Latrobe University

For several years at a major university in Melbourne, ukulele has been taught to preservice generalist and early childhood teachers to support their development of music skills and to foster confidence in singing. During the Melbourne lockdowns of 2020 and 2021, the ukulele took on greater significance as the university class set of ukuleles were longer accessible to students. The limited access to the on-campus ukuleles prompted an initiative by the music lecturers to provide each student with their 'own' ukulele. Students were asked to buy or borrow a ukulele and if they were unable to do this, the music lecturers organised for students to borrow a ukulele from campus. This innovation enabled preservice generalist and early childhood teachers between 2020-2021 to play ukulele and sing in their homes in online class during the pandemic.

A collaborative self-study research project is underway to investigate the teaching experiences of the four music lecturers who each taught ukulele online and face-to-face during the lockdown. The research project aims to explore the potential impact of student-owned ukuleles to enhance the music skill development and singing confidence of preservice teachers. Data collection is set to occur in October 2022 and involves the four lecturers in collaborative, reflective semi-structured discussions to critically examine the teaching approaches, pedagogy, content and delivery of the ukulele and singing workshops delivered during the pandemic.

The research has implications for the shape of ukulele teaching within university curricula to meet post-COVID challenges. Literature about the use of student-owned ukuleles to promote singing and instrumental music skills of preservice generalist and early childhood is minimal. The findings of the research will make a small contribution to understandings of music pedagogy in teacher education in online or face-to-face settings.

Teaching the Arts in Testing Times: A Western Australian Perspective on Covid Impacts

Geoffrey Lowe, Curtin University

Expert secondary Arts teachers are highly trained specialists well versed in face-to-face individual and group teaching pedagogies. Given the highly personalised nature of Arts teaching practice, the shift to online teaching resulting from COVID-19 lockdowns presented many with challenges for which they had little or no formal training. As a consequence of this shift, many teachers reported feeling stressed, isolated and unsure about where to turn for help. As the literature reports well established links between stress and attrition, it is important to reflect upon the experiences of these teachers with the aim of developing future mitigation strategies, in the face of a looming teacher shortage. The research reported here synthesises the online teaching experiences of 15 expert Arts specialists in Western Australia. Each specialist was purposefully selected for the study, based upon their reputational expertise and years of teaching experience, and interviewed by fellow discipline specialist researchers. Findings revealed that being a digital native was not in itself sufficient to ameliorate online teaching challenges. Rather, the study found that teachers with deep pedagogical practice knowledge and a reflexive/flexible approach fared better than those with high levels of technology familiarity. The importance of collegiality and mentoring in an online setting, along with a reappraisal of teaching priorities emerged as key findings and serve as a timely reminder of the importance of collaboration, especially in testing times.

Neill's Young: A.S. Neill's Approach to the Arts at the Summerhill School, and its Relevance Today.

Georgia Pike-Rowney, The Australian National University

Described as both a radical and a visionary, Alexander Sutherland Neill was a Scottish teacher and educational philosopher credited as having a profound influence on modern education. This paper presents a historical analysis of the role of music and other creative art forms within his Summerhill School, where Neill's philosophies of democracy, equality and freedom for children were put into practice. The arts were not included within the school's classroom curriculum, yet they played a central role in the fabric of daily school life. Creativity, according to Neill, was an essential element of the 'fuller life' he envisaged for his students. Neill challenged the ways in which children were perceived, taught, and nurtured in terms of the arts, and questioned traditional educational paradigms in general. In order to capture a holistic view of his approach to the creative arts, this analysis distils and critiques key theories in Neill's writings, observations from visitors to Summerhill, opinions of students and alumni, as well as responses from Neill's contemporaries and critics. The aim of the analysis is to present an alternative lens through which we can view modern approaches to music education and consider how his ideas might be relevant in providing alternatives to current normative practice.

From Practise to Practice: Using the CDC Model in Unit Design.

Graham McPhail, University of Auckland

This paper reports on the work of one secondary school music teacher in incorporating a 'knowledge-rich' approach to the design of curricula using the Curriculum Design Coherence Model (CDC). The CDC Model is a curriculum design approach that attempts to enable deep coherence and subsequently deep learning. The model requires that teachers use topic concepts as the starting place for design and then link these to applied knowledge and assessment. The topic for design in the study reported here is titled 'From Practise to Practice' and it is aimed at guiding music students at all stages of secondary school towards greater metacognitive awareness of how they undertake music instrument practice. The literature reports that younger students are often not adept at practising and the teacher's aim was to develop an approach to enhance student's strategising and general metacognitive awareness. The study therefore intersects with the literature on both curriculum design and deliberate practice. Drawing on qualitative approaches the paper provides (i) an overview of the teacher's approach to designing the unit and (ii) a summary of a thematic analysis of some student responses recorded in weekly practice logs at one year level of schooling – Year 9 – the first year of secondary school in New Zealand. We use data from two participants from a class of 25 as examples of the effects of the unit on student practice approaches. The outcomes of increased strategising and increased conceptual awareness point to likely benefits in using the CDC Model for design coherence. This coherence is traced from the key concepts identified in the design process through to the use of these concepts by the students in their deepening responses to their learning.

Music Education and Cultural Diversity in State Primary Schools in Aotearoa/New Zealand: A Critical Examination

Irena Angelovska, University of Auckland

Cultural diversity is a New Zealand Curriculum (NZC) principle that should inform all schools' decisions (Ministry of Education, 2007). This principle necessitates teachers in music education to put students from different cultural, religious and linguistic backgrounds at the centre of teaching and learning in the music classroom. Although available literature examines cultural diversity in music education at a secondary and tertiary level (Rohan, 2011; McPhail, Thorpe & Wise, 2018), little research is done to investigate cultural diversity in music education in primary education.

In this paper, I report on phase one results from my doctoral research, which examined how the principle of cultural diversity in the NZC influences the organisation of music education programmes in state primary schools in Aotearoa/New Zealand. It analysed the relationship between the bicultural context of music education with this principle. Investigated were the beliefs and understandings of teachers in music education about cultural diversity and its importance in the teaching and learning process in music education.

The research was carried out in two phases and invited participants from 1732 state primary schools. In phase one, data was collected through an online survey, and in phase two, data was collected through semi-structured interviews and autoethnography.

Music is part of The Arts learning area of the NZC and should be available to all students, however, phase one results report that not all schools have music education lessons, which makes the principle of cultural diversity not applicable. Furthermore, the results indicate a discrepancy between teachers' beliefs about the value of teaching culturally diverse musics and the practical implementation of such content in their music lessons. Even though some participants believe that teaching culturally diverse musics improves the students' emotional and social development, most participants are somewhat reserved about teaching culturally diverse musics in music education lessons.

An Early Career Teacher's Experiences Facilitating Student Agency: A Perspective From Lacanian Psychoanalysis

Jake Muir, University of Melbourne

In this ongoing research project, I have set out to analyse my experiences attempting to facilitate greater student agency in my teaching context. "Student Agency" has become an educational buzzword in recent years. However, scholars such as Charteris (2016) argue that the term is "widely debated" (p. 190). Student agency, voice, and leadership reforms emerged in recent years as a response to UNCRC article 12, but also as a solution to studies that have reported students feeling anonymous, alienated, and disengaged from school (Cook-Sather et al., 2015; Earls, 2003; Heath & McLaughlin, 1993; Mitra, 2018; Pope, 2001). Despite this, many scholars have noted the limited opportunities for students to have voice, agency, and leadership within educational institutions (Fielding, 2006; Lundy, 2007; Nicolson et al., 2019; Quennerstedt & Moody, 2020).

I am exploring how student agency functions within my educational context. The focus for this research has been primarily around my current teaching allotment of year 7, 9 and 10 music in a government secondary school in Victoria. My context is a newly established co-educational government school in the north of Melbourne with innovative practices such as collaborative curriculum design with provide both opportunities and challenges for student agency.

I have employed Lacanian Psychoanalysis as a theoretical framework. In addition, I have adopted an autoethnographic methodology to explore the trans-subjective experiences of being an early career teacher who is working to facilitate opportunities for student agency. Holman Jones (2005) states that "Autoethnography works to hold self and culture together..." (p. 207). While the scope of this research doesn't cover the effect of Covid and remote learning on student agency, these factors have had an ongoing impact on the learning and wellbeing of the students.

Shinichi Suzuki and Talent Education: From Japan via the USA to the world

Jane Southcott, Monash University

Since its inception in the mid-twentieth century, the revolutionary Suzuki method has evolved, becoming well-established in global music education. Current understandings and practices have mythologised its creator, Dr Shinichi Suzuki (1898-1998). Understanding the formation, initial practices, and early adoptions can inform contemporary practice. This revisionist historical research uses primary data in English from the 1950s and 1960s to build a clear narrative of the early development of the method. A German educated violinist, Suzuki developed Talent Education while seeking a way to help post-World War II Japanese children develop to their full potential. Becoming aware of how easily and naturally children learn their mother tongue, Suzuki realized that young children had the potential to learn far more than expected. Applying this to the learning of the violin, Suzuki taught individual children, beginning with immersive listening to selected classical music repertoire. In the late 1950s, Suzuki's work came to the attention of two American string educators, Professors John Kendall and Clifford Cook who championed the approach in the USA. Although never considered a group learning activity by Suzuki, the approach began to include group instruction as part of the adaptations for American markets. Talent Education next spread to Canada and Australia. Today Suzuki's *Talent Education* approach is found in both studio music teaching and in schools. Despite its early resisters who argued that pre-school children were too young to learn violin and that massed group performances seemed 'robotic', the approach changed how we think about the inclusion of music in the education of young children. Many music educators have long argued for the importance of 'sound before symbol' but it was Suzuki who demonstrated just how effective this approach could be.

Maltese Band Clubs post-COVID-19: A Practice that Connects Musicians

Jes Grixti, Western Sydney University

The context for this paper is the teaching practice within the Maltese Band Clubs School of Music (BCSoM) post-COVID-19. The Maltese Band Clubs are community-based non-profit organisations offering free music lessons and a platform for community wind band music-making. The main activities of the Band Club revolve around Catholic pageantry.

This paper draws on the responses of a male and a female band member investigating how teaching practice connects musicians post COVID-19. It focuses on the participants' musical journey and formation, how their teaching practices changed under COVID-19, and how this differed from the pre-COVID-19 environment.

A qualitative methodology was applied, narrative inquiry, seeking the participants' stories.

The interview questions to which the participants responded included the following:

- Is the BCSoM practice reflecting our time and age?
- What are the identified areas that the BCSoM needs to improve or do differently?

- Reflections on the pandemic, lessons learnt: reverting to the old practice or adopting a new way?

The questions were followed up via social media apps and face-to-face colloquia.

The two participants hail from the sister island of Gozo, both are Music graduates from the University of Malta. The male has also graduated with a Master of Teaching and Learning (MTL). He teaches at public schools and at some BCSoM in Malta. The female is currently reading for her teaching degree, and she teaches at some BCSoM in Gozo.

The findings note that the participants show resilience and perseverance. There is a trajectory from the BCSoM to the University, where both participants studied music at an undergraduate level, a brave choice against a populist mentality that depicts music as just a hobby and not a profession, a myth firmly entrenched in the local formal schooling system and among the Maltese working classes. Findings on current teaching note a desire for an outreach approach, the introduction of contemporary wind band repertoire, and the sustainable use of educational applications.

Connecting Knowledge Across Disconnected Discipline Boundaries: A Research Report and Proposal on Music Performance Anxiety and Music Education

Katrina Rivera, The Australian National University

This presentation will report on the progress of a thesis on music performance anxiety (MPA) and music education before detailing potential avenues forward to address the central research problem. Current MPA discourse focuses on incidence among various populations, detailing any comorbidities, and evaluating treatment options to decrease the severity of the symptoms. The extent of research inquiries tend to be restricted by a number of currently assumed concepts which underlie most MPA discourse. This thesis takes a transdisciplinary approach to the subject, enabling one of the underlying tenets of current theory and practice in MPA to be examined and questioned from outside the boundaries of the discipline. The primary research questions of the thesis relate to the application of 'optimal arousal' to MPA theory and practice, and the role of education in the development and maintenance of MPA. The findings of the thesis have the potential to alter the ongoing narrative around MPA with implications for both research and practice.

This presentation will give a brief overview of the overall thesis research questions and methodological approach, then report on the current progress of the thesis up to the date of the conference. A number of potential avenues to address the research problem will be outlined, each detailing the proposed research questions and methods. Considerations such as study scope, subject focus, participant recruitment and data collection will also be outlined for each proposal.

Embracing Difference in Co-Creative Practice

Kingsley Melhuish, University of Auckland

In most music-making activities, the ability to work effectively with others is a common expectation. However, this becomes more complicated when the activity is a creative collaboration such as improvising collectively or co-writing a song/composition. This involves navigating a range of challenges including having different expectations, different creative processes, different outlooks, different knowledge, and negotiating creative control. In music education, collaboration is frequently approached by putting learners through the experience, rather than any considered pedagogy preparing learners how to collaborate.

The first strategy in many creative projects is to find 'common ground' among the collaborators. If collaboration is viewed as a convergence of talent, getting on the 'same page' implies there is a favourable standpoint if only ontological difference can be minimised.

This research proposes an alternative to this premise and proposes a co-creation praxis asking what role ontological disparity could play in cultivating creativity across disciplines. It adopts difference-in-itself as a catalyst to free creativity from pre-conceived outcomes and dogmatic expectations.

This research intends to investigate a portfolio of pluri-disciplinary creative projects involving myself in creative practice through my role as musician/sound artist, collaborating with artists from disparate creative fields, e.g., literature, visual arts, movement, design, and media arts. These projects are expected to prompt collaborators to re-evaluate their perspectives of subjective and objective reality, and the research hypothesises that through co-creative praxis, artists' creative practice and knowledge may be broadened.

The research will implement a practice-led methodology drawing on action-research tools in the development of creative works, auto-ethnographic tools in capturing my own experiences and phenomenological tools in capturing the lived experiences of collaborators. Considering co-creative praxis in learning settings may be helpful to develop a pedagogy for collaboration, with further implications for innovation in pluri-disciplinary arts education.

Feedback in the Instrumental Lesson: An Australian Qualitative Study

Leon de Bruin, University of Melbourne

The role of feedback in teaching has been ascribed with a pervading emphasis on teachers directing students what they have done, what they need to do, and where they may go to next, via arbitrary feedback, feed-up and feed forward approaches to student engagement. This critical account of feedback models highlights conceptual attributes of how individual, relational, and environmental factors can impact on the utility of feedback as a behaviour changing device. A qualitative methodology realised perspectives to studio teaching feedback of 25 instrumental music teachers in Victoria, Australia. Knowledge, skills, positive attribution, and relational qualities are reported through feedback reflections and encounters of student engagement. The study highlights positive feedback typified by learner engagement and teacher-student relationality, contesting the traditional, behaviourist 'feedback ritual' and teacher centred approaches in the music lesson. The study offers implications for purposeful, structured learning opportunities and engagement that builds impactful feedback episodes, and feedback design that factors in the influence of context, culture and differentiated relationships in learning. The study encourages educators to consider a balance of '*drill and thrill*' and the using of feedback as more

than a roadmap for technical accomplishment via discreet episodes of educators 'telling' learners about their performance, but also as an influential pedagogical/relational device used for enduring music learning.

Musical Preference and Genre Identification in New Zealand Secondary School Students: A Music Education Perspective

Liu Yang, University of Auckland

The impact of streaming media in the “radar” era has changed the way children compose, perform, and listen to music, and the diversity of music genres has brought more perspectives to the study of music preferences. Music preference is a signpost of a children’s interest in music learning, understanding children’ music preferences is a staged task for music educators to formulate and adjust music approaches. This study aims to investigate the relationship between music preferences, genre identification, music listening sources, gender and other factors among New Zealand year 9 students, and to analyse their reasons and effects from the perspective of music education.

This study is expected to address the following research questions: 1) What is the level of music preference and genre identification of year 9 students? 2) What are the sources of music listening for year 9 students? 3) What is the relationship between gender and students’ music preference, music genre identification and music listening sources? A quantitative study of closed-ended questionnaires is expected to be used for this survey, which investigate year 9 students (N=150), both male and female, at three secondary schools in Auckland. The questionnaire provides 24 music excerpts from 12 genres. After listening to the music excerpts, subjects are required to rate the music with a 5-point Liker scale, complete the music genre identification scale (MGIS) and the music source scale (MSS). SPSS will be used for quantitative data analysis, and its ANOVA will analyse correlations between variables. This study will draw conclusions about the music preferences of New Zealand secondary school students, which is essential for music educators to plan future music teaching approaches to achieve children’s preferred music learning methods in the context of ambiguity in the New Zealand music curriculum.

Developing the Inclusive Practice of Classroom Music Teachers to Enhance the Learning Experiences of Students with Disabilities: A Review of the Literature

Louise Jenkins, Faculty of Education, Monash University

Renée Crawford, Faculty of Education, Monash University

Oskar Bleeker, Hughesdale Primary School

Since the 1990s, many global education systems have been gradually transitioning to an inclusive model in which all school-aged children, regardless of individual differences, have access to an education at their local school. In Australia, the commitment to inclusivity in education has been supported by Commonwealth and state-based legislation which addresses discrimination, including that based on disability. In an educational environment which has been greatly impacted

by COVID-19, developing a nurturing classroom where flexible learning is implemented to cater for all types of learners is a crucial part of rebuilding children's wellbeing and sense of belonging at school. School classroom music is often regarded as a safe place where students' creativity is fostered, and individuality and emotional expression are encouraged. Music teachers have an important role to play in a positive school experience for all students, including students with disabilities (SWD).

Our project is responding to the imperative for classroom music teachers to develop effective inclusive practices to enhance learning for SWDs. Following a rigorous investigation of the critical literature relating to working with SWDs in school classroom music, we have discovered that whilst an abundance of research has been implemented about inclusive approaches in school classrooms, this has been in relation to core school subjects including Literacy and Numeracy. There is a significant gap in the knowledge about ways to support SWDs in school classroom music. We recommend much more extensive and rigorous research is implemented in this area to identify crucial future directions and inclusive teaching practices for school music teachers. This will contribute to classroom music teachers' knowledge and understanding about effective ways to work with SWDs which will engage impactfully with their efforts to re-build students' wellbeing and sense of belonging beyond COVID-19.

A Jigsaw of Knowledge, Autonomy and Adaptability: The Practice of High School Classroom Music Teachers in New Zealand

Martin Emo, University of Victoria

Music education in New Zealand has changed in the last 30 years. Digital technology being infused in music making and the direction of governmental education policy are two major reasons. Prior research between 1990-2010 in New Zealand music education outlined early responses to digital technology integration and adapting to the (at the time) new curriculum and assessment framework. The ongoing application of these studies were limited due to their small sample size, only interviewing advanced users of digital technology, and all predating major technological shifts that have occurred in music education since 2010. (e.g., browser-based Digital Audio Workstations). This paper seeks to update the body of literature through research into the current experience and practice of music teachers. The focus is how teachers apply digital technologies in relation to their concept of what music education is in the digital age. This conference paper outlines the final conclusions from a 2-part mixed-methods study: a nationwide online survey (N=156) in July 2020 and 6 case studies in November 2020. Previous papers by this author at ANZARME conferences have covered the literature and initial findings of this research with this paper providing a synthesis and conclusion. It identifies three themes: beliefs about knowledge; teacher autonomy and agency; and adaptability of teachers. These themes are interlinked with curriculum and assessment policy. This paper will conclude with implications for pre-service/in-service education, assessment review currently underway and the upcoming national curriculum refresh.

Encultured Empathy: Developing a Culture of Confidence and Connectivity in a New Zealand High School Music Programme

Nick Grew, Whangarei Girls' High School

The context of this paper is a Year 11 New Zealand high school song writing and music production course. The problem to explore is how do teachers and students develop and maintain a sense of purpose, motivation, and creativity in a post-COVID lockdown education context; working with inevitable disruption rather than counter to it?

A triangulation method was used from student interviews, surveys, creative outputs and teacher observations. The study found that by focussing on empathic relationships between the teacher and student, peer to peer interactions as well as considerations of the physical learning space and resources available, there was a discernible shift in students' perceptions of self, their relationships and their productivity and wellbeing within the course and beyond.

This paper explores the concepts of radical inclusion (Dempsey & Brafman) as well as the relationship of learning environment and motivation (Kaplan & Patrick) to attempt to define the main influences that contribute to developing a culture of empathy in a high school music programme. Through a flexible, collaborative approach to song writing and composition, students seem to be better equipped to navigate through these uncertain, anxiety-induced times; finding their own pathway, identity, belonging and connection in a perceived climate of disconnectivity.

Nurturing the Young Conductor

Patrick Shepherd, University of Canterbury

Being a conductor is demanding but becoming one can be an even more of a challenge. In part one of a phenomenological study looking at the lived experience of conductors beginning their conducting careers, this paper traces the experiences of two young conductors as they discussed and unpacked their own experiences as they embarked on conducting. Applying a qualitative, phenomenological lens, this study sought to identify common themes and practical applications on how to nurture young conductors with participants completing a short questionnaire and interview. I was able to interview one subject three times over three years. These interviews were transcribed and analysed. Their comments and insights provide practical and authentic ways in which young conductors can develop their conducting skills. My findings show that building confidence is a key element, through practice, mentorship, skill acquisition and repertoire knowledge as well as ways in which mentoring programmes – several of which my participants had been members – can add value to their development.

An Exploratory Study of Music Activities in the Home and Beliefs Towards the Importance of Music in Early Childhood Development

Pippa Chapman, Edith Cowan University

Early childhood music education research, early childhood education research, and childhood studies have enhanced understandings of how early musical experiences and opportunities positively impact the overall development of young children (birth to four years). In addition, sociological studies have emphasised the importance of the social surroundings of young children's musical lives with regards to their learning and development.

In some indigenous cultures, families traditionally engage in musical activities together in a shared, intimate way; naturally embedded in the rhythms of family and community life. A current ease of access to music coupled with changing social and cultural constructs about music early childhoods marks a major shift in how often and what styles of music are exposed to young children. There is little research into how these changes are impacting the musical activities that families engage together in, and in turn how these changes influence the overall development of young children.

Using a sociocultural lens, this study has two aims: to investigate the modes and frequencies of music activities in Australian homes and to explore Australian families' beliefs towards the importance of music in early childhood development. Through a two-stage mixed method design, this study involves a survey into the breadth of music activities occurring between young children and their family members and interviews to explore the depth of their beliefs towards the importance of music in early childhood development, in light of the potential social and cultural changes.

Upholding Indigenous Difference in Arts Education: Noho Marae Wānanga as Akin to a “Mana Of Economy” in Education

Priya Gain, (Pākehā, Gujarati Soni) Te Puna Wānanga, School of Māori and Indigenous Education, University of Auckland

Christian McDonald, (Ngāti Kahu, Te Paatu)

Wiremu Sarich, Ngāpuhi, Te Rarawa)

Kelly Kahukiwa, (Ngāti Whakaeu, Ngai Tūhoe – Ngāti Haka Patuheu Te Aitanga Ā-Māhaki)

In this paper we consider how recent taonga puoro (traditional Māori music) noho marae wānanga (live in marae-based learning), have much to offer the growth and development of bicultural relational engagement in both music and arts education more broadly here in Aotearoa New Zealand. We highlight the aspirations of the ngā toi Māori (Māori arts) authors: Christian (taonga puoro), Wiremu (taonga tākaro/traditional Māori play and games) and Kelly (taonga puoro), who have all been involved in designing, leading and facilitating taonga puoro noho marae wānanga in the Far North district of Aotearoa New Zealand. Their work in this space offers a context that centralises Māori expertise and knowledge and privileges Māori ways of being, thinking and doing. We consider collectively how the aspirations of these authors might meet the desires of non-indigenous mainstream arts educators aspiring to decolonise and indigenise curriculum. The noho marae wānanga is considered for its potential, as a kin-based entrepreneurial initiative, which supports creativity and innovation in Māori music pedagogy and praxis, and aspires to broaden the musical horizons for young Māori students.

We suggest noho marae wānanga can be conceptualised as akin to a “*mana of economy*” in an educational context. Together, we advocate for what Moana Jackson calls an “ethic of restoration”, which he defines as “restoring a kawa that allows for balanced relationships based on the need for iwi and hapū independence, upon which any meaningful interdependence must rest” (Jackson, 2020, p. 149). We argue that when priority is given to the recognition and support of Māori led educational initiatives, such as noho marae wānanga, generative and mutually beneficial bicultural relationships are better enabled. This paper emerged out of collaborative thinking and scholarly reflection done as part of the first author’s preparation for doctoral research about mainstream engagement with ngā toi Māori centred arts education contexts.

The Musical Lives of Young Children in the Growing Up in New Zealand Study

Rebecca Evans, University of Auckland

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

Using data collected through the Growing Up in New Zealand longitudinal study, we explored the early musical experiences of approximately 6,800 infants and toddlers. Using this data, several measures of musical environments and engagement were explored: parental singing; active musical play; music listening; involvement in music groups; and participation in wider cultural events.

Initial descriptive analyses explored children's musical experiences in relation to different family and parental characteristics.

Our findings both confirm current literature in several key areas and reveal some interesting findings around attendance at music events in the community, providing a holistic description of the musical environments of young children in Aotearoa New Zealand. In this early stage of our research, this report focuses on our approach to using large data sets to explore young children's musical experiences and our first impressions of the data. In further analyses, the intention is to identify any potential outcomes of musical engagement that relate to specific emotional, social, cognitive, and cultural competencies, providing evidence for the importance of children's engagement with music across the lifespan.

Exploring Music Teachers' Experiences and Perceptions of Professional Learning

Sue Arney, University of Melbourne

Professional learning plays an essential role in promoting student engagement and learning outcomes by actively engaging teachers in extending, strengthening, and updating their professional knowledge and practice during the course of their career. Whilst a significant body of research has examined the effectiveness and impact of professional learning on teaching practices, very little research has considered the specific needs of music teachers.

This phenomenological study used a mixed methods approach to explore the experiences of music teachers in classroom, instrumental, and ensemble positions in Victorian primary and secondary schools. Research was carried out using an online Scoping Survey (297 respondents) and a deeper investigation of emerging themes through a second online Main Survey with 50 volunteer participants. Data were analysed around the themes of (1) engagement with professional learning, (2) motivation for choices of professional learning, and (3) perceptions of the elements of effective professional learning for music teachers.

The findings highlight the challenges for school-based music teachers in accessing professional learning that enhances their practice and in interpreting whole-school professional learning to their contexts. The findings were evaluated against existing literature and research into the characteristics of effective professional learning, and new knowledge emerged suggesting opportunities to strengthen professional learning tailored to the needs of music teachers. The study proposes a set of seven principles for professional learning in music education to inform school leaders, professional associations, and professional learning providers.

Rabbits Can't Read: The Impact of a New Musical Poetry Resource in an Early Childhood Setting.

Susan West, Music Engagement Program

Jenny Loudon, Music Engagement Program

This paper reports on an action research project developed between a classroom teacher, a principal and a researcher running a socially focussed, government funded music program. The aim was to explore the viability of combining literacy and music making in a way that encouraged classroom teachers to include more music-making in their practice. The resource was a set of 26 alliterative poems – *Animal Charm* – set to music using themes from classical, folk and popular repertoire. The methodology was collaborative and iterative with each stage informing the next stage. The stages included: a workshop on *Animal Charm* for 50+ teachers on the resource including a real-time survey and focus group; the selection of a school for more in-depth research and training of staff; joint development of an implementation plan; on-going collection of responses from students and staff; adaptation of plan in response to feedback; engagement of wider school community; full concert presentation involving students and community; post-concert feedback and development of next-stage plan. The iterative nature of the project allowed for the development of interim findings which inform further and ongoing implementations. Themes that emerged from the data include the interest and uptake of participants, the impact on literacy and musical learning of student and the impact on confidence levels in both adults and students. A key finding was that all the adults, including the participant researchers, over-estimated adult confidence in participating and underestimated student interest and ability. This presentation will elaborate on the main findings and include film excerpts and future directions.

Supporting Singaporean Early Childhood Teachers' Singing Skills and Confidence Through Online Learning

Tiffany Cheok, University of Melbourne

Over many years, research has shown that early childhood teachers worldwide feel ill-prepared to sing with children in their settings. This may be due to weak foundations (skills, knowledge, and confidence) and varied experiences in general music as a learner. This is often exacerbated by the limited pre- and in-service music education courses available to early childhood teachers. Insufficient preparation leads to consequences that affects both the children's experiences of learning music and the teachers' confidence and skills to teach singing. In Singapore, generalist early childhood teachers are

encouraged to lead and model singing with the children. Little is known about how singing is addressed in music education courses in Singapore early childhood teacher preparation programmes.

This PhD study addresses the following question: “To what extent does an online professional learning programme impact early childhood teachers’ singing skills and confidence in their settings?”. The purpose of the larger study is to contribute to a better understanding of how an online professional learning programme and its design can enable the teachers to develop the skills and confidence to lead singing in their settings. This presentation focusses on related literature and identifies the factors that can impact early childhood teacher singing skills and confidence. The findings from this initial phase of the PhD study will inform the creation of an online professional learning programme to support the development of Singapore early childhood teachers’ singing skills and confidence. The presentation concludes with an overview of the proposed study design. The potential impact of an online music education initiative and implications for pre- and in-service early childhood teacher professional learning are shared.

Historical Trends in Concert Band Literature

Tim Groulx, University of North Florida

Curated ensemble literature lists came into common usage in the 1920s as band competitions and festivals gained popularity. The Florida Bandmasters Association (FBA) used a variety of published national lists in the early years, and a committee of the FBA created the organization's first list on March 8th, 1949. A recent study found that the 2018 FBA concert music list was primarily comprised of Caucasian (96.4%) and male (98.4%) composers. The list included only 6 Caucasian female composers, 10 Japanese composers (9 male and 1 female), 4 Latinx male composers, and 2 African American male composers.

This study is a historical analysis of the FBA concert music lists from 1949 to the present. Research questions focused on composer demographics, trends in original performance medium, and important historical developments in the list. A total of 3,277 compositions have appeared on the FBA list over the course of time, including 37 entries that have remained consistently on the FBA list since 1949.

A variety of findings emerged: Over time African American and Latinx composers on the lists declined, while female and Asian composers increased. The proportion of literature originally written for band versus arrangements was largely consistent over time (approximately 55% band, 45% arrangements). One subset of arrangements on the list between 1953 and 1970 included a large amount of music originally composed for musical theater, light opera, and film (including Disney animated films). Almost all of these compositions were removed from the lists by 1970 (today only two shows scored by Leonard Bernstein remain). College band directors were asked to identify a body of literature considered “significant literature” starting in 1989. The practice of bands in a given classification performing one selected piece and one “required piece” ended in 1970, enabling bands to choose all of their literature.

Connecting The Disconnected: Addressing Professional Isolation in Studio Music Teaching

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The Association of NSW Regional Conservatoriums (ANSWRC) is the peak body for 17 community-owned and operated music hubs which deliver music education and performance experiences in regional communities across the state of NSW. Individual instrumental and vocal tuition – studio music teaching – is the conservatoriums' core business. While studio music teaching is by nature isolating, locational features exacerbate this problem for regional conservatorium staff.

Framed by the notion of place-based thinking, this phenomenological study interrogates the nature of the professional isolation experienced by 20 studio music teachers from one regional conservatorium, and proffers recommendations as to professional learning which may assist in 'connecting the disconnected'. Analysis of field notes and semi-structured interview data resulted in the identification of three types of isolation experienced by the participants: geographical, systemic and pedagogical. Geographically isolated studio music teachers reside and work in locations far from their musician colleagues, professional associations and support structures. The systemic isolation resulting from working outside of institutions with formalised curriculum, teaching standards and professional development requirements fails to provide structure and support for curriculum development or career advancement. Being pedagogically isolated from other teachers, unable to observe, discuss or evaluate alternative methods and strategies, preserves a reliance on the 'master-apprentice' model of studio music teacher training, as well as perpetuating professional disconnection.

The study recommends several professional learning strategies for creating and maintaining connections between disconnected studio music teachers. These include the development of Professional Learning Communities; the use of partnerships with other regional conservatoriums and universities for mentoring; and the use of structured, collaborative action research models such as Instructional Rounds as a means of scaffolding evidence-based practice.

Developing Musical Skills Within Community Ensemble Environments

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Community music ensembles (CME) have long been understood to create opportunities for community music-making and enhance the participants' sense of social, emotional, mental, spiritual and psychological wellbeing. However, little is known about ways in which musical skill-development may be occurring in such non-formal music-making settings. This qualitative study addresses the gap, providing a systematic analysis of how various musical skills may be gained. By studying two ensembles' rehearsals (the Christchurch Accordion Orchestra and the Nor'West Brass Band) followed by focus group discussions, a wide range of musical skills were identified as being used and potentially acquired or further strengthened. Those skills include technical skills, ensemble skills, music literacy, and musical and interpretational development. Such learning was supported by many strategies such as the conductor's verbal, vocal and gestural feedback and some player-initiated strategies. VSR-prompted (Video Stimulated Recall) semi-structured focus group interviews with ensemble players also revealed their conceptualisations

of their ensemble experience, ranging from how they viewed their learning through to the social experience. This research adds nuance to our understanding of the CME experience, particularly in that musical skills may be explicitly and implicitly developed through ensemble rehearsals, although the skill acquisition was not the players' conscious focus. However, learning new skills, together with the pleasure of playing music, harmonising with others, listening to the overall sound, staying active, making friends and a sense of belonging were considered the main impetus for a sustained commitment to the CME for many players. The research findings suggest that CME might help create and anchor communities in our current modern society—large, networked, with more distant and detached human relations, in that it promotes the act of coming together in one space with one's physical self, an instrument, and a group of other people, binding individuals to a collective greater than themselves.