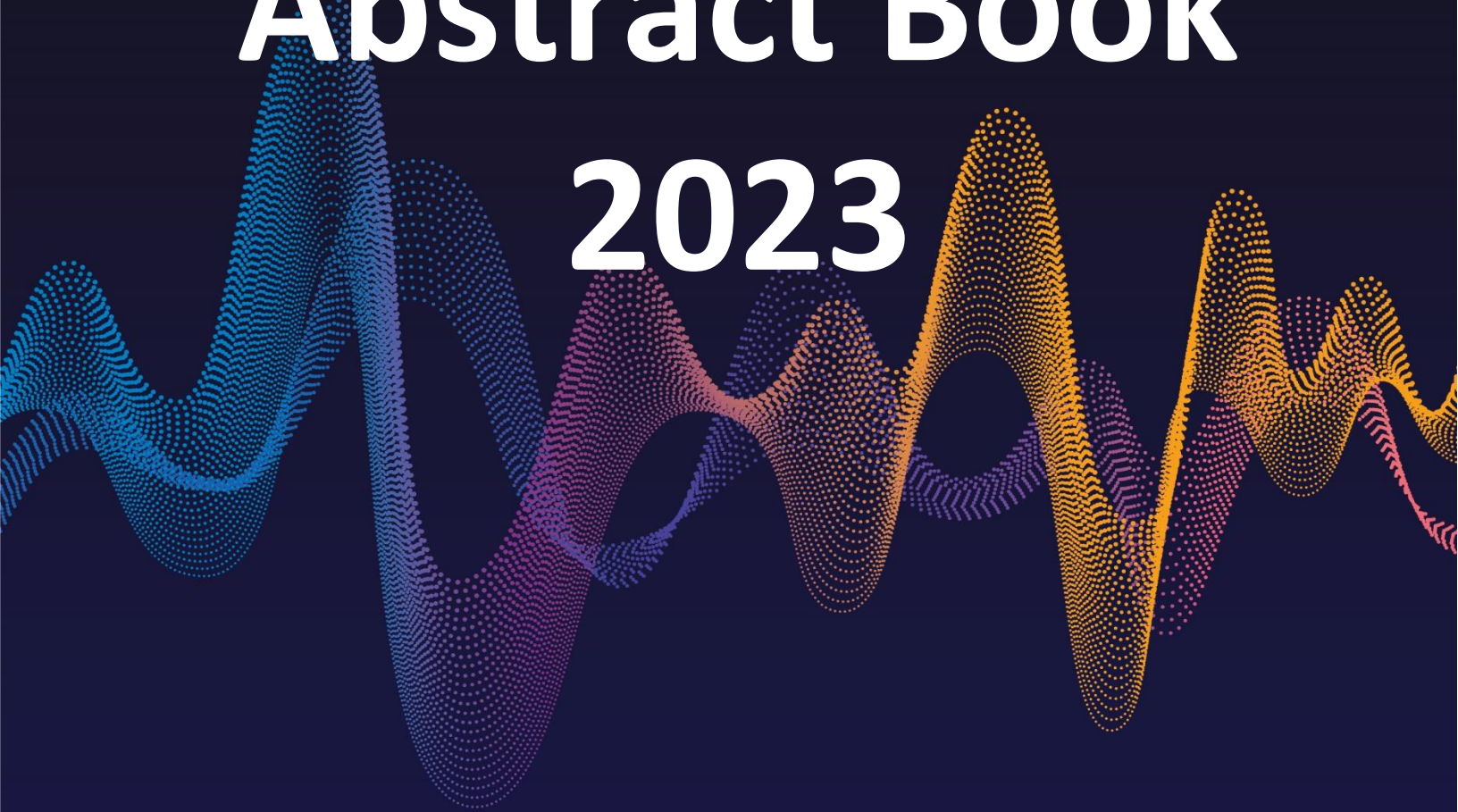


MUSIC 
UNLEASHED

ASME
20
23

Abstract Book

2023



**ASME NATIONAL
CONFERENCE**
SYDNEY CONSERVATORIUM
3-6 JULY 2023

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150 Songs and Rhymes: How to integrate literacy and music in and every day context

Carla Trott¹

¹Conservatorium High School

Biography:

Carla Trott is a classroom music specialist committed to teaching and learning using an aural-based, sequential program. She is a highly skilled practitioner across the full range of schooling levels from kindergarten through to the senior years. She is currently facilitating a daily integrated literacy and music program at Fort St Public Primary School while developing their strings program. This program forms part of the Conservatorium High School's Community Engagement Program where Carla also delivers an intensive and highly specialised program for musically auditioned and academically advanced high school students.

Sick and tired of having music bumped from a morning literacy block?

Want your students to learn the words, actions, melody and rhythm of 150 games, songs and rhymes in a year?

Only have 20-30 minutes every day to get the brain synapses firing?

Sounds like you are ready to try an everyday integrated music and literacy program to develop audiation, entrainment and syllabification abilities!

The Integrated Music and Literacy program (IML) commenced in 2019 as part of the Conservatorium High School's Community Engagement Program and has been identified as a crucial initiative in achieving high levels of musical literacy and English-language acquisition. It is a holistic and multidimensional approach to learning and is delivered every day to students in Kindergarten and Year One at Fort St Public School.

In this workshop you will learn both some theory about music and literacy development, as well as (and most importantly!) some teaching tips and repertoire to get an Integrated Music and Literacy program up and running in your school.

Academic writing: Some thoughts, considerations and advice on writing for publication in music education

Professor David Forrest¹

¹RMIT University

Biography:

Dr David Forrest is Professor of Music Education in the School of Art at RMIT University where he is the program manager of the MA (Arts Management). He is a Fellow and Honorary Life Member of the Australian Society for Music Education, and is the editor of the Australian Journal of Music Education.

Writing is so much a part of our work. The communication of our ideas and research is essential in whatever educational sphere we are engaged and working.

The workshop is designed to assist and clarify some of the issues, questions and myths associated with academic publishing in music education and the broader fields of music and education. It is an open discussion on the processes and perceptions associated with writing for different forms of publications. The workshop will work through considerations of drafting, submissions, reviewing and responding to reviewer comments, and the eventual acceptance (or dealing with rejection).

Advocacy: 6 Ways You Can Use Technology to Boost Your Music Program Visibility

Ms Katie Wardrobe¹

¹Midnight Music

Biography:

Katie Wardrobe is a music technology speaker, trainer, consultant, blogger and podcaster who is passionate about helping music teachers through her business 'Midnight Music'. She runs hands-on workshops that focus on incorporating technology into the music curriculum, and presents regularly at conferences in Australia and internationally as a Keynote speaker and clinician.

Katie has been a Keynote speaker at the Australian Society for Music Education National Conference, the Music Education New Zealand National Conference and the ACT Music Educators Network Conference. Her online music technology professional development learning space - the Midnight Music Community - was launched in 2016 and has hundreds of members from around the world. She also runs a series of free webinars which were attended by more than 20,000 teachers in 2020 alone.

Katie is the author of the keyboard and technology program for middle school students titled Studio Sessions (published by MusicEDU) and she publishes a popular annual guide called the Ultimate Guide To Free Music Tech Resources on the Midnight Music blog. Katie is also the host of the Music Tech Teacher podcast which was launched in early 2017 and has more than 140 episodes.

Learn how you can utilise tech tools and techniques to unleash your music program from the walls of your classroom and showcase student learning in innovative ways. In this session you'll discover 6 interactive tech projects that can help increase the visibility of your music program at school, in the wider community and on the world-wide stage.

The projects include:

1. Interactive poster displays of student performances or student compositions that combine photos, screenshots, audio recordings and QR codes. This technique can be used to showcase work that students have created in notation software, or a digital audio workstation or other app as well as in-person performances of musical works.
2. Short engaging videos made with free and easy-to-use software that can promote upcoming concerts or ensemble recruitment.
3. A simple website that can be created for free to showcase your music program, solo or ensemble performances, individual student compositions or informal in-class work.
4. Digital portfolios that can highlight student learning and growth over a period of time.
5. Student-led podcasts that amplify their voice.
6. "Enhanced" digital concert programs that include links to support the music program or links to the school or music department social media channels.

Step-by-step instructions will be provided and teachers will leave with practical how-to information that they can utilise straight away. All projects use free or low-cost software.

And All That Jazz – a practical approach to teaching/singing jazz repertoire

Jacqueline Cooper¹

¹Central Queensland University

Biography:

Jacki Cooper received her Bachelor of Music in jazz voice from Adelaide University in 1994 and has recently graduated with a Master of Education (research) from Central Queensland University where she is also a jazz vocal tutor. Over two decades Jacki has established herself as a professional jazz singer and recording artist and was awarded Best Jazz Vocals at the 2010 MusicOz Awards. Jacki visits schools around Australia as a workshop clinician specialising in jazz and contemporary vocals. As an extension of her Masters research, Jacki's aim is to introduce practical methods for teaching jazz vocal repertoire.

After adjudicating the jazz vocal section at dozens of eisteddfods and visiting hundreds of schools to work with their senior vocalists it occurred to me that for many classroom music teachers who come from classical or musical theatre backgrounds, teaching jazz repertoire may be as foreign to them as teaching classical repertoire is to me.

“Just because your song camehen out of a book called 1001 Jazz Standards it doesn't mean you're singing jazz!”

This statement became my mantra while researching what kind of resources would be most helpful to classroom music teachers whose students are exploring jazz vocal repertoire.

My Masters research project “Teaching jazz voice performance education in Australian regional secondary schools: Investigating the challenges” sought to examine the various challenges faced by classroom music teachers when they taught senior music students who wished to add jazz vocal repertoire to their examination performance program.

One of the key challenges that emerged from the research was that teachers lack confidence when teaching jazz vocal students if they have not had experience in jazz or singing themselves. Their geographic isolation affected their ability to access appropriate professional development and lack of access to, and knowledge of, appropriate resources. As professional development courses are often held in major cities, their geographic isolation impacted on their ability to attend due to the time and expense that travelling entails. With limited time for learning new skills in jazz vocal pedagogy I wondered if teachers may benefit from a step-by-step guide to learning jazz vocal repertoire that a teacher and student could follow together. This is currently a work in progress but is essentially what I will be presenting today.

This presentation aims to introduce teachers to the jazz language that will help them guide their students by taking a jazz standard and transforming it from the written sheet music to performing an authentic jazz rendition. Topics discussed will include choosing age-appropriate repertoire, selecting the right key, vocal placement, vibrato, who to listen to, the art of syncopation, how to phrase like you mean it, and developing your own sound and style.

ASME Unleashed? What the experiences of ASME members say about hegemonies in Australian Music Education.

Dr James Humberstone¹, Mr Adrian Kingwell, Ms Caitlin Sandiford², Mr David Tocknell, Mr Brad Fuller¹

¹Sydney Conservatorium of Music, The University of Sydney, ²Chifley College

Biography:

James Humberstone is a Senior Lecturer in Music Education at the The University of Sydney, Sydney Conservatorium of Music. He specialises in teaching music technology, music creation, social justice, and pluralism. James is an active composer-producer and recent releases include the Hip-Hop/spoken word theatre piece “Αγάπη (Agapi) and other kinds of love”, and the song cycle “The Weight of Light”. James also publishes traditional research on creativity, technology, and pluralism in Music Education, and outputs this year include “Battle Dances and 808s: Teaching music creation in Australia”, included in the new “International perspectives on teaching music composition in schools” (Routledge).

Symposium proposal for ASME XXIV National Conference

ABSTRACT

At this conference, we celebrate “music education that is unconstrained by conventions, politics, instrumental or vocal forces”. But how unconstrained is music education in Australia, how unconstrained do ASME members feel, and what role does ASME play in resisting or maintaining hegemonies?

In this Symposium, we present four critical analyses of Australian music education and ASME state or national organisations’ roles, which we then open up to comment, questions, and debate. The aim is to identify SPECIFIC ACTIONS that ASME committees and their members can take to result in concrete examples of “diversity, inclusion and agency in all learning contexts”.

CRITICAL ANALYSIS 1: ASME national conference

Building on an analysis begun for the 2019 conference, this critical view contrasts how the national ASME conference themes often “talk the talk” of “diversity, inclusion, and agency”, yet program and present research and workshops that centre and strengthen western hegemonic musics and practices. Critical analysis of several decades of national ASME conferences are presented as evidence. The SPECIFIC ACTION proposed is positive discrimination for under-represented musics and musical cultures at future national ASME conferences.

CRITICAL ANALYSIS 2: Narrow visions of music education and creativity from WA

Despite the diversification of the WA ATAR course in the last year, the view of “what counts” as university-entrance music studies, and especially practices around musical creativity have been more conservative in WA than other states for some time now. This critical analysis examines the recent changes to syllabi, existing language that limit musical creativity, and assumptions that support the domination and valuing of hegemonic musics and musical cultures. The SPECIFIC ACTION proposed is that ASME members establish national guidelines for “diversity, inclusion, and agency” for all state chapters to advocate for.

CRITICAL ANALYSIS 3: PL for teaching in low ICSEA public schools in Sydney

This critical analysis begins by autoethnographically establishing the roles filled and professional learning required by an early career music and special needs teacher in a low ICSEA public school. It contrasts these requirements to a review of professional learning offered by state chapters of ASME and finds that professional learning often caters to those musics and musical cultures that already dominate western music education. The SPECIFIC ACTION proposed is for ASME chapters to focus on developing professional learning courses aligned with the needs of the least privileged schools in each state or territory.

CRITICAL ANALYSIS 4: Culturally Responsive Pedagogy and ASME's role in syllabus development

Culturally Responsive Pedagogy (CRP) has become an important thread of scholarship and practice in the wider field of Culturally Diverse Music Education over the last two decades and has been shown to connect learning experiences in music between young people's homes and places of learning. Employing Abril's (2015) model for CRP, this critical analysis examines recent updates in state syllabi as well as the Australian Curriculum, and identifies both strengths and weaknesses revealed by the engagement with, or lack, of CRP. The SPECIFIC ACTION proposed is for ASME chapters to take a stronger and research-backed position to more vocally advocate for Cultural Diversity in Music Education as the national body most often asked to provide input to new syllabi.

CHAired DISCUSSION

- Speakers from the floor may wish to share other examples of ways ASME committees and their members are currently constrained by the centering of hegemonic music education practices.
- They may wish to ask questions of the speakers.
- The chair may wish to support debate.
- Attendees may choose to propose further SPECIFIC ACTIONS toward the conference aims of unconstrained ambition for "diversity, inclusion and agency in all learning contexts".

Audacity To The Rescue! Simple Recording & Editing Skills For All Music Teachers

Ms Katie Wardrobe¹

¹Midnight Music

Biography:

Katie Wardrobe is a music technology speaker, trainer, consultant, blogger and podcaster who is passionate about helping music teachers through her business Midnight Music. She runs hands-on workshops that focus on incorporating technology into the music curriculum, and presents regularly at conferences in Australia and internationally as a Keynote speaker and clinician.

Katie has been a Keynote speaker at the Australian Society for Music Education National Conference, the Music Education New Zealand National Conference and the ACT Music Educators Network Conference. Her online music technology professional development learning space - the Midnight Music Community - was launched in 2016 and has hundreds of members from around the world. She also runs a series of free webinars which were attended by more than 20,000 teachers in 2020 alone.

Katie is the author of the keyboard and technology program for middle school students titled Studio Sessions (published by MusicEDU) and she publishes a popular annual guide called the Ultimate Guide To Free Music Tech Resources on the Midnight Music blog. Katie is also the host of the Music Tech Teacher podcast which was launched in early 2017 and has more than 140 episodes.

Basic audio recording and editing skills are extremely useful for all music teachers and can be used to capture student performances, edit audio examples for ear-training assessment, tidy up live performances, create song medleys, record podcasts and stories and so much more.

Attendees will learn the basics of using *Audacity* - the popular free, cross-platform software that is widely available to teachers and their students - and how to apply their skills in practical ways. By the end of the session teachers will have learnt how to navigate the Audacity screen, import an existing audio file for editing or record live audio through a microphone.

We'll run through how to solve real-life problems like how to shorten an audio file, how to remove a middle section (seamlessly and musically!), how to create a fade in or fade out, how to create a medley of songs and how to use basic digital signal processing (adding effects like reverb, compression and equalisation).

Attendees will also take part in a short, informal group recording which will then be used in the session to demonstrate editing techniques. A range of affordable and simple-to-use microphones will be shown and we'll even discuss solutions for recording in a noisy classroom!

An online alternative audio recording/editing program will also be shown (*Sodaphonic*) for teachers and their students who may be using Chromebooks and therefore unable to download and install Audacity.

Audiences as learners: connecting live performances to learning pedagogy in the classroom.

Mrs Nisha Feik¹

¹Curriculum Infusion

Biography:

Nisha Feik, an Australian educator for more than 3 decades, currently works for Musica Viva Australia, in her role as Victorian Education Manager. She enjoys helping teachers and students to access quality performances, curriculum, and professional development. Her driving passion for music shines through in everything she does. A classically trained pianist with Music and Master of Education degrees from the University of Melbourne, she then learned to play the drum kit in her '50's. Last year, she presented a 1-hour session at the International Society for Music Education World Conference entitled "A Blended Learning Approach to Intercultural Understanding".

Experiencing live performances is an essential part of music education. Providing insight into the repertoire being performed through classroom activities and audience involvement brings a deep level of engagement, as student audiences experience musical familiarity. In this session, Nisha will discuss teaching pedagogy for audience/classroom learning and link a potential choir assembly performance with classroom music activities. She will also demonstrate how some Musica Viva classroom activities align with performances in schools. Connections between tasks and the Australian Curriculum version 9.0 will help to provide teachers with materials that can be used immediately in their classrooms.

Bamboo-zled: Bringing Tinikling into the Classroom

Ms Karen Cortez, Mr David Tocknell, Dr Thomas Fienberg

¹Sydney Conservatorium of Music

Biography:

Karen Cortez is a genre-hopping cellist and amateur chorister, and completed her Bachelor of Music (Education) at the Sydney Conservatorium of Music in 2020. She is one of the founding members of educational quartet "Quart-Ed", performing and teaching for audiences from all walks of life. The quartet's philosophy of pluralist music education means they frequently perform new Australian works, often in collaboration with composers. Karen is recovering from an anxiety-related playing injury and teaches with a passion for awakening and deepening musical identities, and developing healthy music making practices in school settings and beyond.

David Tocknell is a public school secondary teacher, violist and composer with a wide range of musical experiences and interests. David completed his Bachelor of Music (Education) in 2020, with an Honours research focus in Culturally Diverse Music Pedagogy.

Thomas Fienberg's research focuses primarily on community-driven, collaborative approaches to teaching and learning (through and from) Aboriginal and Torres Strait Islander Music. In 2021 Thomas joined the Music Education division at the Sydney Conservatorium of Music, having worked previously as a secondary teacher in NSW Government schools.

Tinikling is a traditional Filipino dance that developed during the period of Spanish colonisation of the Philippines. Dancers leap, step and move in pairs over moving bamboo poles. It is named after the Tikling bird due to the dancers' steps appearing similar to the movements of the Tikling. Tinikling is an informative and highly engaging activity to undertake with a class. The spectacular nature of the dance, with bamboo poles loudly clapping together while dancers graciously move over them, really draws students in. By actively participating in the dance, students learn the music through action, and a strong sense of triple pulse is supported by the metronomic pole movements. Tinikling is especially great for those energetic classes at the end of the day, for whom a sit-down lesson may not be suitable or productive. Students can also engage with the activity in multiple ways; they can dance, they can be pole-clappers, they can clap along or they can play instruments. Tinikling encourages teamwork, as well as taking turns and building a supportive environment. Teaching tinikling is a fantastic way to provide students the opportunity to be exposed to and engage with different cultures from around the world.

In this workshop, participants will have the opportunity to perform the different roles in the tinikling ensemble, including dancers, pole-clappers and musicians. A variety of dance moves will be demonstrated, and examples of differentiation will be provided. The presenters will also integrate the context of the dance throughout the session and provide ideas for educators wanting to bring tinikling into their classroom. At the end of the workshop, participants will be provided with digital teaching and learning materials, including videos of the different dance moves (as filmed by the presenters), equipment suggestions and a transcription of music used by the pre-eminent Bayanihan Philippine National Folk Dance Company. While this resource will equip educators with tools to embed tinikling into their programs, the session ultimately promotes the benefits of working collaboratively with the Philippine community to provide culturally relevant and engaging learning experiences for all students.

Beginning Band Instruction: Not for the fainthearted

Associate Professor Monte Mumford, Dr Peter Ratnik

Biography:

Mr Monte Mumford holds an international reputation as a conductor, educator, adjudicator and clinician. He contributes regularly to the field of music education through conference presentations, publications, professional development offerings and master classes. He is highly regarded for his experience, expertise, and inspirational, passionate teaching style. Senior Lecturer at the University of Tasmania, lecturing in conducting, music history, aural studies, instrumental, and vocal music education pedagogy, Monte established and coordinated the School's extensive instrumental and vocal ensemble performance programme, as well as founding the University of Tasmania Community Music Programme. As Associate Professor of Music at the University of Northwestern, Minnesota, USA, Monte served in the roles of Director of Bands, Head of Brass, Winds and Percussion, Chamber Music Coordinator, and Supervisor of Instrumental Music Education Majors. Mr Mumford has also served as Lead Educator for Melbourne Youth Orchestra.

Dr Peter Ratnik has served as visiting Professor and Conductor at Devolet Conservatorium of Music, Izmir, Adnan Menderes University Conservatorium of Music, Aydın, Türkiye; The Royal Northern College of Music, UK; University of Iowa, University of Auckland, NZ; Melbourne University Conservatorium of Music and Graduate School of Education and the University of Tasmania Conservatorium of Music, Australia.

The challenges of teaching beginning band can often be frustrating and overwhelming. In this clinic we will examine some of the obstacles and challenges we face as we stand before our eager, first-time instrument learners. We will examine the information, knowledge, and experience one needs to successfully prepare, encourage, and sustain our students through the use of systematic and sequential training methods and related material. We will also discuss ways in which we can motivate their enthusiasm for their new instrument, utilising their inherent learning skills and previous experience through effective investment and tangible returns.

We will examine the effective use standard method books, a range of proven supplementary teaching materials, including online resources, and the need for appropriate, supportive repertoire. We will also consider the need for in-depth pedagogical knowledge for all families of instruments, people skills, and the need for both consistency and confidence in our teaching methodology.

Beyond the play button - what technology in music performance looks like in 2023

[Matt Ridgway¹](#)

¹Ableton

Biography:

Matt Ridgway is a multi-faceted musician and educator from Melbourne, Australia. In addition to his 20+ years of music teaching experience working with young people with complex educational and social needs, Matt is Ableton's Education Specialist for Aus/NZ. In this role, he works with educators and artists to develop their skills using Ableton Live as a central hub of music creation and performance.

Performing using technology has changed significantly over the last two decades. This hands-on workshop explores approaches used by artists who blend technology into music performances and provides concrete strategies for integrating these techniques in the music classroom.

The workshop will guide participants through how to set up Ableton Live for different real-time performance strategies, including finger drumming of samples, playing virtual instruments, performative audio FX and live-looping to create dynamic, musically responsive performance set-ups that allow for improvisation.

Participants can follow along on their laptops using the free 90-day trial of Ableton Live or explore several performance stations that will be set up and used during the workshop.

<https://www.ableton.com/en/trial/>

Brass band instruments: how to include them in your music program

Ms Veronica Boulton¹

¹Queanbeyan Junior Brass

Biography:

Veronica Boulton holds a Master Degree in Educational Leadership, two undergraduate degrees (Music and Arts), a Graduate Diploma in Education, and a Graduate Diploma in Orchestral Performance. She is currently undertaking PhD research through Griffith University, with a focus on brass bands in schools in Australia. Veronica is a brass player, and has significant conducting experience, including directing community bands, school bands and musicals. Veronica has been a music educator for over 30 years, and is currently the Director of Music at St Mary MacKillop College in the Australian Capital Territory.

Following on from the article presentation by Veronica Boulton titled *Finding a place for brass band instruments in music education in Australia*, this workshop offers music educators the opportunity to gain a better understanding of brass band instruments. There is currently a strong bias towards the concert band setting in schools in Australia, and the dilemma faced by many students who play a brass band instrument is the convention and expectation of playing orchestral brass, particularly in secondary school. In this workshop, young brass band musicians will give performances and demonstrations on their instruments. This presentation will provide practical suggestions for incorporating brass band instruments into music programs, and challenges music educators to embrace the conference theme, *Music – Unleashed*, break convention, and be inclusive of brass band instruments within their Australian music education programs.

Breaking the loop - concrete strategies for personal voice in digital music-making

Matt Ridgway¹

¹Ableton

Biography:

Matt Ridgway is a multi-faceted musician and educator from Melbourne, Australia. In addition to his 20+ years of music teaching experience working with young people with complex educational and social needs, Matt is Ableton's Education Specialist for Aus/NZ. In this role, he works with artists and educators to develop their skills using Ableton Live as a central hub of music creation and performance.

Using loops is a commonplace technique available to school students working on Digital Audio Workstations (DAWs). Combinations of loops allow for a simple entry point for young composers, but there is a perception that this form of digital music-making lacks rigour. How can teachers encourage and foster a sense of personal voice for students whilst DAWing?

This workshop explores concrete strategies to shift from the drop-and-drag method, to music-making techniques that incorporate active aesthetic decision-making, improvisation and performance. Participants will explore a range of hands-on techniques that incorporate Ableton Live's unique music-making workflow to unlock a young person's unique music-making voice.

There will be opportunities for participants to actively engage throughout the workshop in practical music-making activities that they can then take to their classroom. They can follow along practising these techniques using their laptops utilising Ableton Live's free 90-day trial.

<https://www.ableton.com/en/trial/>

Can the curriculum and co-curricular music coexist? - Repertoire with direct curriculum links

Andrew McWade

¹Barker College, ²ABODA NSW

Biography:

Andrew has been working as an ensemble director for over a decade. He accepted the appointment of Director of Bands at Barker in 2015. He holds two degrees from the Sydney Conservatorium of Music; a Bachelor of Music Education, with a principal study in saxophone and a Master of Music Studies in conducting. He is a passionate music educator who has enjoyed developing curriculum links between the classroom and co-curricular music. He is an expert in the field of wind band and has a broad knowledge of diverse and exciting new repertoire written for all ability levels.

The definition of the prefix “co” means “joint”, “mutually”, or “together” - for example, a cohesive argument sticks “together.” When something coincides, they are two things that match or happen at the same time. So why do we call “co-curricular” music “CO-curricular” when in most of our schools, these programs don’t really co-exist with the curriculum? Many of our schools are running an “extra-curricular” music program - activity based rehearsals and performances. And while these can still be full of educational value, and promote a great music culture, it can also drive a great wedge between the classroom and music outside the classroom. But does it have to be that way?

Over the last 5 years, I have been developing programs of repertoire that have direct curriculum links across all stages of the music curriculum. This repertoire is exciting and engaging with lots of useful learning tools including the three key learning areas: composing, listening and performing. At our school, student engagement has increased as they are now performing works in ensembles as well as analysing the same scores in the classroom. Curriculum topics such as: music of a culture, environmental music, art music, music of the last 25 years (Australian Focus), music from 1600-1900 can all be explored in both the curriculum and co-curricular music... thus truly making our co-curricular programs “WITH” the curriculum.

In this particular workshop, a wind band will perform demonstration pieces and score excerpts providing examples of how these pieces can be explored and studied in the curriculum. The workshop will also address how to engage external contractors and forge relationships between curriculum teachers and contractors. There’s no reason why our music programs have to be mutually exclusive... it’s all music education right?

Change Fatigue in the Secondary Music Classroom

Jennifer Carter¹

¹Sydney Conservatorium Of Music, Sydney University

Biography:

Jennifer Carter is a PhD candidate at the Conservatorium of Music, Sydney University. After a career as a music teacher and Head Teacher in NSW schools, she worked as a Senior Registration Officer at the NSW Education Standards Authority (NESA), and as a sessional lecturer for a university. As a researcher, she has presented at music conferences both nationally and internationally on Assessment in secondary music classrooms, and on current secondary classroom music practice.

Structural reforms led by government educational systems have resulted in change fatigue being reported by those working in schools, as well as deep cynicism and scepticism amongst many teachers within government educational systems regarding structural reforms (Lingard, Mills & Hayes, 2000). According to Orlando (2022), 'change fatigue' is expressed as frustration, stress, disengagement, and scepticism and is different from resistance as a feature of individual pathology or as an ill response to the resourcing of schools with technology (p. 436). People want and expect schools to be state-of-the-art places with much visible new technology and where new types of knowledge and 21st-century work are taken up (Yates, 2011). However, 'most are uncomfortable about changes or 'watering down' of the curriculum they knew as children' (p.1), resulting in resistance and fatigue.

Technological advances have re-shaped the way music is taught in classrooms and has had an impact on NSW syllabi. Technology, and the new music and available software arising as a result of these developments, has transformed the landscape of music teaching and learning to be a more contemporary place, reflecting the creative musical world students inhabit (Webster, 2018). As music has always been an essential part of the curriculum for years 7 – 12 in NSW, this has understandably had an impact on the classroom pedagogy enacted after each change. Each time a syllabus is revised, it challenges teachers who are enacting the documents to engage and adapt to shifts in pedagogical ideas, and as Weiss (1995) stated, 'even when desires or intentions are translated into official curricula, what actually occurs in classrooms may be slow to change' (p. 64).

The restructuring of curriculum authorities and subsequent introduction of new educational ideas over the past forty years has meant multiple syllabus changes made at both the junior and senior secondary years of schooling. Changes in the senior syllabus documents impacted schoolteachers due to the extra scrutiny of student performance in external examination results and school-based assessments. This research investigates the effects on secondary classroom music and the resultant practice of music teachers, alongside the ramifications of changes for secondary music students.

This research also explores the multiple pedagogical shifts and the associated changes in the NSW Music Syllabi that have occurred over the past forty years. The findings are presented from the perspective of two music teacher groups in secondary music classrooms, each group at a different stage of their career. It explores how they dealt with changes as they occurred in their teaching careers. The pedagogical practices reveal the very different ways teachers cope with change with or without support. The research findings indicate the teachers' firm opinions on what they think the music syllabus should look like in their classrooms.

Characteristics of regional, rural, and remote studio music teachers: A mixed method investigation into who teaches in these environments, why they do it, and what their difficulties are.

Mr Mark Brooker¹

¹Young Regional Conservatorium, ²University Of Sydney, Conservatorium Of Music

Biography:

Mark Brooker is a New Zealand born, Australian-made studio music teacher. After a 20-year performing career as an operatic baritone, Mark chose to re-focus his career towards studio music teaching in 2009. After completing his Masters in Voice Pedagogy at Griffith University, Mark worked in New South Wales, Queensland and New Zealand as a studio music teacher. He currently teaches at the Young Regional Conservatorium, which is a member of the Association of New South Wales Regional Conservatoriums. Mark is currently undertaking his PhD in Music Education through the Sydney Conservatorium of Music .

The regional, rural, and remote (RRR) studio music setting is at the heart of this investigation. In RRR NSW, the regional Conservatorium network is the main provider of music education. It is made up of seventeen Conservatoriums of various sizes, fifteen of which are in RRR areas. Amongst other services, they provide one-to-one (face-to-face or online) music lessons to students, facilitated by music tutors employed by the Conservatoriums. Each Conservatorium is unique in the way they are administered and in the way each institution delivers music education to their communities (Sattler, 2016) and the positive influence of these Conservatoriums' involvement with classroom partners (in the education system) is clear in recent research (Brooks, 2020). However, the characteristics of the teachers facilitating studio music education especially in RRR environments, remains largely under researched. Formalised curriculum, for example, is generally not used outside of a specific methodological approach (ie Kodaly, Suzuki, AMEB syllabus etc.). While this may afford a tailored, individualistic approach to each student (Klopper, 2012), it may exacerbate feelings of teacher isolation, insecurity, and burnout, as well as inhibiting student progress (Bautista et al., 2020). These conditions may undermine the studio music teaching effectiveness, despite research in the tertiary sector illustrating the benefits of studio music teaching (Carey & Grant, 2015; Gaunt, 2010).

The exploration of curriculum used by studio music teachers forms part of the broader questions being examined by a doctoral project currently underway. This study is investigating characteristics of the studio music environment from the tutor's perspective in relation to their teaching practices and cultural norms. A mixed method approach was adopted for data collection to maximise input from 48 purposively sampled participants interviewed in 9 instrumental areas (Piano, Strings, Woodwind, Theory, Voice, Guitar, Bass, Percussion and Other). Within the limitations of this presentation, the paper examines two aspects that the data provided: Who a studio music teacher is, and what they do. Preliminary results indicate that studio music teachers are facilitating studio music education through various established methods as well as their own individually created curriculum structures. The predominant motivation for teaching in this environment is a desire to "Share the love of music with others" and "Watch student growth" while the most challenging aspects includes "Motivating students to practice" and "Remuneration for work". Results from this study will inform further research in studio music education and studio music teacher development in RRR areas.

Collaborative teacher-researcher reflections and sense-making of Australian Kodaly-inspired music education

Dr Jason Goopy, Jason Boron¹

¹Edith Cowan University

Biography:

Dr Jason Goopy is a Lecturer in Music Education at Edith Cowan University and coordinates secondary school and instrumental music education. He has previously held sessional academic roles at The University of Queensland and Griffith University and draws upon 15 years of leading arts programs and teaching music in Queensland combined primary and secondary schools. Jason's research investigates the interface between music education and music psychology using arts-based research methods. His doctoral research received the Australian Society for Music Education Callaway Doctoral Award for investigating the role of music in boys' lives and the contributions of school music to their identity construction. He serves on the editorial boards of the International Journal of Music Education and the International Journal of Research in Choral Singing. Jason is the Vice President of the Australian Society for Music Education, Immediate Past President of Kodály Australia, and is an Advisory Group member for the Alberts Tony Foundation philanthropic project, Music Education: Right from the Start.

Jason Boron is a Lecturer in Music Education at Edith Cowan University, Australia. He is an experienced music educator having taught from pre-kindergarten to . Jason currently coordinates undergraduate and postgraduate units in early childhood and primary music education. He has served in executive roles for the Australian Society for Music Education and is currently the National President of the Kodály Music Education Institute of Australia. Jason is a past recipient of the Sarolta Kodály Scholarship awarded by the International Kodály Society that supported postgraduate study at the Liszt Academy of Music, Hungary. In 2020, he was awarded the Vice Chancellor's Staff Excellence Award for Innovative Teaching.

Australian Kodaly-inspired practice has been reported as the most adopted pedagogical approach to classroom music in Australia. However, while there has been much debate on the Kodály approach, there is little research on the adaptation of these ideas for the Australian context. Arguably, Australian music educators implement unique adaptations of Kodaly-inspired practice, particularly in secondary schools. This paper attempts to define contemporary Australian Kodaly-inspired music education by adopting collaborative teacher-researcher reflection and sense making.

Both authors are engaged in the nexus of practice and research of music education in initial teacher education and draw upon rich, diverse and longstanding Kodaly-inspired music and music education experiences. The researchers look back and consider their earliest experiences in the Kodaly approach, study at tertiary institutions and Australian Kodaly Certificate courses, teaching in primary and secondary schools, current work in initial teacher education at an Australian university, and engagement in broader teacher professional development and community music. They will interrogate existing literature and draw upon artefacts from past study and work including planning, videos of teaching, developed resources and student feedback to inform their reflections. The authors have identified that when defining a Kodaly approach, existing discourse and literature focuses on the associated pedagogical and musicianship tools (tonic sol-fa, hand signs, rhythm syllables, teaching strategies) which overshadow characteristics of effective music education practices evident. Furthermore, the importance of the 'teacher-artist', teacher-directed learning, and the use of learning frameworks emerges. There also exists tension in the compatibility of these ideas with other approaches to music education and music teacher identities. The authors argue that defining a "Kodaly teacher" is messy and complex, and requires deep and critical reflection on the interaction between individual teacher philosophy and pedagogy.

Composition, Improvisation, and Live Performance with Common Household Devices.

Ms Jennie MacDonald¹, Dr Karlin Love

¹Department for Education, Children and Young People, Tasmania.

Biography:

Jennie is a music teacher passionate about providing opportunities for young composers. Her students have engaged with such programs as ASME, TSO, and SSO Composers' Projects. Jennie has been a planner and presenter at conferences, and she has trained preservice and new teachers, guiding them towards high quality pedagogical practices.

Many of Jennie's students have moved onto successful careers in music as performers, composers, teachers, educational leaders, and music therapists throughout Australia as well as in Europe and the USA. Jennie's awards include the TSO Jetstar Music Educators Award (2006) and the ASME Music Educating for Life Award, Tasmania (2021).

This is a hands-on workshop, creating music with common household appliances and devices in ensemble with conventional musical instruments and voices. BYO hairdryer, guitar, sewing machine, saxophone, egg beater, recorder, etc...

This workshop will explore common sounds within our environments and how they can be used to challenge student thinking, problem solving, and provoke creativity. By foregrounding listening and with a focus on texture and balance, and deprioritizing harmony as the core organising element of composition and improvisation, we are drawn to explore a wider range of musical elements. Curricula commonly require music students to engage with creative tasks; by pushing out the boundaries of what is possible, their musical horizons can be expanded and their understanding deepened of how a wide range of elements can be used to create music statements. Live performance with sound sources that are unpredictable, very soft or loud, requires creative problem-solving regarding texture and balance. It attunes students' awareness of those issues for projects with conventional instruments, and gives them confidence that they can find effective solutions to issues that might otherwise undermine their creative intentions. This workshop follows on from work with conventional instruments and projects, which we presented for the 2022 ISME conference, in which our focus was on deprioritising harmony in favour of timbre, texture, and other elements.

We are two educators; a school music teacher and a composer who has worked extensively in schools and in pre-service teacher education. We will focus on experiences of the music teacher who began their career in a country high school in the 1980s and recalls being shocked to discover creative music as a requirement in the curriculum. As a classically trained musician with no creative experience, it was very daunting to know where to start. They did, and were startled by what their students created and how they developed. Since then, creative music-making has been an integral part of their programs, enriching the experience and understanding of music students from diverse backgrounds and abilities, and especially, the performers. Tasks will be adaptable for primary and secondary classes and also for specialist composition students.

Teachers will develop further understanding of how to:

- *Introduce tasks – including learning goals and success criteria
- *Scaffold tasks and assist students in developing their creative responses
- *Assess tasks

Connection in the Classroom: Daring Spaces and Courageous Teenagers

Ms Annie Kwok⁴

¹Pulteney Grammar School, ²Young Adelaide Voices, ³Australian National Choral Association ANCA SA, ⁴Public Primary Schools Festival of Music

Biography:

Annie is truly excited by children's and youth choirs. Her works have been performed in major choral festivals in Australia and internationally. She has worked on the artistic staff or as Composer-in-Residence of the Public Primary Schools Festival of Music, Gondwana voices, Young Adelaide Voices, and Sydney Children's Choir.

Annie has taught at Special Interest Music schools including Brighton Secondary in Adelaide and the Conservatorium High School in Sydney. She currently teaches at Year 7 to 12 Music at Pulteney Grammar School. In 2020, she was awarded the South Australian World Teachers Day Award for Excellence.

This workshop is designed to identify opportunities to create connection, understand the power of clear and concise language, generating accountability and responsibility, and a sense of self-empowerment and joy within the ensemble setting. Through small additions and changes to a rehearsal or classroom space, teachers can develop a shared sense of community, agency, and forward momentum, with a shared purpose and goal. The power of language in providing feedback, encouragement, and accountability, will all be modelled, with opportunities for delegates to work with real-life examples in performance, choir, and classroom.

The session will be presented with all delegates participating as choristers in a choir, as I take apart the thinking behind how I structure a rehearsal and respond to challenges and provide feedback to develop connection within my ensembles.

Creating a successful environment for adolescent learners and performers to feel courageous and innovative will ultimately create more expressive, empowered, self-motivated, and nuanced performers who will embrace the opportunities offered to be creative and innovative in the Performing Arts.

Requirements: Pen + paper

Constructing accessible conservatoires: Student perspectives of barriers and enablers.

[A/prof Grace Thompson¹](#), [Dr Leon De Bruin¹](#), [Dr Anthea Skinner¹](#)

¹The University Of Melbourne

Biography:

Dr Grace Thompson is a registered music therapist and Associate Professor in Music Therapy at the University of Melbourne. Grace has lived experience of disability, and has worked with disabled children, young people and families for over 20 years within the early childhood and special education sectors. Her research focuses on understanding how accessible music making can foster relationships and social connection. Grace is author of the book "Goal processes in music therapy", and co-editor of the book "Music Therapy with Families: Therapeutic Approaches and Theoretical Perspectives". She is currently Co-Editor-in-Chief of the Nordic Journal of Music Therapy.

This symposium brings together three presentations to explore the issues facing disabled musicians to study music in their childhood through to tertiary level. Each presentation will be 10-15 minutes long to create space for dialogue and sharing of perspectives between presenters and audience members.

Musicians with disability, including Evelyn Glennie (UK), Felix Klieser (Germany) and James Durbin (USA), have built successful careers on the international concert platform. Moreover, musicologists have documented instances where people with diverse brains and bodies resulting from disability have been at the forefront of developing new composition and performance techniques. Music therapy and disability cultural studies researchers have also demonstrated how embracing neurodiversity and the cultural model of disability can support musicians with disability in their careers. Despite these positions, there is little research internationally that questions the accessibility of university music programs. Indeed, access to music education for disabled Australians has, historically, been problematic for some time. For example, in 1991 the Ministry of Education and Training, Victoria, published a study on inclusion in music education for students facing disadvantage, but completely failed to mention students with disability. In 2005 the National Review of Music Education listed 'improving the equity of access, participation, and engagement in school music for all students' as one of its main priorities. The University of Melbourne's Australian Research Council funded project, The Last Avant Garde, was completed in 2019 and interviewed a range of disabled performers from across Australia. The report documents that music was the most under-represented of the performing arts among Australian performers with disability, with only eight of 49 performers listing any form of musical experience.

This symposium links to the conference theme by deeply engaging with the barriers created by conventions and politics, and the possibilities for promoting diversity, inclusion and agency in all learning contexts.

Paper 1: Melbourne Youth Orchestras' Adaptive Music Bridging Program: A Case Study

Numerous studies have proven the wide-ranging social, physical and neurological benefits of learning to play a musical instrument. Despite this, participating in instrumental music lessons is still largely inaccessible to many students living with disability as a result of inaccessible instruments and a lack of knowledge about inclusive instrumental education. This paper discusses Melbourne Youth Orchestras' Adaptive Music Bridging Program which provides elementary instrumental music education for young people with disability. The program set a broad aim: to welcome any child who had struggled to access instrumental education as a result of their disability. To do this successfully, each child needed to be individually assessed during our

'Come and Try Days', allowing our team to come up with an individualised plan to find an instrument that suited both their musical interests and their access requirements. This paper discusses the Adaptive Music Bridging Program's assessment process, the instruments the program uses and ways to implement similar assessments for children with disability in other music programs.

Paper 2: Perspectives from diverse high school students seeking to study music at tertiary level. Secondary school experiences can be pivotal to cultivating aspirations of studying music at the tertiary level. We conducted a small qualitative study to collect preliminary data to better understand the needs and expectations of year 11 and 12 music students with disability who are hoping to continue their studies at the tertiary level. Case studies involving students are used to inform of significant experiential accounts and events that impacted learning and enjoyment of music. These young people highlighted the importance of teacher approaches and attitudes that impacted their learning and goals. They described a variety of responses to their needs and condition, ranging from acceptance to dismissal. These perspectives highlight that constructing accessible conservatoriums start by addressing issues related to inclusion and acceptance at the high school level. Planning to study music at the tertiary level can be daunting for many students. Highlighting secondary school experiences offers implications to both secondary and university music teachers, in being aware of the challenges that students face, of uncertainties related to accessibility and inclusivity, and that a welcoming atmosphere is essential to their decision to continue their music studies.

Paper 3: Barriers and enablers at the tertiary music level

This presentation will report the key findings from a large qualitative study at the Melbourne Conservatorium of Music. The study was open to students with a wide range of disabilities, including physical disability, intellectual disability and learning difficulties, sensory disability, neurodivergence, chronic health conditions and mental health. We interviewed 18 students across all music programs offered at the Conservatorium, from undergraduate to post-graduate. A thematic analysis was undertaken to deeply explore the issues faced by these students, and their recommendations for improving accessibility in the future. An ecological model emerged that suggests ways in which barriers and enablers impact music students with disability at the individual, teacher, peer and institutional level. The findings point towards the need for a community response to improve accessibility and pathways to high-level music education for musicians with disability.

Contemporary Music the opportunity to embed Aboriginal Perspectives

Mr David Pullen¹

¹Ed Qld

Biography:

David is a Dharug and Gomerioi descendant and author of "The Music Family". David teaches at Woodcrest State College (primary p-6 music) and is the owner of Lessons With David consultancy at early education centres. As a volunteer he teaches at the Salvation Army Just Brass program and is on the advisory board of Koori Curriculum. Tutoring Indigenous students at the University of Southern Queensland and teaching music at schools and early education centres has enabled David to understand how students learn and why engagement of our First Nations students is so important.

Teachers you have nothing to lose but your chains.

I didn't learn about Aboriginal history. What if I offend someone in my class? Don't I need permission from an elder, or something? What if I get it wrong. How many more excuses do we need to avoid implementing the curriculum and to allow the truth to be told?

The growth, no the explosion of contemporary Aboriginal and Torres Strait Islander invites us to explore new ways to embed Indigenous knowledge and perspectives.

In my workshop I will explore Brigg's 'The Children Came Back' and his book 'Our Home Our Heartbeat' as well as Jayne Seymour's 'Coe Mittigar' and associated song resources. I will also provide a cultural capability regarding the Stolen Generation and Dharug Nura, including welcome to country (if allowed by my elders).

Creating Quality Music Educators: Mentoring and Assessment in Music ITE

Dr Rachel White¹, Dr Jennifer Rowley

¹The University Of Sydney

Biography:

Dr Rachel White is a teacher, musician, and academic. Her research and teaching interests include effective teaching, gifted education, high achievement, and equitable access to creative arts in schools. Her PhD was conferred in 2021, investigating high achievement in senior secondary music education in NSW.

In the world of professional experience, there can be many different approaches taken to mentoring and assessment of initial teacher education (ITE) students. The Sydney Conservatorium of Music's (SCM) approach to the mentoring and assessment of their ITE students utilises the musical and professional expertise of their supervising teachers and mentors. This paper will articulate the results of a study examining the internal lesson planning and programming assessments in preparation for professional experience, as well as the importance of the discipline expert as mentor. The aim of this pilot study is to explore the relationship between internal and external supervision and assessment of ITE students at the SCM. It will examine the program and assessment design practices of Music ITE lecturers and how their teaching prepares ITE students for professional experience. It will also investigate the role of the music education specialist as tertiary mentor and how they apply their expertise through observation and support of ITE students during their placements.

Aiming for proficiency in aural, singing, instrumental, musicological and compositional activities in the classroom through their teaching, and an understanding of the way in which musical skills and musical concepts are developed are key goals of the music professional experience. This study aims to contribute to research into tertiary mentoring by examining how mentors envision their role and how their music education expertise shapes their practice and is of benefit to their students.

Creativity in the Primary Classroom - an exploration of improvisation and composition strategies across the primary years.

Mrs Mandy Herriman¹

¹Asme WA Chairperson/Poynter Primary School

Biography:

Mandy Herriman is a Level 3 teacher with a wealth of experience across all aspects of Music Education. Mandy teaches brass students and plays piano, guitar, flute and clarinet. She directs school ensembles and choirs as well as teaching classroom music. Contracted work for SCSA includes developing the curriculum scope and sequence for music, writing common assessment tasks for pairwise and judging standards samples and most recently, writing 'Teaching and learning' documents for every year group in Music. She is Chairperson of ASME WA, Lead mentor and State Coordinator of NMTMP and committee member of Massed Choir Festival.

One of the principal purposes of why we teach music (apart from its unique, intrinsic value!) is so students gain skills and knowledge in order to make their own music and express their own musical self the best way they can. This was one of Richard Gill's frequent mantras – we teach music so students can make their own music.

This workshop will explore a developmental way of integrating improvisation and composition in the music classroom across a diverse range of activities. Students learn 'on the job' and are scaffolded to more complex and structurally diverse forms of composition. Every music lesson can include improvisation from the early years across all primary levels. Integrating improvisation in experiential ways enables students towards more intentional composition activities. While it may seem a daunting task to structure composition opportunities into the music classroom, the benefits for students far outweigh the possible behavioural management issues that may arise when students are given creative licence to explore sound production on a variety of instruments!

Improvisation leading to intentional composition is a skill that can be carefully nurtured beginning with a structured listening and analysis program where the elements of music and the way they have been combined to create a musical story are explored using kinaesthetic, aural and visualised responses. Students are encouraged to engage with the improvisation process whereby a carefully scaffolded structure allows some constancy within which students can creatively explore – ie: they improvise within a defined structure.

These improvisation opportunities give students confidence to then compose their own music within a defined set of parameters and using a specific stimulus. Opportunities to work independently and interdependently give each student a chance to compose their own component of a collaborative group composition. Performance of each group's work requires students to collaborate in both the rehearsal and performance aspect of music composition, while performing their own part of the composition.

In this workshop, participants will explore a range of simple improvisation approaches to help build skills in students, leading into activities that provide opportunities to intentionally improvise and compose. Participants will interactively participate as individuals and in groups to explore a range of approaches to composition, completing and performing an example of a classroom composition activity (in a compressed format!). Each participant will receive some examples of lesson approaches and stimulus/thematic suggestions.

DAW Democracy and Music Education: Learning With Ableton In And Out Of The Classroom

Ms Caitlin Sandiford¹

¹Chifley College Shalvey Campus

Biography:

Caitlin Sandiford is a classroom teacher, performer, composer and research Masters candidate at the Sydney Conservatorium of Music. As a teacher in Western Sydney, she has experience teaching students from diverse backgrounds, including students with special needs, Aboriginal and Torres Strait Islander students, and students from complex trauma backgrounds. Her research focuses on technology in music education, which informs her teaching practice. She is a member of the string quartet, Quart-Ed, where she designs and delivers educational programs to schools and public audiences around the state. While a classically trained violinist, she performs, produces and composes electroacoustic and electronic music.

Currently, numerous digital tools for music teaching and learning – websites, software and hardware – are readily available (Medvinsky, 2017), offering almost overwhelming choice for music teachers, while also providing students with opportunities to engage in informal learning (Green, 2008) outside the formal classroom context (Bell, 2018; Greher, 2011). Significantly, the development of free and paid Digital Audio Workstations (DAWs), software used for recording, editing and producing audio files, provides bedroom producers of any age with the tools to create music to the same level of professionals from their homes (Bell, 2018). However, while DAWs provide anyone with the technical tools to make music, they do not necessarily provide the musical skills required to create music successfully (Bell, 2008). Indeed, the design of the music software dictates the design of the music learning (Bell, 2008). Such access to digital tools within and outside of the classroom, and the related rise in informal learning (Youth Music & Ipsos MORI, 2019), necessitates a reconsideration of the relationship between the role of the classroom music teacher, the application of technology, and existing approaches to pedagogical design.

This study identified factors that effectively enhance student learning in the realms of music theory and music creation of contemporary popular musics through engagement with two digital tools; the website Learning Music (learningmusic.ableton.com) and the DAW Ableton Live. The study explored factors that both enabled and inhibited learning with these tools by examining the application of these in three distinct contexts, each with differing degrees of formality. The pedagogical applications in these contexts included entirely independent learning outside the formal classroom, informal learning within the classroom, and formal teacher-led classroom learning, with each examined as parallel case studies in two secondary school communities in Sydney. This paper presents initial findings from the case study of the independent learners, including the benefits and limitations of the digital tools evident in their experiences, such as the integration of the Learning Music website with Ableton Live, as well as the impact of student agency, self-directed learning, musical self-efficacy, notation and prior experience of learning and creating music with these digital tools. Since these tools centre around contemporary and popular music traditions, conclusions are drawn about the relationships between musical content, perceived relevance and student engagement, and their impact on learning.

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Developing Metacognitive Music Students

Michael Griffin¹

¹Retired

Biography:

Michael has enjoyed a career as a music teacher, teacher trainer, keynote speaker, author, conductor and pianist. Michael's PD for staff and workshops for students and parents examine the factors that impact continuous improvement. Essentially, this includes skill development tools (practice), growth mindset, and metacognition.

Michael has spoken to audiences in more than 600 settings in 30 countries throughout the world and is the author of eight books. As a conductor, Michael's school ensembles received more than 40 prizes and awards. He is a winner of the SA Education and Arts Ministers' Prize and listed in Who's Who South Australia.

Most music teachers yearn for their students to become more autonomous learners capable of practising intelligently, monitoring their progress, and eventually becoming lifelong, independent musicians. This capability to monitor one's own thinking and to reflect on effective ways of learning is known as metacognition.

Imagine this...a student comes to class (lesson) and has a list of questions for you, has circled passages that require further attention, perhaps written in fingering on their music... It gives us teachers a wonderful feeling to witness such autonomy! This is a sign of emerging metacognition.

The most effective music teachers foster a metacognitive learning approach, to generate better quality thinking. (I remember Richard Gill's words: "...if they're not thinking, they're not learning".) These teachers look for ways to step back so that student thinking is centre stage. They want students to feel in control of their learning, to feel they have the skills and abilities to direct and guide themselves. This is autonomy, a central tenet of intrinsic motivation theory (see self-determination theory). In this way, teachers nurture self-efficacy and learning confidence, the core motivator driving human action. They catalyse curiosity, independence of thought, and desire for challenge.

Without metacognition, the mind drifts into randomness and thinking will likely be directed by others. Students taught with a less metacognitive and more controlling approach not only lose initiative but learn less effectively and less enjoyably.

As Susan Hallam reported from research more than twenty years ago, the best music learners are metacognitive in their approach to learning. This is the outstanding factor that differentiates all learners, and certainly music learners.

Who can be metacognitive? ALL students can improve their metacognitive approach to learning. This workshop demonstrates, with practical examples, how music teachers can actively improve the quality of student thinking and engagement. Strategies include arousing curiosity, effective questioning, prompts to facilitate deeper thinking, self-talk or verbalisation, peer teaching, reflection, and how to facilitate the optimal space of flow.

Embracing Music Diversity: Integrating Pedagogies for Culturally Diverse Music Education into the NSW Primary School Classroom

Mr Josiah Lau¹

¹Strathfield Girls High School

Biography:

Josiah Lau is a music teacher with a passion in culturally diverse music education. He graduated from the Sydney Conservatorium of Music in 2022, completing an Honours Thesis which researched music educators' perceptions in conducting culturally diverse music education in NSW primary school classrooms. Josiah is currently a music teacher at Strathfield Girls High School. His own music-making revolves around performing in various ensembles ranging from community big bands and wind symphonies, to musical theatre.

Classroom music education in Australia is guided by curricula which note the extrinsic value of studying culturally unfamiliar music traditions. Culturally diverse music education, which situates the interactions with music through monocultural, multicultural, intercultural, or transcultural lenses, aims to reconcile the rationales outlined in curricular documents with the realities found in and beyond the classroom. This qualitative multiple case study examined six NSW music educators' perceptions of culturally unfamiliar music traditions and culturally diverse music education, their pedagogical approaches to culturally diverse music education in their own practice, and the challenges they experienced in its implementation. Through a series of semi-structured interviews, data revealed that although there was a wide spectrum of pedagogical approaches to culturally diverse music education, music educators shared a common recognition of its extra-musical value in developing young people's cultural competence. However, it was also evident that music educators face many challenges in conducting culturally diverse music education which centre around systemic issues regarding training and support. The findings of this study promote the need for greater collaboration amongst all parties involved in culturally diverse music education and advocates for further research about its place and role in Australian classroom music education.

Enhancing Improvisation Pedagogy: A New Method to Target and Develop Auditory Memory

Ms Gemma Turvey¹

¹University Of Western Australia

Biography:

Gemma is a professional pianist, composer and educator. She is passionate about improvisation and reinstating the art of improvisation into classical music pedagogy and performance. She was Teaching Fellow and Aural Studies Lecturer at the University of Western Australia in 2020, and prior to this taught Keyboard studies and improvisation at Melbourne Polytechnic (formerly NMIT) for ten years. She has also worked as a Teaching Mentor with the Song Room, and designed and run an annual improvisation program for students of Buninyong Primary School in regional Victoria, supported by Creative Victoria. Gemma champions the use of improvisation in performance, and has performed nationally and internationally as soloist, ensemble leader and creative collaborator across classical, jazz and contemporary music genres. Gemma established and led Melbourne-based improvising chamber ensemble the New Palm Court Orchestra from 2011–2019. She has produced four studio albums as ensemble director and featured composer, and also composed for television, short film, independent theatre, public installation and private commissions. Gemma is a Yamaha Artist.

Improvisation is enjoying a resurgence in classical music pedagogy. Increasingly it is recognised as a powerful teaching tool that can enhance students' musicianship, illustrate theoretical concepts and improve student engagement. The act of improvising requires the musician to draw on their existing theoretical knowledge and their auditory memory of melodic style and nuance, in order to create and compose in the moment. The practice of specifically developing students' auditory memory for improvisation can be found both in the teachings from the seventeenth- and eighteenth-century Italian conservatories, and contemporary jazz curricula. Where improvisation is included in current classical music pedagogy however, there is no parallel method that can help develop a student's necessary auditory memory of relevant melodic phrases and nuances. This paper addresses this by presenting a new, targeted method that prepares a student's auditory memory prior to an improvisation task. This method has been designed using elements and principles from the two historic, established techniques for this purpose: Ran Blake's Third Stream ear-training method designed in the 1970s for contemporary jazz curricula; and the Italian solfeggio tradition from the seventeenth and eighteenth centuries. This new method provides music teachers, regardless of voice or instrument specialisation, with the tools to help their students efficiently develop melodic auditory memories relevant for improvising, in any number of musical styles or genres. This study contributes a new resource to the growing field of improvisation pedagogy for classical musicians. It aims to improve student confidence and fluency as they learn to improvise, and increase teacher awareness of the role and importance of auditory memory in the process of improvisation.

Examining Beginner Clarinet Pedagogy in Band Method Books

Ms Alicia Spencer¹

¹Sydney Conservatorium Of Music

Biography:

Alicia Spencer is an Honours Student currently studying at the Sydney Conservatorium of Music, and is in the process of completing a Bachelor of Music Education. She completed a major in classical clarinet as part of this degree. She has been studying clarinet for over 14 years and the saxophone for over 10 years. Alicia takes a particular interest in all things surrounding clarinet and saxophone pedagogy especially in terms of beginner education.

Whilst research has been conducted to compare and contrast band method publications, as well as in specific reference to comparing currently available Clarinet methods, there is no present research connecting these two conversations. As such, my research will intend to examine beginner clarinet pedagogy within band methods most commonly used in Australia and the extent to which these methods compromise best pedagogical clarinet practice for ease of whole band learning. In the context of my research, a beginner is defined as a clarinet student who is not yet able to play above a Bb. After completing a review of current literature in this area, it is evident that there is a lack of recent comparison of band methods with almost all sources written prior to 2000 and outside of Australia.

I aim to answer the following research question:

Q. To what extent is best practice beginner clarinet pedagogy compromised in band method books utilised within Australia?

Many primary schools across Australia operate band programmes supported by a selected method through which to structure their learning (Pitts & Davidson, 2000). This research will aim to provide guidance to these primary school band conductors when selecting a method to follow, and discover to what extent their selection will compromise on best pedagogical practice for clarinet students. Moreover, this research will be relevant to practicing clarinet pedagogues whose teaching centres around students in band programmes, in order to help understand when a method book provided by a school may hinder a student's best possible development.

My project will involve two components; a primary source literature review of selected band methods, as well as interviews with beginner clarinet specialists to support my findings. After examining the data from publishing websites, it became clear that the three best-selling band methods are: *Essential Elements*, *Standard of Excellence* and *Accent on Achievement*. I will also be analysing one Australian Band Method: 'Band Class 1' by Sam Seabrook and a publication released in 1939 'Easy Steps to the Band' by Maurice Taylor. These method books will be compared in two ways; the first based upon their introductory information on the clarinet and technique and then by their musical content. The results will be presented through a comparative discussion, with tabulation and graphs included where necessary.

To further support my own evaluations of these selected methods, semi-structured interviews will be undertaken by approximately five clarinet pedagogues, all of whom will have a clarinet specialist background. Data will then be synthesised in order to find similarities and contrasts between my initial review of method publications and practicing pedagogues' views, ideally supporting the conclusions revealed as a result of the primary source review. Through the use of semi-structured interviews, answers to required questions will be able to be ascertained, as well as the opportunity for the discussion of external ideas and other relevant issues that I may not have identified previously.

Exploring Synth Workflow for Secondary Students with Elk Elektronik

Mr Ed Kuschel¹

¹Elk Elektronik Pty Ltd

Biography:

Ed Kuschel is the Director and Music Tech Coach at Elk Elektronik in Wollongong NSW. Elk Elektronik is a resource hub for music technology repair, education and development. Ed's strong musical foundation and Electrical qualifications provides a unique combination of skills and experience to work with and educate about music technology.

Ed has developed a Synth Incursion program for secondary students, bringing a set of Analog synths to music classrooms around the Sydney Metro region and running workshops teaching the fundamentals of synth workflow. Ed's role as Music Tech Coach at Elk Elektronik also includes running public workshops in the Elk Elektronik workspace and 1 on 1 Synth Coaching Sessions. He has a passion for electronic music instruments and is keen to see other people have access to new opportunities through electronic music education.

Electronic music instruments are increasingly used in contemporary music, soundscapes, game development and theatrical soundtracks. It is important that synths and electronic instruments are presented in education, alongside traditional instruments, to provide an opportunity for students to experience a range of musical styles.

There are several common barriers which can prevent synths and electronic instruments being embraced in the classroom:

- The perception that electronic instruments are less relevant than traditional instruments
- Teachers are not always confident with electronic instruments themselves
- Cost to entry can be quite high

Ed Kuschel has developed a Synth Incursion program for secondary music students to help unleash their creative minds and have access to electronic instruments via a structured introductory program.

This workshop is an introduction to Analog Synth Workflow. This is based on our introductory Incursion Workshops and is an interactive workshop suitable for Professional Development to help teachers develop a stronger foundational understanding of synthesizers. One of the key components is a discussion of terminology unique to synth and electronic instruments. It is important for educators to have a strong understanding of these terms so that students can be equipped to properly identify synthesized elements in music and then reproduce these elements in their own compositions.

The proposed workshop has capacity for group sizes of up to 30, although groups of up to 20 are preferred. We have 10 x KORG Minilogue Analogue synths which will be shared between 2-3 participants each. During the workshop we will work through the 5 Core Building Blocks of Synth Workflow:

1. Sound Generators
2. Tone Shaping
3. Dynamics Shaping
4. Modulation
5. Effects

During the workshop we will consider the correlation between synths and traditional instruments and discuss how they are relevant to contemporary music. Participants will have a hands-on experience with analogue synths and an opportunity for discussion and questions.

Let's unleash synths and electronic music education in 2023!

Exploring Will Kuhn and Ethan Hein's Electronic Music School (2021)

Dr James Humberstone¹, Mr Brad Fuller

¹Sydney Conservatorium Of Music, The University Of Sydney

Biography:

James Humberstone is a Senior Lecturer in Music Education at the The University of Sydney, Sydney Conservatorium of Music. He specialises in teaching music technology, music creation, social justice, and pluralism. James is an active composer-producer and recent releases include the Hip-Hop/spoken word theatre piece "Αγάπη (Agapi) and other kinds of love", and the song cycle "The Weight of Light". James also publishes traditional research on creativity, technology, and pluralism in Music Education, and outputs this year include "Battle Dances and 808s: Teaching music creation in Australia", included in the new "International perspectives on teaching music composition in schools" (Routledge).

Kuhn & Hein's *Electronic Music School* (2021) was recently released by Oxford University Press. Knowing the authors' reputations as experienced school and university contemporary music teachers in the USA, I adopted the book as "text" for a Masters of Teaching course on 21st century visions of music education that I teach at the Sydney Conservatorium of Music. Kuhn & Hein describe their approach as "a creative workshop structure more closely resembling an art class" than a music class (p. 3), which was very close to the philosophy this university course had had when I designed it originally.

In this workshop, I'll introduce the philosophy behind the book a little bit more. We'll undertake one of the 17 projects from the book, hands-on ourselves in rapid-fire group work, and then I'll share feedback from my students (pre-service music teachers) as well as some of their work, including what they think will and won't work in an Australian music classroom.

The book and this workshop require no specific hardware or software, any kind of device and DAW (e.g. GarageBand, Soundtrap, Cubase) can be used. Examples in the book are given in Ableton Live, which is what the authors use in their teaching, but all examples are transferable to whatever equipment your school has. In the workshop, one laptop or tablet with a DAW per group will be required, and iPads will be provided for groups who do not have a device.

Feedback in instrumental music tuition- Novice, developing and expert teacher perspectives- an Australian qualitative study

Dr Leon De Bruin¹

¹Melbourne Conservatorium Of Music, University Of Melbourne

Biography:

*Dr Leon de Bruin is Lecturer in Music at the University of Melbourne, Conservatorium of Music, and co-ordinator of the Master of Music Performance Teaching degree (MMPT). As ASME National President he is a staunch advocate for quality music education in Australia, and music teacher education world-wide, as an executive of ISME Instrumental and Vocal Teaching Commission. His research spans pedagogic, relational, and developmental innovations to music teaching practice and teacher training. He has published over 60 articles, chapters, and edited books, including *Musical Ecologies: Instrumental Music Ensembles around the World* (Routledge); and *Revolutions in Music Education* (Lexington).*

Feedback is a powerful influence on learning in the instrumental music lesson. Its impact as foundational to the ways music teachers impart knowledge, skill, planning, and reflection, is well documented. Whilst literature covers general classroom approaches, the music studio offers a distinct, unique, and intense environment for feedback that promotes student learning to flourish. This qualitative study provides an analysis of feedback reflections and events from early career, developing and expert instrumental music teachers working in secondary schools. Instrumental music teachers reflected on and re-lived feedback experiences, detailing discrete differences between beginner, developing and expert teachers. This study offers implications as to what we can take from general feedback literature, what we can recognise as specialised and highly calibrated studio pedagogy, and how feedback can be used to enhance effectiveness towards sustained and enduring learning. The study also provides insights into the evolution of instrumental music teachers' use of feedback in their profession over their career lifespan, and the development of wisdom in teaching practice.

Finding a place for brass band instruments in music education in Australia

Ms Veronica Boulton¹

¹St Mary MacKillop College

Biography:

Veronica Boulton holds a Master Degree in Educational Leadership, two undergraduate degrees (Music and Arts), a Graduate Diploma in Education, and a Graduate Diploma in Orchestral Performance. She is currently undertaking PhD research through Griffith University, with a focus on brass bands in schools in Australia. Veronica is a brass player, and has significant conducting experience, including directing community bands, school bands and musicals. Veronica has been a music educator for over 30 years, and is currently the Director of Music at St Mary MacKillop College in the Australian Capital Territory.

British-style brass bands were a flourishing phenomenon within schools in Australia up to the 1970s. Very little has been written in scholarly literature to acknowledge the role that brass bands played in shaping music education in Australia. The narrow focus regarding a traditional focus on orchestral brass instruments can perhaps be attributed to musical and social snobbery, or 'cultural cringe'. There is currently a strong bias towards the concert band setting in schools in Australia, however brass bands are not completely extinct. The Salvation Army's Just Brass program is making a mark, and there are other schools embracing this ensemble setting.

The dilemma faced by many students who play a brass band instrument, is the convention and expectation of playing orchestral brass, particularly in secondary school, and almost always in higher education. This article provides an overview of the history of the brass band in Australia, including the prevalence of these ensembles in schools. The research of Dr Duncan Bythell, Dr Thomas Fraschillo, Dr Dave Russell, and Dr John Whiteoak is drawn on, as well as primary sources, including newspaper articles, photographs and personal communication. Music educators are challenged to embrace the conference theme, Music – Unleashed, break convention, and be inclusive of brass band instruments within their Australian music education programs.

Free Your Mind and Your Pedagogy will Follow: Provoking Change Through Online Professional Learning for Music Teachers

Mr Brad Fuller

¹Sydney Conservatorium of Music University of Sydney

Biography:

Brad Fuller is a PhD candidate at the Sydney Conservatorium (SCM), University of Sydney, studying with Dr James Humberstone. He has extensive music classroom teaching experience and a demonstrated record of contributions to pre-service and in-service teacher education. Through his studies, he has begun to establish an international research presence through presentations at international conferences and symposia, and a recently accepted book chapter for an international music education handbook. Brad is a Casual Lecturer within the Bachelor of Music (Music Education) and Master of Teaching (Secondary) courses at SCM, where he has been employed on a contractual basis since 2017.

Research suggests that classroom music education has become disconnected from the real world, becoming irrelevant or even alienating to students. This disconnect is the result of a perpetual cycle of teachers teaching in the manner they were taught. It is suggested that classroom music teachers are hesitant, even resistant to change, despite decades of encouragement from the literature. Some have suggested that Massive Open Online Courses (MOOCs) may be the panacea by disseminating information to teachers in the field and fostering the formation of global communities of practice. This study examined one module of a MOOC designed to promote change in classroom music education practices. The paper presents encouraging evidence that, given access to well-presented, carefully curated examples of practice which are connected to the literature and provide opportunities for peer reviewed reflection, music educators internationally are willing to consider new methods and adopt or adapt them into their teaching.

Generalist and specialist school teachers' wellbeing in primary school music teaching: A literature review

Han Meng¹

¹Edith Cowan University

Biography:

Han Meng is a PhD student in the school of education at Edith Cowan University. She has completed her Master of Music at The University of Queensland. Han studies music education and music teacher education. Her Master's research investigated early-career music teachers' perspectives of their initial teacher education program in China. Han is currently working on examining Perth Western Australian Catholic and Independent primary school experienced generalist and specialist teachers' beliefs, values, challenges, opportunities, and wellbeing teaching music. Her PhD studies received the ECU Higher Degree by Research Scholarship.

Numerous state and federal government inquiries (Pascoe, 2005; Parliament of Victoria, 2013; Government of South Australia, 2018; Collins et al., 2020) over the past two decades have documented the precarious nature of primary school music education in Australia with little subsequent effect. The eroding of specialist music initial teacher education programs in Australian universities places greater pressure on beginning teachers, many of whom are motivated to deliver high-quality music education programs but lack the confidence, skills, and resources (Government of South Australia, 2018). The challenges faced by teachers delivering primary school music education raise real concerns for their wellbeing. Wellbeing is a feeling of health and vitality resulting from thoughts, emotions, deeds, and experiences that make people feel content, healthy, and experience social connectivity (Ryan & Frederick, 1997). This presentation reviews literature relevant to the wellbeing of generalist and specialist school teachers' who teach music in primary schools. Researchers on teachers' mental health have focused on the negative aspects of music teachers' wellbeing, such as stress, anxiety and burnout (Bernhard, 2016; Gray et al., 2017; Hamann & Gordon, 2000; Hedden, 2005; Scheib, 2003; Turner et al., 2022). The researchers investigated the reasons for the emergence of negative emotions, such as burnout due to the high workload and extra-curricular responsibilities (Buonomo et al., 2017), shortcoming of pre-service music teacher education program (Bernhard, 2016), and COVID-19 increasing music teacher's stress and even depression (Cheng & Lam, 2021; Miksza et al., 2022). Conversely, researchers have lately tended to frame their work as an investigation of wellbeing's characteristics, correlates, and potential contributors (Miksza et al., 2021). A positive perception of wellbeing can contribute to job satisfaction and creativity, and most significantly, teachers benefit their students' wellbeing and academic performance (McCallum, 2021). Among the factors predicting the wellbeing of music teachers that were extensively investigated, researchers identified competence and relatedness as strong predictors of wellbeing (Kand & Yoo, 2019). Furthermore, scholars argued that music teachers' wellbeing improved with the length of time teaching (Ballantyne and Retell, 2020) and their individual levels of resilience (Brouskeli et al., 2018; Burić et al., 2019; Fernandes et al., 2020; Svence & Majors, 2015). Negative aspects of music teachers' wellbeing, such as stress, anxiety, and burnout, have received most of the attention in studies on teachers' mental health. Research is recently shifting toward determining what contributes to teachers' positive emotions and how to enhance their wellbeing (Turner & Theilking, 2019). The session will highlight the gaps in the field and provide recommendations for future research.

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Getting a Year 5 Immersion Program “Off the Hook”

Mrs Belinda Dolan¹, Mr Sam Smith¹

¹St Joseph's Nudgee College

Biography:

Belinda is a music teacher at St Joseph's Nudgee College. She enjoys teaching in the middle phase of education (Years 5 - 8 music), and has an interest in instrumental immersion and using technology to support learning in the music classroom. Belinda also tutors in Arts Education and Pre-Service Teacher Education at the University of Sunshine Coast. She is a committee member of ASME Queensland, and in 2021 she was the winner of the Music Educating for Life Award (Queensland). Outside of the classroom Belinda enjoys umpiring netball and swimming.

Sam is the Coordinator of Music at St Joseph's Nudgee College. As coordinator, Sam oversees Curriculum and Co-Curricular Music. Sam teaches Senior Music, Senior Music Extension and is the team leader of our Grade 5 Immersion program. He is a Music Extension Endorser and Music Confirmer for the Queensland Curriculum and Assessment Authority. Sam is also a committee member of ASME Queensland. Over the years Sam's students have won the ASME QLD Young Composers' Competition multiple times in both primary and secondary categories. Outside of the classroom Sam sings bass in his Barbershop Quartet 'The Late Shift' who were the 2021 Queensland Regional Barbershop Champions.

The benefits of learning music, in particular an instrument, have been well documented by researchers over the past decade. Anita Collins (Australia) has researched the neurological benefits and cognitive development of the child which occur when learning a musical instrument. Similarly, Sue Hallam (United Kingdom) has researched the instrumental benefits of music making in education. With research at the centre of our Year 5 Music immersion program, students are not just learning an instrument, but are setting themselves up with skills such as: socialisation, auditory processing, language development, literacy skills, creativity, achieving shared goals and executive function - but to name a few, all whilst having fun.

This paper and workshop will look at the successful implementation and sustainability of a Year 5 immersion program, and will discuss what processes we have tried and tested in order to create a successful program that supports the longevity of our department. We will discuss what we have done with our students to make this a successful program that is supported and praised by our administration, respected by students and works in tandem with the parents. Our goal is to inspire students to “unleash” their inner musician and be excited about music and music making.

We will also discuss how this aural-based program supports not only the playing of an instrument in a small group and ensemble situation, but also shows how it has academic rigour that is based around the Australian Curriculum – The Arts (Music), Education Queensland Instrumental Curriculum and a badge leveling system (unique to the College) that engages the children to strive for self-excellence. We will discuss our initial instrument allocation through the use of Gia instrument timbre preference testing and how we extend students who come to us with a prior instrumental experience. Inclusion for all students is at the heart of our program, and while IEPs are looked at when allocating instruments, we also take into account the student-to-teacher ratio to support student development. ICTs are incorporated within this program through music software and augmented reality experiences to enhance learning experiences. Group singing is key to the development of listening and aural skills.

Our ultimate aim is to slowly change the culture of the College to ensure that music and music making is socially accepted within a boys' school where sport is often a major focus. Come for a journey to unleash the musician in each of our young gentlemen and follow one student's journey of success from Year 5 immersion to 1st Flute of the Australian Honours Ensemble Program.

Home is where I lost myself: The path to rediscovery of self through the music I once knew and almost forgot

Irena Angelovska¹

¹The University Of Auckland

Biography:

Irena Angelovska is a PhD candidate in Music Education at the University of Auckland, a music teacher and a conductor of the Macedonian Chamber Choir in Auckland, Aotearoa/New Zealand. Her research investigated the music teachers' beliefs and understandings about cultural diversity and the fluence of cultural diversity in the organisation of music education programmes in state primary schools. Irena's research further focused on examining the relationship between cultural diversity and the bicultural framework of music education in the country. Irena has over ten years of teaching experience across primary, secondary, tertiary, and community settings in Macedonia and Aotearoa/New Zealand.

In this paper, I investigate the influence of enculturation through music education (Campbell, 2011; Tan, 2014) in the formation of self-identity (Hargreaves, MacDonald and Miell, 2011; Butz and Besio, 2009), and the creative act of arranging (Elliott and Silverman, 2015) as a way for rediscovering the self in a culturally diverse society. I use an autoethnographic approach to reflect on my life experiences (Bartleet and Ellis, 2009) and trace pivotal moments of my identity formation and reformation. I explore the factors that urged the reformation and the tools that helped me render it. A sequence of short stories navigates the identity changes before and during my formal music education in Macedonia and my PhD research in the new socio-cultural context in Aotearoa/New Zealand during a pandemic. The stories tacitly portray the domination of, what I term, my enculturated musical identity and its interconnectedness to my personal identity, which shadowed my ethnic identity in Macedonia. A critical turning point were several music events, where my passive attendance turned into an active involvement and culminated with the creation and performance of several piano arrangements that combined elements of the music of my ethnic identity and elements of my enculturated musical identity. The paper concludes by considering how the musical act of arranging provides agency for identity reformation and self-identification in music learning in culturally diverse social contexts.

How I wonder what you are: Interpreting the child's early experiences of learning to play the cello (Uni of Melbourne)

[Stephanie MacArthur¹](#)

¹University of Melbourne

Stephanie is a cellist and string educator with over 25 years of experience teaching in school settings. She currently serves as Lead Teaching Artist of the beginner ensemble in the Melbourne Symphony Orchestra's The Pizzicato Effect, a free group music education program that prioritises social development and community connections through musical engagement. Stephanie's research interests include investigating children's lived experiences of musical skill development, with a particular focus on addressing emergent diverse needs. In addition to her role at The Pizzicato Effect, Stephanie is a casual instructor at the University of Melbourne where she contributes to the Master of Music (Performance Teaching) program.

This thesis investigates and interprets the lived experiences of 14 beginner cello students studied between the ages of 7 - 9 years of age as they encounter the instrument and one-to-one lessons. It examines how personal factors and relationships with others contribute to their musical skill development and influences longer-term future engagement. Studied from the children's perspective, this research offers rare and novel insight into children's deep and rich thought processes and actions in relation to their musical development and considers how these can shift over time to reflect the changing scope of their musical investment. Throughout the study, I worked with the children as the cello teacher, thereby occupying an insider's position as the researcher. This opportunity enabled me to investigate how my reflexive responses to the children, evolving with their fluctuating idiosyncratic learning needs, impacted their ongoing musical engagement.

To capture the student and teacher experiences, the research employed two qualitative research methodologies, Interpretative Phenomenological Analysis and Participatory Action Research. This unique pairing of methodological approaches provided complementary data sets that, taken together, offer meaningful interwoven perspectives on instrumental music learning and teaching with implications for sustaining learner engagement and innovating teaching practice.

The findings indicate that participants' initial reasons for learning were motivated by a range of intrapersonal factors and interpersonal relationships, and when these were sustained and broadened, the children were more likely to invest in future engagement. Musical practice occurred as a six-phase process that was affected by the quality of children's thought, actions, and response. Musical performance was experienced in four environments and perceived by the children as optimal when it was underpinned by positive emotional valence and feelings of competency. The investigation reveals that seven of the students experienced diverse learning needs that extended beyond individual difference and led to difficulty in skill acquisition.

Key adults were vital to engagement, with parents playing a central role in supporting the children's ability to persist with the range of challenges that presented during skill development. Further, a teacher-student dyad built on trust, rapport and adaptability importantly supported the children's sense of emotional safety and creative freedom in learning. Teacher-learner shared enthusiasm for the cello and a collaborative approach to skill development was found to further galvanise children's ongoing interest.

Critically, from an early stage of learning, the children were found to experience significant transformational internal effects during their musical skill development. These were characterised by the interaction of the

children's imagination, curiosity, and emotional response, and were found to contribute to profound immersive experiences of creative musical play that generated intrinsic motivation for continued engagement.

This investigation of children's early experiences in musical development offers important new knowledge in how children perceive and interact with musical development, how their individual needs can be met through flexible teaching and learning processes, and one that advocates for children by recognising that their desires to be active agents in creative engagement and ongoing musicianship are present and require support from the very beginning of their learning.

How to use and integrate technology in the Music Classroom with ease!

Mr David Cosentino¹

¹Pittwater House

Biography:

David Cosentino has been teaching in the classroom since 2000, and has worked in both Independent and Department schools. David has always been technology minded and has continuously strived to find new and exciting ways to integrate technology in the music classroom. Throughout his teaching career David has taught IT VET, SDD, and IPT, as well as Drama, Dance and Music. His passion for using technology in music challenged his HSC music teacher, back in 1995, when David used 'Band in a Box' and Finale to compose his HSC Core Composition. In his current role as Co-ordinator of Performing Arts and Co-ordinator of Music at Pittwater House, he is always trying to give his team a technology solution that will allow them to 'work smarter, not harder'. His team's willingness and collegial support has proven to have enriched their students engagement and their confidence in integrating technology into the classroom and in their own practice. His passion for education, positive nature and professionalism, motivates both his staff and students to challenge themselves to push out of their comfort zone, with his support and backing along the way.

The Music Classroom has changed so much over the past 3 years, with remote learning, restrictions on performance and in the increase in pre-recorded performances. In my current school setting we have taken to pre-recording the students before the performance, then laying their voices over the tracks. This not only allows the students to feel comfortable on stage, but if by chance there was a sudden change in restrictions, illness, or lockdown, we were able to showcase regardless. During this time, my colleagues and I wrestled with many ways to record the students' vocals, find backing tracks, manipulate backing tracks, change the key, multilayer, create backing tracks, and even motivate students to create and record their own songs.

Regardless of which school setting you are in, time and funding are significant factors that we all are fighting against. This workshop will allow for fellow music teachers to be able to benefit from our experiences (and failures), and give them the support and confidence to embrace technology in their classrooms to enrich and enhance their students' experiences. This workshop will give Music Teachers an insight into how to use and integrate technology with ease in their classrooms. During this workshop, participants will witness and engage in the process of creating a backing track/song then recording vocals or instrument over a backing track or your own song, right in front of your eyes. Throughout this process, you be shown how to find backing tracks online, download and convert YouTube videos and even change the Key!

Using Hooktheory (Free Version, Free Trial, and/or small cost) participants will engage in creating a song/backing track from scratch. During this session, participants will be guided through the process of either creating a track from scratch or finding one that has already been started/or even completed. This great web-based software is easy to use and a fun way for both students and teachers to create music without scary "traditional notation" making composition and arranging more accessible to all students. The workshop will demonstrate the use of Audacity (Free Software) import audio, then multi-layer vocal tracks, over the backing track. This can be done on PC or Mac operating systems. In addition to creating/finding/modifying a backing track/song, you will see how to simply setup a microphone and connect it to a computer OR just recording from a mobile phone and dropping it into the Audacity project, taking that recorded track and layering it above a backing track/original song. Through this process, you will see how seamlessly photos and video can be automatically uploaded to your computer through OneDrive. By the end of the workshop, participants will have created a recording of themselves singing over a backing track and mixing down ready for a performance using Audacity.

Identity construction in 'becoming' music teachers and the better teacher: a qualitative study

Dr Leon De Bruin¹

¹Melbourne Conservatorium Of Music, University Of Melbourne

Biography:

*Dr Leon de Bruin is Lecturer in Music at the University of Melbourne, Conservatorium of Music, and co-ordinator of the Master of Music Performance Teaching degree (MMPT). As ASME National President he is a staunch advocate for quality music education in Australia, and music teacher education world-wide, as an executive of ISME Instrumental and Vocal Teaching Commission. His research spans pedagogic, relational, and developmental innovations to music teaching practice and teacher training. He has published over 60 articles, chapters, and edited books, including *Musical Ecologies: Instrumental Music Ensembles around the World* (Routledge); and *Revolutions in Music Education* (Lexington).*

The development of instrumental music teacher identity is a complex and non-linear evolution effected by learning, experience, and environment. It includes progression from performer to educator, a pre-occupation with knowledge of self and creative processes to one who illuminates such processes and thinking in others, and the change from receiver of skills and knowledge to that of a giver as font of knowledge and wisdom. Engagement in an initial music teacher training program affords transformative learning journeys where students immerse in pedagogical, educational, and conceptual strategies and theories. Students cognitively and creatively oscillate between factual content knowledge and the values and attitudes shaped by revisiting their own learning experiences. Personal philosophies are crafted as soon-to-be music teachers reconcile the positive and affirming, and negative and damaging teaching they have experienced, journeying through their beliefs and value-forming self-judgements in becoming the better teacher. This qualitative study investigated the views of 12 students engaged in a pre-service Higher Education instrumental music teaching program in Melbourne, Australia. A diverse cohort evinced a range of learning experiences and the individual and communally driven aspects of personal and professional growth, highlighting that identity is not static but polymorphous, transforming, and a perpetually creative act, arguing that our teaching reflects not just who we are, but who we are becoming.

Illuminating the complexities: Supporting music educators to engage with Aboriginal and Torres Strait Islander perspectives

[Dr Candace Kruger](#)², [Dr Rachael Dwyer](#)¹

¹University Of The Sunshine Coast, ²Griffith University

Biography:

Dr Rachael Dwyer is an experienced educator and researcher, committed to ensuring all children have access to a quality music education. Her integrated research, service, and teaching work is underpinned by a social change agenda, engaging in arts-based research that allows for collaborative, applied work drawing on rich and longitudinal relationships with participants, students, and the broader community. Rachael's current focus is on how the arts afford opportunities for meaningful embedding of First Nations perspectives in school curricula, leading to rich cultural learning and positive education outcomes for students. Rachael is also active in arts professional associations and has expertise in project management, and research communication strategy, which provides a broad skill set that can be leveraged to enact advocacy and social change.

Dr Candace Kruger is a Yugambeh yarrabilginngunn (song woman) and proud Kombumerri (Gold Coast) and Ngugi (Moreton Island) Aboriginal woman. Candace's research captures the songwoman's work, contributes to the development of Indigenous methodologies, and demonstrates one way in which an Aboriginal community are reconstructing Aboriginal knowledge for sustainability and legacy outcomes. Candace's co-composed piece 'Morning Star and Evening Star', which incorporates a Yugambeh songline community narrative, is one example of this work and is the Australian Music Examinations Board (AMEB) Online Orchestra 2021 piece. Candace has taught classroom music in both Primary and Secondary schools for over 25 years.

For classroom music practitioners and general educators, the current need to learn and teach Aboriginal music directly relates to the Australian Curriculum and the cross-curriculum priorities of working with Aboriginal and Torres Strait Islander histories and cultures (ACARA, 2022). However, this is not new. Research about music teacher's interpretation, capacity and confidence to effectively deliver curriculum that includes Aboriginal and Torres Strait Islander histories and cultural content began with Dunbar-Hall's (1997) investigation when he discovered that music teachers were concerned about a lack of resources to enable this to occur. Dunbar-Hall identified three main issues for music teachers when meeting nationally mandated curriculum requirements on the topic of Aboriginal music: 'a perceived lack of resources on the subject ... a lack of knowledge of what to do with Aboriginal music once in a classroom context and ... a lack of understanding on how to teach a musical style which had not formed any part of formal training' (1997, p. 83).

Twenty-five years on, it seems that little has changed. We have both facilitated and promoted professional learning in this area, and see the same cycles playing out. Well-intentioned teachers tend to feel nervous, relying on the expertise of Elders and Aboriginal guest speakers, for fear of accidentally doing or saying something that they later find out was insensitive or inappropriate. Other music teachers do not fully accept the mandate in the Australian Curriculum and Australian Professional Standards for Teachers, resistant to making changes to their practice. Many music teachers take initial steps towards respectful, culturally-inclusive practice by engaging in professional learning. However, there is often a reluctance to go beyond replicating the learning experiences presented as examples. They want resources. And there is a propensity for music educators to focus exclusively on song materials, rather than situating songs within the cultural,

historical and social contexts that situate Aboriginal and Torres Strait Islander musics as living cultural practices.

In this presentation, we review the existing research that relates specifically to music teachers' professional learning in embedding Aboriginal and Torres Strait Islander perspectives. We then use a series of stories as a way of illuminating the complexities of how Aboriginal and Torres Strait Islander Elders, musicians, educators and communities approach sharing language and song, and how the values that underpin the decision-making about what should and shouldn't be shared are informed by colonial legacies. Our intention is to invite the audience to reflect on the ways in which these stories may or may not be relevant to their own contexts, considering the importance of the unique relationships and values of each context, and what tangible next steps might be taken.

Immersive Technologies and their place in the music classroom.

Mrs Kate Hargreaves¹

¹MusicEDU

Biography:

In 2011, Kate Hargreaves founded MusicEDU with the vision to give every student the opportunity to engage in and love learning music. The MusicEDU Suite has five innovative curriculum e-publications: GameComposer, Studio Sessions, Keyboard Evolution, AR Classroom (Augmented Reality), and classroom DJ program, TrackFormers.

Kate is a regular presenter at Music Technology & Music Association conferences throughout Australia and New Zealand and returned to the USA in 2023 to present on Immersive Technologies, DJing, and Video Game Music Composition and their place in the modern music classroom at the TMEA conference in Texas and the NJMEA Conference in New Jersey.

Augmented Reality is impacting the marketing, business and education sectors with the almost limitless applications of the technology. This session will clarify the buzzwords and review appropriate apps and options for teachers in the middle school music setting.

Participants of this session should expect to walk away with a deeper understanding of the topic and how to plan a project that will engage and ‘wow’ students and implement it in the classroom. Additionally, this session will cover how immersive technologies can cater to varying levels of competency and differentiation in the classroom.

Ideas and insights regarding ‘differentiated learning’ will also be shared and explored, with valuable practical tips relating to teenage psychology and how to ensure every student comes away from compulsory music with a win.

Participants will experience AR (augmented reality) and MR (mixed reality) technologies and how they are used to teach topics such as instruments of the orchestra, song structure, musicals and music encryption (like Bach!). See how easy it is to bring this technology to your middle school classroom, lift engagement and still meet curriculum outcomes!

Integrating Music and Literacy Every Day

Carla Trott¹

¹Conservatorium High School

Biography:

Carla Trott is a classroom music specialist committed to teaching and learning using an aural-based, sequential program. She is a highly skilled practitioner across the full range of schooling levels from kindergarten through to the senior years. She is currently facilitating a daily integrated literacy and music program at Fort St Public Primary School while developing their strings program. This program forms part of the Conservatorium High School's Community Engagement Program where Carla also delivers an intensive and highly specialised program for musically auditioned and academically advanced high school students.

The Integrated Music and Literacy program (IML) is a holistic and multidimensional approach to musical and English-language literacy development. The program is delivered every day to students in Kindergarten and Year One at Fort St Public School. The pilot program commenced in 2019 as part of the Conservatorium High School's Community Engagement Program and has been identified as a crucial initiative in achieving high levels of musical and English-language acquisition.

Students at Fort St PS have diverse cultural and linguistic backgrounds and 86% of students have been identified as having English as an Additional Language/Dialect (EAL/D). Through immersion in English-language repertoire, students develop strong abilities in audiation, entrainment and syllabification. An aural-vocal approach to music learning assists with phonemic awareness, and language acquisition and oracy skills develop through the embodiment of music by singing, playing and chanting.

This paper will highlight some of the latest research which supports integrating music and literacy through practical, sequential and regular tuition and will showcase results from this unique program.

Investigating Vocal Health within Music Educators

Miss Laura McIntyre¹

¹Sydney Conservatorium Of Music

Biography:

Laura McIntyre is an Honours student at the Sydney Conservatorium of Music, studying a Bachelor of Music, Music Education. Laura is in her 3rd year at the Conservatorium, with her focus being within the Musicology field. She has always loved music, and as she headed into her final years of schooling she started to gain more of an interest in teaching. She has considered herself a singer for her whole life, but after some health issues part of her vocal cord stopped moving. Laura then experienced different vocal therapies and learnt a lot about vocal health and its importance.

The aim of my study is to investigate vocal health within music educators in Australia. Most, if not all teachers face some form of vocal loss or strain throughout their careers, especially music teachers. Due to their workload, classroom content, surrounding environment, and their teaching methods, educators are at a much higher risk of developing some form of a vocal disorder, with education now being considered a high-risk occupation in terms of vocal health. When speaking of vocal health, these are some of the troubles those experiencing a voice disorder face: discomfort, lack of ability to project, decreased vocal range, avoidance of social situations, and a negative effect on their quality of life. Despite this growing issue, most educators do not seek medical help, and therefore are not taught correct vocal health. If they do, they seek whatever is financially best and easily accessible, despite it not being the best method for them. Whilst the poor vocal health and misuse is inarguably known amongst music teachers, the methods to help, prevent, and educate teachers on healthier yet sustainable practices seem to not be common knowledge amongst educators. My research seeks to investigate the way in which teachers experiencing existing vocal health issues cope/manage within their teaching environment, and what strategies can be used to assist and educate them.

Within this qualitative case study, participants who have experienced some form of a vocal health issue will be interviewed and asked questions on their occupation, their classroom environment, their background when it comes to vocal training and education, what vocal impairments they have experienced, and any medical assistance or therapy they may have sought, if any.

My research seeks to investigate the way in which teachers experiencing existing vocal health issues cope/manage within their teaching environment, and what strategies can be used to assist and educate them. By the end of this research, I plan to curate a document that consists of vocal health resources and practices that music educators can incorporate into their daily routine. The potential significance of the study is that it will provide preliminary information about effects of poor vocal health on music teachers.

Jazz: Making American Democratic Ideals Visible

Dr. Wesley Watkins¹

¹The Jazz & Democracy Project®

Biography:

Wesley Watkins, Ph.D. is the Founder of The Jazz & Democracy Project® (J&D) [www.jazzdemocracy.com.au], an interdisciplinary, music integrated curriculum that utilizes jazz as a metaphor to bring democratic ideals to life, enrich the study and teaching of history, government, civics and culture, and inspire youth to become active, positive contributors to their communities. After operating J&D in the San Francisco Bay Area for 13 years, “Dr. Wes” is now based in Sydney, eager to present J&D at elementary, secondary and tertiary levels.

Jazz has been called “America’s classical music.” It is also put forward as an exemplar of American democracy. While jazz ties to America are self-evident by virtue of its origin, the latter claim is less obvious. Yet, no art form can resist representing the people, place and time from whence it comes. And because jazz was created by “the un-free people in the free land,” whose very enslavement defined American freedom, African Americans’ social position granted them a particular perspective on American life and mythology. The very rights and freedoms which, for generations, remained elusive for African Americans were attainable through and invested in their music. Thus, American democratic ideals are embedded in the jazz aesthetic, and the art form can therefore be utilized to make them visible even to non-musicians, from elementary to secondary classrooms, to university students and to adults more broadly.

Workshop participants will utilize Boomwhackers® as a vehicle to connect more esoteric concepts—namely, democratic principles—to concrete music making activities. Participants will take part in the creation of a 12-Bar Blues in C-Major where each person is responsible for playing one note. Thanks to a color-coded image to be displayed, participants will see—and hear—how their single note fits among the chord changes. Once the song form is performed confidently, alterations will be made, and we will engage in Socratic questioning: Which notes are more or less important? What is the effect on the overall sound when one or another note is omitted at a particular time? If these individual sounds mirror our individual voices in society, what are the implications for our respective roles and the importance of hearing everyone’s voices?

The workshop will highlight how the jazz aesthetic can illuminate various aspects of democratic traditions among the musically inclined and even those who are not, thereby showcasing the potential value-add for unleashing musical approaches beyond the school music room. What is more, the workshop underscores how high art from a social sub-culture can reflect the best of that broader society.

"Knock three times": a case study of three children's home practice.

Ms Soul Sung

¹Sydney Conservatorium of Music

Biography:

Soul Sung is a PhD candidate at the Sydney Conservatorium of Music, Sydney University. She has worked as a music teacher in secondary and primary schools in South Korea. She is currently teaching violin at her studio in Brisbane since 2014. Soul is particularly interested in self-regulated learning in music and the parental impact on children's musical learning.

In comparison with other academic learning where students are given direct, informative feedback in classroom settings, music instrument learning occurs in one-to-one settings with the majority of time spent by the learner in isolated home practice. Given this, it is crucial for instrumental teachers to teach students how to practise effectively at home. Music teachers and research has focused on the development of students' self-regulated learning (SRL), which includes the ability to analyse task requirements, identify obstacles, evaluate progress, recognise errors, and devise appropriate practice strategies for musical challenges (Hallam et al., 2021; McPherson et al., 2019).

Considering the impact of parental influence on their children's SRL development through socialising and scaffolded learning, the focus on the learners' home practice naturally led to parental support in the home environment (McPherson, 2009). However, despite its importance in musical learning, the children's home practice and parental influence received little attention in the research literature. With a focus on children's musical instrument learning, this paper explores the use of SRL on home practice, as well as the influence of parents' values, expectations and support.

A larger doctoral study is investigating the self-efficacy and self-regulated musical learning behaviours used by child instrumentalists during home practice, and their parents' support towards their children's musical learning to identify the parental impact on young instrumentalists' self-regulated practice. In this paper, case studies of three string players (Years 5 to 6), and their mothers involved in that study, are used to demonstrate the range of practice strategies that children employ and the range of parental support that mothers show during at-home practice. An analysis of the relationship between parental support and children's self-regulated musical practice is presented. The implication for teachers and parents will be considered, and the impact of parental value and support on children's SRL in musical practice will be sought.

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Learning and teaching as embodied dialogue in The Kokas pedagogy

Dr Eva Vass¹

¹Western Sydney University

Biography:

Eva is a lecturer in the School of Education at Western Sydney University. Her main research work concerns creative learning, with a special focus on collective creativity. Currently, she is exploring the embodied, affective dimensions of learning, which she refers to as 'thinking through presence'. She has been collaborating with the Liszt Academy of Music in Hungary, researching the alternative music pedagogy developed by the late Klara Kokas. She is a regular reviewer and guest-editor for the Journal of Thinking Skills and Creativity.

Education experts remind us of the growing urgency to cultivate exploratory, creative habits of mind. As part of this process, we need to re-imagine learning and teaching as a creative, receptive-responsive dialogue. Within this framing, embodied forms of creative connectivity become central. Yet, classrooms, as we know them, are characteristically disembodied. How can we enable children to learn through collective being and becoming? If the body is the medium of collective experience, how can we tune it well? I build on the Kokas pedagogy as an explorative context for these questions.

Klara Kokas (1999) developed her pedagogy as an experiential extension of the Kodaly principle of music education combining music and movement. Her pedagogy targets students' somatic, experiential understanding of classical music, going beyond the structural analysis of music often prioritized in education. The Liszt Academy of Music (Hungary) has recently implemented an 'immersive' unit on Kokas in their music-teacher education programme. This paper summarises my ongoing, collaborative research with the Liszt Academy. It outlines the key tensions, challenges, as well as the transformative potentials of this pedagogy in the context of music teacher education. The data include observation notes and video recordings of Kokas sessions (9x3-hour sessions per semester, with 10-15 students per cohort), visual documentation of creative products (paintings, drawings) and students' self-reflective compositions. Our research captures the inseparability of physical and inner opening up. The physical dimensions of this pedagogy become the fountain of new, creative forms of learning, knowing and relating. Embodied dialogue – collectively enacted responses to music – is the catalyst of deep cohesion, creative connectivity and pedagogic metamorphosis. Collective, somatic experiences of being and becoming redefine participants' relationship with music and transform them as teachers. Our research contributes to research and practice in higher education, with a specific focus on music-teacher education. However, the ramifications of these insights go beyond the context of music. This research shows the significance of experiential connectivity between teachers and students in paving the way towards the transformation of the personal, professional as well as the institutional mindset. Therefore, they offer valuable platforms for the much-needed re-imagination of education.

Keywords: experience-centred pedagogies, music teacher education, creative connectivity, embodied learning

Reference:

Kokas, K. (1999). Joy Through the Magic of Music. Budapest: Alfa Kiadó és Nyomda.

Learning EDM - The "Schooling" of Electronic Dance Musicians

Miss Tiana Souvaliotis¹

¹Conservatorium of Sydney

Biography:

Born in Sydney, Tiana Souvaliotis, aged 28, graduated from the University of Sydney in 2017 with a Bachelor of Music (Performance) majoring in the Clarinet at the Sydney Conservatorium of Music. Strongly influenced by the Classical repertoire of the Clarinet, and her love for teaching, Tiana returned to the Conservatorium of Music in 2019 to complete her Bachelor of Music Education with Honours, graduating in 2021. It was here where she discovered her newfound love and passion for music technology and informal learning. This, in turn, influenced her thesis, and led her to research the learning process of Electronic Dance Music producers. Tiana is a passionate Music Educator who is now currently working as a Music teacher at Tangara School for Girls in Sydney.

This study investigates the learning processes of Electronic Dance Music (EDM) producers. It aims to provide an expanded outlook on Lucy Green's (2002; 2008) Informal Learning model using EDM as opposed to guitar-based rock music. Through the use of interviews and observations, four participants of various skill levels, demographics, and musical backgrounds shared their creative process and journey on learning how to produce EDM. Through the implementation of solitary learning, tinkering, listening and copying, and the presence of a significant "other" were paramount in the learning process of the participants. Although the participants expressed that their classroom music learning was not influential in their learning process, they sought other means of learning through external institutions. Their embodied musical knowledge was demonstrated throughout their creative process, as participants displayed both verbal and non-verbal understandings of the concepts of music. The results of this study suggest that the learning processes of these participants can be adapted to extend Green's (2008) Informal Learning model.

Learning through music unleashed: Using informal composing and picture books for an inquiry topic into the immigrant experience

Dr Emily Wilson¹

¹University of Melbourne

Biography:

Dr Emily Wilson is the Head of Music Education and a senior lecturer at the Melbourne Graduate School of Education at the University of Melbourne. She teaches music education and teacher education at the undergraduate and postgraduate levels and to Early Childhood, Primary and Secondary pre-service teachers. She has over 20 years' experience as a music educator and has taught classroom and instrumental music in primary and secondary schools in Australia and the UK. Her research interests include student engagement, engaging teacher practices, formal and informal learning in music education.

This workshop focusses on a process that uses Lucy Green's informal composing and a visual stimulus of a picture book to explore an inquiry topic, 'Pack Your Bags', that aims to build empathy for the immigrant experience with upper primary students. Shaun Tan's graphic novel *The Arrival* is the stimulus for this inquiry and music making. Using Lucy Green's informal composing process, learners first learn to sing and play a popular song connected to the inquiry topic. Learners are then divided into groups and each group is given a different picture from *The Arrival*. Each group responds to their picture through creative writing which is then used as material for lyrics. Together with the musical material encountered from performing, groups use these ideas as their composing toolkit to create a collaborative composition for their picture. In this learning sequence, principles of informal learning are combined with explicit teaching of a well-known popular song to support integrated performing and song-writing for primary children using a process that can be undertaken vocally, thus avoiding any challenges posed by a lack of instruments. This workshop is suitable for primary specialist and generalist teachers and secondary specialist teachers. The pedagogical processes and curriculum resources explored in this workshop aim to support the engagement of all learners in classroom music education. In this interactive and practical workshop, participants will undertake a version of this experience, reflect, and share ideas for how informal composing and picture books or other visual stimuli might be applied to other inquiry topics.

Learning with Digital Tools: Degrees of Formality in the Music Classroom

Ms Caitlin Sandiford¹

¹Chifley College Shalvey Campus

Biography:

Caitlin Sandiford is a classroom teacher, performer, composer and research Masters candidate at the Sydney Conservatorium of Music. As a teacher in Western Sydney, she has experience teaching students from diverse backgrounds, including students with special needs, Aboriginal and Torres Strait Islander students, and students from complex trauma backgrounds. Her research focuses on technology in music education, which informs her teaching practice. She is a member of the string quartet, Quart-Ed, where she designs and delivers educational programs to schools and public audiences around the state. While a classically trained violinist, she performs, produces and composes electroacoustic and electronic music.

This workshop aims to encourage participants to consider the roles of the teacher and student when employing digital tools for music learning and creation in the classroom. The workshop is based on research carried out by the presenter in a secondary school context in Sydney, Australia, whereby the use of two digital tools (the website learningmusic.ableton.com and software Ableton Live) for learning music theory and music creation were studied in three different pedagogical contexts. Participants will gain experiences as learners with this technology, and will be provided with opportunities to reflect on this experience and engage in discussion about pedagogical approaches to integrating these tools in the classroom and curriculum. This will be supported by a detailed examination of two units of work employed in the research that are mapped to the Australian curriculum; one based on informal learning (Green, 2008), and the other based on a formal teacher-led approach.

Requirements: BYOD, internet connection, headphones

Workshop order

- Presenter introduces the task to be completed by the participants in the given timeframe (30 minutes) – to create a beat, bass line, chords and melody using learningmusic.com.
- Presenter on hand for any questions from participants.
- After 30 minutes, volunteers to share their creations.
- Presenter to share two units of work based on this website (and Ableton Live) with participants. Presenter to examine the structure and sorts of activities included in the two units of work, as well as how they align with the syllabus. Preliminary findings from the study that employed these two units of work to also be discussed.
- Participants will be invited to ask questions and engage in discussion on their experience as the informal learner, the implementation of these units of work and their alignment with the syllabus. Participants will also be encouraged to consider how this relates to the implementation of technology in music education more broadly.

The participants will take an active role throughout the presentation, first as informal learners with the technology researched, and then as practitioners and researchers of the field discussing the implications of these experiences for the classroom.

Reference:

Green, L. (2008). *Music, Informal Learning and the School: A New Classroom Pedagogy*. Farnham: Ashgate.

"Like a Frog in a Sock": The Challenges and Opportunities of Australian Heavy Metal Vocalists Learning to 'Growl'

Mrs Elizabeth Blackwood¹

¹Excelsia College

Biography:

Elizabeth Blackwood is an associate lecturer at Excelsia College where she works with musicians in the performance stream and teaches subjects ranging from music business to philosophy and theatre producing. Coming from a multidisciplinary background, her professional experience centres around independent filmmaking and heavy metal music. She is currently undertaking her PhD about using magical realism to de-pathologize matrescence.

Harsh vocals have had a long-standing place in heavy metal music and Australia's independent heavy metal scene remains one of the smallest in the world with geographic isolation providing real problems for the cross pollination of knowledge from peers. Vocal pedagogy is still largely focussed on an apprenticeship model, whether for its effectiveness or for its ability to preserve the safety of those learning. The isolation of heavy metal harsh vocalists in Australia then poses an issue for how they can learn when they do not have access to masters to apprentice themselves to.

Five interviews were conducted with emerging and established harsh vocalists in the Sydney/Melbourne heavy metal scene to investigate the process of learning harsh vocal technique from beginning to professional performing. Results found stories of experimentation, borrowing from other vocal styles and leaning on the few resources available culminating in a consistent learning experience fraught with potential vocal damage but equally grounded in passion and a sense of accomplishment. As heavy metal finds a growing place in academia, establishing safe pedagogical practice around harsh vocals grounded in the experiences of current performers remains of key importance, particularly in the tertiary sector where many potential harsh vocalists are now presenting themselves.

Listen to me: An experimental approach to choir incorporating cultural responsiveness and a collaborative, non-hierarchical management style

Ms Bronwyn Lawson¹, Ms Lucy Jones¹, NORTH Children's Choir¹

¹Bluebird Foundation

Biography:

Lucy Jones graduated from the Western Australian Academy of Performing Arts and has spent over a decade working as a music educator in disadvantaged schools. She co-directs the NORTH Children's Choir.

Bronwyn Lawson is Program Manager at Bluebird Foundation, an organisation creating quality arts programs that make a difference in people's lives. She completed an honours degree in Music Therapy at University of Melbourne, a Bachelor of Education at Deakin University and First Steps in Music and Conversational Solfege accreditation at Silver Lake College with Dr John Feierabend. She is an Endorsed Teacher Trainer with FAME.

NORTH Children's Choir is a dynamic, culturally diverse choir that has been touching the hearts of audiences since 2019. Established by Geelong charity, Bluebird Foundation, the choir provides opportunities for talented young singers aged 6-12 years living in the socio-economically disadvantaged northern suburbs of Geelong to navigate a pathway to musical excellence.

NORTH Children's Choir is a culturally diverse choir established by Geelong community arts organisation Bluebird Foundation in 2019. The choir accepts young singers aged 6-12 years from Bluebird's inclusive classroom singing program which operates in socio-economically disadvantaged suburbs. The auditioned choir rehearses after school and was established primarily out of a desire to give talented children living in the northern suburbs a pathway to musical excellence. The choral training program has foundations in a Western choral tradition, developing choristers' singing skills, music theory, aural skills, and stagecraft. With a focus on Australian choral composers, the choir also explores music sung in languages that reflect the diversity of cultures among choir families. Since its inception, the choir has been managed in typical hierarchical style, with choral directors making all the decisions.

At the time of establishment, some of the barriers that would need to be overcome in delivering such a program were able to be anticipated e.g., providing food, performance uniforms, transport, communication, English as the assumed shared language. As the choir gained recognition and invitations to perform at high profile events in Geelong increased, and as the relationship between choral directors, choristers and families deepened, it became clear that many other issues (not necessarily barriers) deserved consideration and thoughtful action.

Both choral directors come from a background steeped in classical music, private school education and white privilege. They began to notice;

- * A lack of knowledge of and exposure to the professional arts world among choristers
- * Families with a wide range of priorities and also parenting styles
- * Children with a wide spectrum of aptitude post-audition
- * Often programs in low socio-economic communities establish limited expectations of what children can aspire to

They started to wonder:

- * What does the global cultural responsiveness movement mean for these children?
- * How can the choral directors authentically celebrate the music of the cultures the children represent?

- * How can the choristers be empowered to decide how they are represented to avoid a perception of exploitation?
- * What do the choristers themselves think of all this?

In seeking transformative change at NORTH Children's Choir, the directors decided to implement an action research strategy, linking action with critical reflection through a collaborative process. It encompassed the following;

- * A pilot program exploring a culturally responsiveness and collaborative, non-hierarchical management style
- * A six-month undertaking with constant feedback loop
- * Choral directors clarifying their original vision for the choir and creating parameters for the explorative program
- * Incorporating regular collaborative planning sessions with choristers
- * Refining decision-making processes around repertoire, performances, rehearsals, food etc
- * Designing impact evaluation processes

The choral directors knew that they would have to be willing to dedicate a great deal of time and patience to the pilot program and possibly grapple with dilemmas such as "What if we can't give them the support they need?" "What if the funding bodies want something different?" "What if the choristers make decisions we don't like?!"

In this workshop you will:

- * Hear from the adults about what happened
- * Hear from the choristers about what they have learned
- * Find out how the choir has changed
- * Explore ideas for your own choir or classroom

Making Art Music Accessible for Junior High School Students - A workshop exploring Ravel's Rhapsodie Espagnol"

Mrs Debra Batley¹

¹Carinya Christian School

Biography:

Debra is the current Chair of the NSW Chapter of the Australian Society of Music Education, having been a member of the committee since 2012. Since 2015 Debra has written educational resources for Sydney Symphony Orchestra and consulted on their education programs. She is in demand as a professional learning presenter, and has presented at National Conferences for Orff Schulwerk, ASME and Australian Literacy educators Association. In 2017 Debra presented Sydney Conservatorium of Music's inaugural teach meet. Debra is an experienced teacher of HSC music and she has marked the practical components of all courses. Debra is a sessional academic at Sydney the Sydney Conservatorium of Music - the University of Sydney, providing lectures to fourth year Music Education, and Masters of Teaching students.

Debra is a passionate educational researcher. In 2017 in conjunction with Carinya Christian School, and under the mentorship of Dr Anita Collins, she was successful in securing a competitively funded grant enabling her to lead a School Based Research Project exploring how direct instrumental music instruction could help students with learning difficulties associated with reading. She a current Doctoral Candidate at UNSW, and her focus area is the educational equity and its relationship to music education.

In this hands-on session participants will explore unpacking art music within a junior secondary classroom. Using an Off-Schulwerk approach, Ravel's Rhapsodie Espagnol will be used as a starting point for improvisation and composition, performance and focused listening activities.

In particular, this workshop will equip participants to explore rhythmic devices within music, ways creating variety when using ostinati, and the extension of compositional ideas. These concepts are then used to build a foundation for musical understanding, and critical analysis.

Participants will gain an appreciation of how introducing repertoire to students through composition activities can make music accessible and enhance a student's understanding of the elements of music.

Memorable, relevant and useful online Music PL

Mrs Prudence Borgert¹

¹NSW Department Of Education, ²Sydney Conservatorium of Music

Biography:

Pru is an experienced music teacher and PL designer with a passion for creativity and clarity. Having taken part in dozens of online PL sessions as well as presenting online, she analyses online courses from multiple viewpoints. In her spare time, she enjoys organic gardening, conducting youth music ensembles and upcycling. Living in regional NSW carries the benefit of having time to reflect, without the hazards of pollution and traffic.

As part of a larger research project, this paper presents recent findings on the design features that make formal, professional learning (PL) meaningful and memorable for secondary Music teachers. Research was conducted by gathering 20 sets of survey and/or interview data from both PL presenters and teachers, then considering the findings in light of recent literature. As well as producing a series of design features for consideration when planning future PL, an assessment is made of possible misalignment and agreement of priorities between PL designers and PL recipients. Professional learning commonly takes place online in the context of video meetings with some form of chat function, participatory workshops and keynote lectures. Areas for considering and research include preparing, designing, teaching, contextualising and learning. One-on-one coaching and social media are also common sources of learning for music teachers, though these are less likely to be accredited as formal professional learning, and are therefore excluded from this study. When transferring from face-to-face delivery to online platforms, PL providers learned a great deal, through exploring the research as well as trial-and-error. Since online PL is here to stay - at least in part - collegial sharing is one way to benefit from the successes of others. Furthermore, some of the innovations explored during online PL are worthy of ongoing inclusion when planning face-to-face PL in future.

Modelling educational pedagogies is a complex feature of online Music PL. There are at least 3 types of pedagogy to consider when delivering memorable and useful PL for classroom Music teachers using online methods: adult learning, online teaching and classroom music pedagogy. The domain of adult learning suggests offering a choice of activities and assessment formats (Johnson, 2021). Online teaching pedagogy relates to the length, quality and sequencing of content to maximise participant engagement, as well as thoughtful design of website navigation and accessible file formats. When carefully planned, PL can also model best practice in classroom music pedagogy (Sims & Fletcher-Wood, 2021) while tending to the needs of the online learner and considering optimal cognitive load. Challenges to the online format include: how to present online while including the 3Cs (creativity, composition and collaboration); promoting equity, regardless of internet speed; and training teachers in netiquette. Filtering through the plethora of online resources to find concise videos and authentic, digital learning experiences is a time-consuming hurdle for PL designers. While differentiation and autonomy are important components of Music PL (West & Bautista, 2021), they offer a creative challenge to PL designers and presenters alike.

Reference list:

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West, J. J., & Bautista, A. (2021). Greater than the sum of its parts: promoting systemness in music and arts teacher professional development. *Arts Education Policy Review*, 122(1), 54-64.

Moving beyond the stage: Orchestras, opera companies, music education and community engagement.

Dr Emily Dollman¹

¹University Of Adelaide

Biography:

*Emily is an experienced music educator at Tertiary, secondary and primary levels, including as a University of Adelaide Senior Lecturer in Music Education and a full time Music Educator for the Redbridge Music Service, London. Emily is currently Head, Music Education and Pedagogy, University of Adelaide and Artistic Director, Open Music Academy (University of Adelaide). Other professional activities include: Author of 'Opening Doors: Outreach Programmes of Symphony Orchestras and Opera Companies' (Routledge Publishing Company, publishing in 2023); AMEB SA and NT Advisory Board Member; ASME SA Council Member; Adelaide Symphony Orchestra Peer Reviewer; TEQSA Expert Adviser in Music Education
PhD - 'Orchestral Education Programmes: A Study of Australian and British Models'*

This paper draws upon the Emily's original research into international best practice in the design and delivery of music education and community engagement programmes by orchestras and opera companies. This work sees musicians move off stage into a wide range of venues and activities, ranging from delivering music education in partnership with local schools and youth music companies, to working with dementia patients in local care homes. This paper moves from an examination of best practice in this activity to an investigation into the underlying key issues and motivations. These include: the need to keep orchestras and opera companies relevant to their communities; the increasing recognition of the value of partnership delivery of music education; the need to connect students to the 'classical' music genre; the rise of the creative music workshop and the role of the teaching artist.

Key case studies of best practice include the Adelaide Symphony Orchestra, the London Symphony Orchestra, the Los Angeles Philharmonic and Glyndebourne Opera Company. The British Music Hub system of collaborative music education is also discussed, as is the international influence of the Venezuelan El Sistema. This paper focuses on the role of the performer in society and the blurring of lines between performer and educator in some of the world's most high-profile classical organisations. The paper also discusses in depth the implications of this new hybrid performer/educator role for the tertiary training of musicians. What do these new activities mean for the skills needed by the 21st Century orchestral musician or opera singer, and are tertiary music institutions currently delivering the training required to develop these skills? Innovations in this area are discussed, including the training delivered at the Guildhall School of Music and at the Longy School of Music of Bard College. The impact of key thinkers including Peter Renshaw, Peter Wiegold, Sean Gregory and Eric Booth is examined, as is the impact of leading classical music performers and administrators such as Sir Simon Rattle, Gustavo Dudamel, Kathryn McDowell (LSO) and Stephen Langridge (Glyndebourne).

Although the paper addresses serious challenges to classical music, ultimately the discussion raises fresh hope for the classical music industry and the training of the performers, composers, conductors, educators and audience members who will ensure its viability through future generations.

Music (lets kids be) unleashed!

Dr Ros Mcmillan¹

¹The University Of Melbourne

Biography:

Dr Ros McMillan AM is an Honorary Senior Fellow in Arts Education in the University of Melbourne, an appointment that followed her retirement as Head of Music Education. Her career also includes establishing the Yamaha Music Courses in Australia and Director of Music at PLC Melbourne. Ros has written seven school music texts and over 40 chapters and articles in national and international publications.

She played keyboard in ensembles with her late husband, Brian Brown OAM and in the 2019 Queen's Birthday Honours was appointed a Member of the Order of Australia for significant service to music education in Victoria.

'Music Unleashed' is an enlightened theme for a music education conference, particularly after several difficult years for students and teachers. By adding a mere three words to the conference title, the purpose of this workshop is stated, that is, to demonstrate how music-making can counter some of the challenging aspects of these years by allowing students to express themselves creatively.

Since the first ASME National Conference was held in Brisbane in 1969 with the no-nonsense theme of 'Music in General Education', there have been another 22 national conferences, the 2023 Sydney event being the 24th. Some conference themes referred to the geographical location of the host city with 'Let's Get to the Heart of the Nation' (Alice Springs 1990), 'Music On the Edge: Desert to Surf' (Perth 1993) and 'Over the Top' (Darwin 2003). Few, however, invited delegates to consider music education as 'unconstrained by conventions, politics, instrumental or vocal forces'. This invitation is most welcome when we continually hear of students experiencing fundamental problems in their lives. The isolation that accompanied the schooling of so many has led to mental health issues, particularly amongst those at the secondary level. At the primary level, especially the first years of school, teachers regularly report that students have little idea as to how to engage with each other, let alone learn, potentially impeding their ability to acquire the knowledge and understandings that are essential for their futures.

As a consequence, teachers are facing enormous pressure to provide lessons that allow older students to be 'heard' and for those younger, help them to work co-operatively, an important aspect of early learning. However, when 'unconstrained by the conventions and politics' that too often are central to a school's music curriculum, teachers are able to develop a philosophy of music education that matches the interests and needs of their classes. This allows students to work at their own level, enables both teachers and students to value the outcomes and, most importantly, promotes general goodwill towards the subject.

Without doubt, of all the Key Learning Areas, the Arts offer students some of the greatest opportunities to express themselves. For older students, they provide an outlet that can be personally meaningful while, for younger students, they are an important aid to learning. For all students, however, creative activity where personal voices are able to be 'heard' is one of its great strengths. This workshop will provide delegates with a range of ideas that can be adapted for their classes. Hands-on activities will incorporate key musical elements including rhythmic ideas such as Brazilian batucada and African polyrhythm, and melodic ideas using improvisation. The emphasis will be on classroom activity that is both fun and useful, particularly for age groups for whom a knowledge of music is not essential. At the same time, it will be emphasised that the musical outcomes achievable can and should be of the highest standard.

Music from Picture and Word

Mrs Mandy Herriman¹

¹ASME WA Chairperson/Poynter Primary School

Biography:

Mandy Herriman is a Level 3 teacher with a wealth of experience across all aspects of Music Education. Mandy teaches brass students and plays piano, guitar, flute and clarinet. She directs school ensembles and choirs as well as teaching classroom music. Contracted work for SCSA includes developing the curriculum scope and sequence for music, writing common assessment tasks for pairwise and judging standards samples and most recently, writing 'Teaching and learning' documents for every year group in Music. She is Chairperson of ASME WA, Lead mentor and State Coordinator of NMTMP and committee member of Massed Choir Festival.

Ever wondered how to 'up the ante' on advocating for music education as a way of complementing and supporting literacy development in students? This workshop will explore how to integrate literature (picture books, poems, visual imagery) with music making. Combining a strong focus on improvisation and composition with the use of standard instruments and 'found sounds' in interpreting the language in literature (in both picture and word) and expressing it as music will be the central essence of this workshop.

The obvious ways to integrate literacy and language acquisition into the Music classroom is through songs. Students learn many skills through singing: Rhyme/Poetry, rhythm, storytelling, form, mood and meaning, expression and vocabulary. Using a picture, poem or a story to stimulate and inspire music making adds relevance to the text they are engaging with and enhances their comprehension of the text. Developing a composition around the text creates a symbiotic understanding of form, storytelling, expression and music vocabulary. Approaches to music making can be in the form of soundscapes or standard forms of composition such as rondo, ternary form or binary form. Students have the opportunity to explore a range of sounds using percussion instruments, found sounds, digital sounds and melodic instruments such as flute, clarinet, trumpet, trombone, piano, tuned percussion, etc.

Through this process, students gain music skills and knowledge as well as consolidating their understanding that music can tell a story as much as words or pictures can tell a story. They learn to combine the elements of music such as dynamics, tempo and texture to reflect the language of the text. Students in the early years understand this at an experiential level while older students begin to make explicit links between the experience and the learning. These activities are not stand-alone carrier projects but rather an integrated thematic approach that develops students across the continuum of learning.

In this workshop I will provide a range of interactive activities as examples of integrating literature into the music classroom and a selection of 'lesson plans' for participants using specific texts as examples of this approach. Participants will be given a resource list with a range of suggested texts for use across the primary year levels.

Music is Connection - The power of music-making in our communities

Ms Sonia de Freitas¹

¹Sydney Symphony Orchestra

Biography:

Sonia de Freitas is a dynamic and creative educationalist who has served in various roles that span Arts Management, Media Production and Teaching. She holds a Bachelor of Music (University of Pretoria, SA), a Graduate Diploma in Teaching- Secondary (University of Auckland, NZ), and was awarded a scholarship to study music technology and education in Europe (University of Jyväskylä, Finland). She is passionate about the intersection of creativity, accessibility, digital education and music and has undertaken a Masters of Education (Learning & Leadership) at UTS to explore this further.

Sonia's earlier work experience includes specialising in music licensing and curation. Previously as the Producer at Musica Viva, she brought knowledge in education and music industry together to produce education programs that spark the creativity of teachers and students around Australia. Currently, as the Head of Education & Communities at Sydney Symphony, she works with a skilled and dedicated team to make a positive impact on stages and in classrooms for teaching and music-loving communities of NSW. In her spare time, Sonia volunteers at arts and community media organisations- taking carriage of the Audience Development and Training portfolio as a Board Member at Eastside Radio.

How can we inspire a life-long love for music in our communities? How do we build learning relationships between seasoned professionals and enthusiastic newcomers? How can we design learning trajectories that support the next generation of music achievers?

The answers are found in community music-making. Now, more than ever, we need music to connect us in the spirit of community, to share cultural gifts and to navigate the challenges of world together. Music is connection.

Using the Sydney Symphony youth orchestral workshops and other engagements of 2022 as cases studies, we explore these questions and discuss why there is an urgent need to facilitate music-making, connection and sharing for our communities.

Working through a side-by-side analysis of the Sydney Symphony's regional and metropolitan youth orchestral workshops, we discuss the challenges Covid and natural disasters posed and how music prevailed above all. This paper investigates technical and organisational detail such as establishing goals; programming repertoire; auditioning and arranging the ensemble; planning and scheduling rehearsals; and the importance of creating space for joy, fun and connection.

This presentation aims to highlight the positive impact music has on our communities; to encourage others in their community music-making endeavours by sharing learnings from developing and delivering our community programs; and to demonstrate our impact through the motivating stories based on the lived experience of participants. We'll explore the role of community music-making and its place in education and the wider sector.

We may even provoke discussion and discover ways to collaborate to enhance existing programs and support each other for the betterment of the music and arts sector.

Music is connection.

Music Practice and Motivation

Michael Griffin¹

¹Retired

Biography:

Michael has enjoyed a career as a music teacher, teacher trainer, keynote speaker, author, conductor and pianist.

Michael's PD for staff and workshops for students and parents examine the factors that impact continuous improvement. Essentially, this includes skill development tools (practice), growth mindset, and metacognition. Michael has spoken to audiences in more than 600 settings in 30 countries throughout the world and is the author of eight books. As a conductor, Michael's school ensembles received more than 40 prizes and awards. He is a winner of the SA Education and Arts Ministers' Prize and listed in Who's Who South Australia.

This workshop on Music Practice and Motivation explores the most significant factors for musical improvement, and the teacher's role in enhancing student practice and performance skills.

Many children practise a piece through once only, from start to the end, without stopping to fix anything. This is not practice; it is called a run-through. Understanding and executing deliberate practice strategies is the most important skill for musicians. Absence of practice confidence demotivates, and those who are unable to motivate themselves will lack real progress, and without progress, will most probably quit.

Visible progress is a great motivator to initiate practise but can only come from practice. Hence, the best predictor of musical improvement is the quality and quantity of personal, solitary practice time. The best motivation comes from within: If it is to be, it is up to me!

Types of repetition, identifying patterns to simplify learning, practising in small portions, and slow practice are core practice concepts. What specifically does this mean, how does this relate to learning neuroscience and physiology, how can we best teach these skills, and how can we be certain that our students really understand practice?

This workshop explores effective methods of teaching these concepts, including explanation and examples, allowing for attendees to contribute ideas, engage in dialectic, and reflect on personal experience.

Musical storying as creative compositional practice for senior secondary students

Dr Pip Robinson¹

¹Melbourne Graduate School Of Education, The University Of Melbourne

Biography:

Pip has taught music and led departments across primary, secondary and tertiary levels for over 40 years. Her practical and research interests include music teacher identity, teacher self-study inquiry, musical culture, assessment and IB education. Methodologically, Pip identifies as a music artographer.

Creating music through composing is one of the central components of senior secondary music curricula, however for many teachers and students this aspect of the music curriculum can present challenges. Entry into most tertiary music courses is dependent on demonstrating a high level of musical performance, often through audition, and most students choose a performance pathway. Fewer choose a composition stream. This means that many musicians who go on to qualify as teachers do not have a strong grounding in creating/composing music. For many school students, choosing senior level music studies is the first time they have an opportunity to compose substantial musical pieces, and finding entryways into the process can be daunting. This paper presents ways to approach music creating/composing for teachers and students using 'musical storying', linked to program music, film music and game music. Framing musical ideas around stories created by students (fictional, non-fictional and personal) enables exploration of musical elements, motifs, themes, rhythms and structures. Practical ideas are presented that can be used as exploratory 'jumping off' points for teachers and students.

Neoliberal Ideology in Action: Backwards Steps in the Development of the New NSW Music 7-10 Syllabus.

Mr Brad Fuller¹, Dr James Humberstone¹

¹Sydney Conservatorium Of Music, University Of Sydney

Biography:

Brad Fuller is a PhD candidate at the Sydney Conservatorium (SCM), University of Sydney, studying with Dr James Humberstone. He has extensive music classroom teaching experience and a demonstrated record of contributions to pre-service and in-service teacher education. Through his studies, he has begun to establish an international research presence through presentations at international conferences and symposia, and a recently accepted book chapter for an international music education handbook. Brad is a Casual Lecturer within the Bachelor of Music (Music Education) and Master of Teaching (Secondary) courses at SCM, where he has been employed on a contractual basis since 2017.

The first step in unleashing classroom music education from the constraints of conventions and politics might be to examine how classroom music teachers are being constrained. For example, Stacey (2017) found that education policy in New South Wales (NSW) is underpinned by a “particular instance of neoliberalisation” which has significant “direct and material impacts” (p. 782) for teachers. NSW Classroom Music Teachers (CMTS) are being “governed at a distance” (Rose, 1996, p. 43) through a collection of neoliberal devices. These devices employ arms-length tactics such as promoting an ersatz version of Evidence-based Practice which is disseminated through documents such as What Works Best (Fuller, 2022). This paper demonstrates that the development of the new Music 7–10 syllabus is a continuation of the neoliberalisation of education in NSW, operating within the What Works Best (Centre for Education Statistics and Evaluation, 2020) “culture of containment” for the purpose of moving education in NSW from a substantive mode to a technical mode (Popen, 2002).

Working in a collaborative group during the consultation period for the new syllabus, several concerned teachers and academics identified a regression in the new syllabus from culturally inclusive music education, and (back) towards aesthetic music education of the 1950s-1980s (Reimer, 1970): improvements that had been made in the 1995 and 2003 NSW syllabi. At the same time, the group found that the draft syllabus included an evidence base by New South Wales Education Standards Authority (NESA) that directly contradicted these regressive changes. The Teachers and academics also noted that the draft included prescriptive lists of content-to-be-taught, in line with current NESA policy for standardisation of syllabi, which were in direct contradiction to both NESA’s Evidence base and the syllabus directions for differentiation. Having reviewed the Evidence Base listed in the draft syllabus the group made eight recommendations to make it congruent with its own evidence base. Ultimately, diversity, inclusion, and agency in all learning contexts are wonderful ideals for classroom music education in NSW, but we assert that CMTs and their students cannot be unleashed from the constraints of conventions and politics until we remove those very constraints from our syllabus.

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Never too late to change: technical remediation in tertiary piano education

Ms Qiaoyue Zhao¹

¹Sydney Conservatorium of Music

Biography:

Qiaoyue Zhao has been a Ph.D. candidate at the Sydney Conservatorium of Music since 2016. Her research topic is: "An investigation of Chinese piano students studying in western conservatoria: exploring learning contexts and teaching strategies". She has conducted interviews with more than 20 piano professors worldwide and a survey of 33 Chinese students who are studying at the western conservatoria. Zhao works as a principal at Sydney Piano School & Pedagogy Research Centre.

This paper reports part of a larger Ph.D. study to investigate common experiences that Chinese piano students encounter in the western conservatoria and addresses solutions and strategies reached from interviews with more than 20 piano professors worldwide. Since a large number of Chinese students experience learning shock of different levels, all teacher interviewees were asked whether they would like to remediate a student's technical approach and the way they prefer to modify their technique, through music learning or giving particular exercises.

A quarter of interviewees reported not rebuilding students' technique, but repairing these 'to a limited degree'. Their concerns are:

- (1) students' mature age and established technical style. They expressed that the younger the student, the better it is for technique 'build-up' or remediation because they are malleable. However, they didn't totally oppose the possibility to help students change their technique if they are willing to participate.
- (2) rebuilding students' technique in the allocated time is challenging because postgraduate students have limited semesters. One can do more with undergraduate students, but it is still time limited.
- (3) reluctance to change students' technique because it may demoralize students' interest in music and make their life difficult. They thought spending three years to totally redo a student's technique is unnecessary. However, it is another case if a student has a very serious injury.

Meanwhile, the majority of interviewees had a positive attitude towards technical remediation. Professor PBA thought it is "never too late to change". Professor RT strongly believes that university piano teachers should pay specific attention to student's technical aspect and argues "many university teachers think talking about purely technical things is not very musical, but step one is unbelievably important, particularly for some less talented students and students who were not well-taught technically." Professor SJ said it takes time to remediate a student's technique and it depends on each individual student. In his experience, it usually takes two to four years to make significant changes; however, it is possible to change later. He mentioned that himself changed technique when he was 21 to 23 and that was the time he really developed his current technique. When asked how to remediate students' technique, they reported that technique build-up, remediation methods and materials are very personal and are always based on an individual's learning and teaching experience. Basically, there are two kinds of approaches. One approach is to use particular exercises to develop technique, while another approach is to develop student's technique through repertoire learning. Most teachers have a preference and often combine it with other approaches when necessary. In general, all interviewees reinforced that, instead of what materials to use, the most important is how they implement the training to improve the student's technique, and whether one plays technical exercises with all consideration of musical aspects, like tone production and aural engagement.

NORTH Children's Choir Performance

Ms Bronwyn Lawson¹, Ms Lucy Jones¹

¹Bluebird Foundation

Biography:

Lucy Jones graduated from the Western Australian Academy of Performing Arts and has spent over a decade working as a music educator in disadvantaged schools. She co-directs the NORTH Children's Choir.

Bronwyn Lawson is Program Manager at Bluebird Foundation, an organisation creating quality arts programs that make a difference in people's lives. She completed an honours degree in Music Therapy at University of Melbourne, a Bachelor of Education at Deakin University and First Steps in Music and Conversational Solfege accreditation at Silver Lake College with Dr John Feierabend. She is an Endorsed Teacher Trainer with FAME.

NORTH Children's Choir is a dynamic, culturally diverse choir that has been touching the hearts of audiences since 2019. Established by Geelong charity, Bluebird Foundation, the choir provides opportunities for talented young singers aged 6-12 years living in the socio-economically disadvantaged northern suburbs of Geelong to navigate a pathway to musical excellence.

The young choristers and their families represent a wide range of cultural backgrounds, including Liberian, Karenni, Sudanese, Maori, Sri Lankan, Filipino and Australian. Most of these young singers were born in Australia but many have a connection to the refugee experience through parents, family members and friends.

The choir maintained connections throughout the long Victorian COVID lockdowns through online rehearsals and filmed concerts. Since the start of 2022, the choir has once again been in demand for live performances including the opening of White Night at the Geelong Gallery, grant awards at the President's Room at GMHBA Stadium and at Geelong's principal venues; Costa Hall, St Mary's Basilica and the Geelong Arts Centre.

The choristers constantly challenge themselves to meet the high expectations of the choral directors. They collaborated with Queensland composer, Corrina Bonshek, to create lyrics for the commissioned work, Three Songs and have performed works by Australian composers in many non-traditional spaces. They are currently embracing a culturally responsive, non-hierarchical management approach which is helping to leverage chorister talent, passion and expertise.

Sample videos:

At the Beach www.tiny.cc/AttheBeach

We're Happy www.tiny.cc/WereHappy

Let's Have Fun www.tiny.cc/LetsHaveFunNCC

The Hour That I Like Best www.tiny.cc/thehourthatilikebest

Percussive Nuance and Exaggeration

Mr Chris Henzgen¹

¹Middle C Music

Biography:

Chris Henzgen retired in October, 2022, after teaching music in Victorian government schools for more than forty-five years. His time at Belmont High School stretched back to the late 1980s. More than four decades of teaching percussion, writing for percussion, directing percussion ensembles and tutoring band and orchestra percussion sections have given Chris Henzgen a wealth of knowledge. He enjoys sharing this with colleagues and is passionate about percussion.

Chris is the driving force behind Middle C Music, a music publishing business based in Geelong, Victoria. They are currently publishing the compositions and arrangements of twenty-seven Australian and New Zealand composers. Schools and community ensembles have been performing Middle C works since 1981.

The theme of this conference is Music Unleashed. For some of us, those two words instantly trigger an image of young, eager percussionists whose limited technique and lack of control are greatly exceeded by an overabundance of enthusiasm.

Percussion is typically the smallest section in any orchestra or concert band, and yet this numerically small force is frequently capable of the loudest sound. We sometimes forget that soft percussive sounds can be equally effective.

The percussion section generally can produce the greatest variety of timbres. Composers and arrangers are well aware of this. Audience attention is often drawn to the percussion section. Concert goers frequently find that percussionists are the performers of greatest aural and visual interest.

For many conductors, percussion tends to be the least understood area of their ensemble. This is hardly surprising, given that the majority of conductors do not come from a percussion playing background. Consequently, they sometimes find it difficult to assist their percussion sections in correctly executing the wide variety of percussive sounds and effects that are called for in today's repertoire.

This workshop will be a mixture of technique, knowledge and experimentation. This is a 'hands on' event and participants should be prepared to actively take part. It is by actually doing something, rather than merely reading about it, that one gains an appreciation of what our percussionists go through every time they are involved in a rehearsal or performance. Although this workshop is intended for non-percussionists, everyone is most welcome to attend.

The special symbiotic relationship between visual and aural performance will also be explored. It is likely that a few myths and misconceptions will be unmasked. We may even challenge some long-standing assumptions which, whilst almost universally accepted, actually are at odds with scientific reality.

Participants can expect to take away some new ideas, insights and discoveries. Hopefully, you will never again look at or listen to percussion in quite the same way as you did before.

Performance by Endeavour Harmony Chorus

Ms Lea Baker¹

¹Endeavour Harmony Chorus Inc

Biography:

Lea Baker is the founder and Music / Artistic Director of the Endeavour Harmony Chorus. She is a full-time vocal coach and singing teacher. Lea graduated from NIDA in 2021 with a Master of Fine Arts (Voice).

The Endeavour Harmony Chorus is a female a cappella ensemble, based in Sydney. Founded in 1996 by Lea Baker, Musical and Artistic Director, the group's vision is "To inspire the love of singing in each other and our community while creating opportunities and to learn, grow and achieve". Members of the group come from all walks of life – students, doctors, corporate workers, teachers, and scientists to name a few. They rehearse weekly and bring the joy of singing to audiences with energetic performances underpinned by excellence in vocal skills.

Performance highlights include twice appearing on the Channel 7 Morning Show, performing at the Opera House for Confluence — Festival of India, ABC Radio's Sing Out Sydney featured choir in 2019, and a performance in Qudos Arena for the Netball Australia Bushfire Relief Match in 2020. One of their favourite ongoing performances is the City of Sydney's 'Carols in the City' and 'Lights of Christmas', performing on the steps of St Mary's Cathedral, Sydney.

The performance for the ASME Conference in 2023 will include a demonstration of the practical application of Lessac Body Energies (NRG's) as explained in the workshop 'Vocal expression through Lessac Body Energies'.

Performance links:

Hallelujah (Leonard Cohen) <https://fb.watch/gtIa0vOuji/>

Fix You (Cold Play) <https://fb.watch/gtIsIk8uyr/>

Beethoven's 5th Symphony- <https://youtu.be/ddjfgOvKjQc>

Performance group for "Can the curriculum and co-curricular music coexist?"

Andrew McWade¹

¹Barker College

Royal Australian Navy Band – Tuesday Lunchtime concert in Music Workshop room

Portfolio Assessment in Secondary Music Classroom

Miss Gabrielle Mae Pamilar¹

¹Sydney Conservatorium Of Music

Biography:

Gabrielle Pamilar is a pre-service music teacher at the Sydney Conservatorium of Music. She is presently completing her Honours thesis on portfolio-based assessments and is looking forward to bringing a research-focused mindset into her future teaching practice.

This paper centres on the role portfolio assessment tasks can have in improving student wellbeing and academic progress in high school music settings. Portfolio-assessments allow students to reflect individually and collectively as a class on their own abilities, and become self-aware of what strategies work best for their musical development (Denis, 2018; Robinson 1995). This allows students and their peers to excel and address the basic needs of belonging, autonomy and relatedness (Evans and et al., 2013). Through portfolio assessments, “music educators are required to share power, that is, offer opportunities for making genuine musical choices, invite experimentation, respect students’ varied musical passions, and encourage multiple viewpoints” (Countryman and Rose, 2017). Portfolio-assessments when delivered successfully can provide students with the opportunity to learn in a more nurturing environment where their musical identity, relationships with their peers and teacher, and wellbeing can be developed and looked after (Fitzpatrick, 2012; Dirth 2000).

Based on the presenter’s Honours thesis, this study adopted a mixed methods research design to explore a single case study of a regional Independent high school implementing portfolio assessments through different music courses and stages. Using a two-step data collection process, students at the school initially completed three short Likert-style quantitative surveys while participating in the portfolio assessment. The results of these surveys were then used to inform the structure of qualitative focus groups held following the assessment’s completion. Semi-structured interviews were also held with teachers at the school focusing on how and why they created the portfolio assessments, and their reflections on their students’ progress. To help triangulate the data further, document analysis was completed of student portfolios, assessment task notifications and teaching and learning programs. By generating thick descriptions of the learning process in action, this paper ultimately endeavours to present a holistic picture of how portfolio assessments can be implemented in NSW secondary music classrooms and the potential impact these tasks can have on fostering student wellbeing, while sustaining musical development and academic achievement.

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Practical changes which would help make 'education' more fun and sustainable, for music specialists, classroom teachers and children, from the perspective of 'an elder' in the world of education and business.

Mrs Roslyn Happ¹

¹Happs Winery

Biography:

Head girl of MLC Claremont, where I enjoyed all sports, debating, music and science. I began my career at Busselton high school teaching biology, and married the economics teacher, Erl Happ. We had three children. Together we developed a pottery and winery. Our cellar door has recently been listed in the top 6 in Australia. We still live there, where I manage the very extensive gardens along with a small piano teaching studio. I changed from teaching science in high school to teaching music in primary school when our children began going to school. However, once made a 'music specialist' in 1979, I was not happy about the lack of coordination with the classroom teachers. I predicted then that classroom teachers would become even less well trained in music and would slowly lose their skills. Prior to that, I had always worked with the classroom teacher and we achieved a great deal together. It was so much fun! This needs to be the norm, not the exception. I began my own teaching programme in 2008 called Voice, Body and Mind Gymnastics which focused on that essential cooperation. Similarly, in teaching piano, consistent practice, monitored by parents, works the best.

What can we do to make teaching something that more people aspire to do because it is a 'great job' ... healthy, creative, purposeful, joyful, orderly ... one which is centred around a cooperative team effort? If music is 'so good for us in so many proven ways', why are classroom teachers not using it a whole lot more? Why are music specialists burning out so easily? Why are there not enough of them? Can we reduce the amount of testing and administrative work and still have high standards? How can the primary classroom teachers' day be more flexible, more efficient, more relaxed and more enjoyable?

Roslyn Happ will use her business experience as a director of Happs Winery, along with her very long experience in teaching from high school science to primary school music, plus running a private piano teaching studio, to seek 'left field answers' to these questions which are easily 'doable' if together we put our minds to it.

Some of these 'left field answers' come from the study of education methods, both in the training of teachers and general classroom practice, from the 50's through to the present. They also come from the opportunity to observe from both inside and outside 'educational institutions' over a very long period.

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

Ms Danielle Burns

Biography:

Danielle is a PhD candidate with Western Sydney University and a secondary Music Teacher. Danielle's teaching experience spans 17 years across primary and secondary settings in Western Sydney, South Western Sydney and presently in the Blue Mountains.

Her research interests focus upon the mindset and self-efficacy of generalist primary teachers in teaching music and the implications for primary students as they transition to secondary education.

A well-known issue within the music education community is the difficulty faced by generalist primary teachers [GPTs] in the provision of music education. From the substantial body of literature on the topic, the overarching reason is that many GPTs believe that they do not possess the requisite skills and knowledge to adequately teach music, let alone to do it well and improve their students' music outcomes. This leads to a perception of low confidence and/or low self-efficacy for the task.

Most of the early literature pre 2010 focuses on generalist primary teachers lacking confidence in teaching music. However, the more recent literature of the last ten years extends the notion of confidence to that of self-efficacy. This study explores the intersection of growth mindset and self-efficacy for generalist primary teachers in teaching music. Specifically, how their self-efficacy for teaching music changes or improves once there is a solid understanding of 1) the theory about growth mindset and 2) upskilling in music content knowledge and pedagogical content knowledge.

At the core of this study are the generalist primary teachers who self-identify as having low confidence and/or self-efficacy for teaching music. In order to fully understand the reasons for this they need to be able to tell their story in a safe environment, free of judgment and be brave enough to take risks as they participate in professional learning workshops. For example, singing can be a particularly sensitive area for generalist primary teachers, especially if they have had a negative experience singing in front of older children or during their initial teacher education course.

The methodology chosen for the study is a hybrid of narrative inquiry and case study. Phase 1 of the study sees participants involved in a series of face to face and email interviews, attend up to seven professional learning workshops and maintain a professional learning journal. Phase two incorporates a yearlong case study where participants will use their new learning in their classrooms and receive additional support if they request it. The researcher will check in with them at the end of each subsequent term, for three terms.

Data collection will begin in early 2023 and the preliminary analysis from the face-to-face interviews and email dialogues will be available. This will form the basis of the paper that is written and presented at the conference. The workshops component is slated to commence in term two of 2023.

Principles for Effective Professional Learning in Music Education - Beyond the constraints of whole-school professional learning

Dr Sue Arney¹

¹The University Of Melbourne, Graduate School Of Education, ²ASME Victoria

Biography:

Sue Arney is Lecturer in Teacher Education at The University of Melbourne where she teaches music education into the Early Childhood, Primary and Secondary Master of Teaching courses. Having originally trained as a secondary classroom music, instrumental and ensemble teacher, Sue has since worked in a variety of settings from early years to tertiary in both regional and metropolitan Victoria.

Sue is regularly engaged to run workshops in schools, music programs and conferences that encourage strategic planning, team building, establishing and strengthening music programs and developing innovative curriculum. She regularly appears as guest conductor and clinician at state and national music camps, regional workshops, music festivals, schools and various youth music organisations. She has held management positions with various state and national youth music organisations, including Melbourne Youth Orchestras, State Music Camp Victoria, and the Australian National Wind Orchestra. Her arts management experience also includes five years as Arts Coordinator in the local government sector.

Sue holds Bachelor of Music Education (Secondary Music) and Master of Education (Arts Admin/Educational Leadership) degrees and recently completed a Doctor of Education focussing on Professional Learning in Music Education.

Professional learning plays an essential role in extending, strengthening, and updating teachers' professional knowledge and practice throughout their career. Whilst a significant body of research has examined the impact of professional learning on teaching practices, less research has considered the specific needs of music teachers. This study reports on a mixed methods approach to explore the experiences of music teachers in classroom, instrumental and ensemble positions in school education in one Australian state.

Research was conducted in two phases: an online Scoping Survey (297 respondents) followed by an investigation of emerging themes through a second online Depth Survey (50 participants). Data were analysed for perceptions of the elements of effective professional learning for music teachers. The findings were evaluated against existing literature and research into the characteristics of effective professional learning that identified general and distinctive features.

The study proposes a set of seven guiding principles for professional learning in music education that offer new insights for education leaders and providers to strengthen professional learning tailored to the needs of music teachers. This paper presentation will unpack each of these Principles for Effective Professional Learning in Music Education.

Prospects of diversifying classroom content among East Asian Australian preservice and early career music teachers

Miss Ke Wang¹

¹University Of Sydney

Biography:

*Ke Wang is a PhD candidate at the Sydney Conservatorium of Music, the University of Sydney. She graduated from the China Conservatory of Music with a bachelor's and master's degree in Music education. Wang is interested in inclusive and culturally diverse music education in and outside China, East Asian music in Western education settings, as well as music psychology. Besides being published in refereed journals, her translation of North and Hargreaves' 2008 volume, *The Social and Applied Psychology of Music*, was released in 2021.*

Are Australian preservice and early career music teachers of East Asian ancestry likely to include the music of their heritage culture in their lessons? I explored this and other questions in interviews with 15 preservice or early career music teachers I conducted between 2021 and 2022, as part of my PhD research on music education among Australians of East Asian heritage. In this paper I begin to examine the participants' responses. According to a recent study on Asian Americans and classical music, this racial minority has had to negotiate a precarious relationship with the mainstream, "balancing alternating pressures of assimilation and cultural retention and struggling to create a viable self against the backdrop of hegemonic Orientalist representations" (Mina Yang, 2014, p. 77). With the subject of East Asian immigrants and classical music having received little scholarly attention in Australia, I set out to see whether Yang's findings applied in the Australian context. As will be seen, most of my interviewees are trained in and familiar with Western art and popular music. The majority expressed some interest in teaching the music of their cultural heritage but outlined a significant range of inhibiting factors or blockers, which I explore in the paper.

Quart-Ed Quartet: Engagement and Collaboration as Visiting Artists

Ms Caitlin Sandiford¹, Ms Karen Cortez⁴, Ms Sarah Qiu³, Mr Connor Malanos²

¹Chifley College Shalvey Campus, ²Sydney Conservatorium of Music, ³The Arts Unit, ⁴Newtown High School of the Performing Arts

Biography:

Quart-Ed is a string quartet of qualified classroom music teachers trained at the Sydney Conservatorium of Music, and share music with lifelong learners from all over NSW. We create interactive performance programs that educate and entertain, informed by our knowledge of the NSW Syllabus documents. We particularly prioritise collaborating with living Australian composers, and are guided by the principle of "pluralism" to consciously reflect the diversity of audiences and music makers. Moreover, Quart-Ed is informed by and has participated in research, which has allowed us to develop evidence-based practices that develop students' and teachers' confidence and self-efficacy in music making. (Cortez, 2020).

Quart-Ed is passionate about bringing out the confident musician in students and teachers alike, and so the heart of our programs lies in teacher-performer collaboration. Our participation in action research has strengthened our belief in the impact of pre-program collaboration on the quality of the delivered program as well as a school's future musical activities (Cortez, 2021).

We particularly prioritise collaborating with living Australian composers, and are guided by the principle of "pluralism" to consciously reflect the diversity of audiences and music makers. Live professional musicians also give students an opportunity to see the "roles" of people in music, with Quart-Ed's diverse professional identities from stringed instrumentalists to composers, singers, electro-acoustic musicians and more!

In this performance, Quart-Ed presents a diverse range of repertoire and accompanying activities from their school performances, and shares their experiences collaborating with schools to create engaging and meaningful programs.

Queanbeyan Junior Brass

Mr John Thompson, Miss Gypsy Cook¹

¹Queanbeyan Junior Brass

Biography:

After decades as a Head of Music, John had the privilege of starting up award winning music programs in colleges such as St Edmunds, Merici, St John Paul II in the ACT, and The Appleton School in England. He has performed in numerous professional and community orchestras and bands in Australia, UK and Canada. In 2019, he established Queanbeyan Junior Brass, a community-based free-of-charge brass band for children over 7, and currently conducts the band.

Queanbeyan Junior Brass is a community brass band for children in the Queanbeyan-Palaring and Canberra areas. The overarching goal of the band is to change young lives through the enjoyment of music. Established in 2019, QJB provides free tuition and instrument hire to the players and currently consists of a full brass band ensemble as well as a learner band. Currently, QJB is the only community-based junior brass band in the area and, consequently, we are fortunate enough to have children from all over Canberra, Queanbeyan, and surrounds come to learn brass. QJB is active in the community, with performances ranging from busking in the nearby shopping centres, to concerts with other community groups. Through weekly rehearsals, workshops with local musicians, and musical direction from experienced conductors, the children in QJB have been making leaps and bounds in their musical journeys. The future is looking bright for QJB with new beginners joining every term, and ongoing players continuing to enjoy their brass band experience.

Real-time jamming in electronic music apps

Dr James Humberstone¹, Mr Brad Fuller¹

¹Sydney Conservatorium Of Music, The University Of Sydney

Biography:

*James Humberstone is a Senior Lecturer in Music Education at the The University of Sydney, Sydney Conservatorium of Music. He specialises in teaching music technology, music creation, social justice, and pluralism. James is an active composer-producer and recent releases include the Hip-Hop/spoken word theatre piece “*Αγάπη (Agapi) and other kinds of love*”, and the song cycle “*The Weight of Light*”. James also publishes traditional research on creativity, technology, and pluralism in Music Education, and outputs this year include “*Battle Dances and 808s: Teaching music creation in Australia*”, included in the new “*International perspectives on teaching music composition in schools*” (Routledge).*

This workshop explores possibilities for authentic improvisation and performance in electronic music apps in classroom music situations, suitable for late primary and all secondary students. School resources required are a wifi connection (can be substituted by an old, disconnected wifi router), and a class set of devices (laptops or tablets) or a school with a BYOD policy. A range of free and paid apps will be used, with the open protocol Ableton Link used to keep devices in sync. 16 iPads with link-enabled apps will be provided, but participants can also use their own devices if they download Link-enabled software in advance: a complete list of apps that support Link can be found here:

<https://www.ableton.com/en/link/products>

Rediscovering the connections between music education and learning in the early years.

Mrs Alexandra Dalman¹, Ms Chris Narroway¹

¹Music Education Strategy, SA Department for Education

Biography:

Alexandra Dalman and Chris Narroway are field officers for the Music Education Strategy within the South Australian Department for Education. Alexandra is a Kodaly and Orff Schulwerk music educator who is passionate about music education and the role it plays in the development whole child. As a preschool to secondary teacher, Alexandra has taught in Sydney St Andrew's Cathedral School, Newington College and SCEGGS Darlinghurst. Her work with the Music Education Strategy has taken her all over the state working with educators to improve skills knowledge and pedagogy of music education. She loves teaching and enjoys the rigour and excitement of a classroom where singing is the core.

Chris Narroway is a highly experienced teacher who has worked across the spectrum of education from preschool to tertiary. Her work with the Music Education Strategy has provided an exciting opportunity to advocate for music in the state and to build teacher's capacity to teach music.

The Music Education Strategy is a 10-year strategy which has been funded by the Department for Education in South Australia and was launched in November, 2018. Scaffolded by a strong framework the strategy's goal is to upskill, build confidence and encourage excellent music education in all classrooms in SA. As part of this framework fieldwork officers engage with educators at all stages of education.

Three years on we are seeing clear impact with educators and sites throughout SA. Our engagement is active, hands-on, with on-site modelling, professional learning and provision and development of resources to support sustained learning. By far the connections we have made in the preschool and early years contexts have been the most exciting and abundant. The positivity and success of this sector has provided a snowball effect that isn't slowing down.

In our workshop we will be offering insight into the kinds of strategies we employ to engage and educate those working with children in a practical way. All that we do is underpinned by current research and is constructed on by our extensive experience and expertise. We will be experiencing fundamental musical elements in play-based formula and exploring how these experiences connect with literacy, executive function, and wellbeing. We know the importance of music in developing the whole child.

Reimagining Cultural Diversity in Music Education - Unleashing the Voices of Culturally-diverse Music Teachers

Ms Jiao Tuxworth¹

¹University Of the Sunshine Coast

Biography:

Jiao Tuxworth is a PhD student in the School of Education at the University of the Sunshine Coast, Australia. She has many years of experience in teaching and learning musics in both China and Australia, and is from a diverse cultural background. She completed a Bachelor of Music Education at Chongqing Normal University, a Master of Music at the University of Queensland and a Graduate Diploma of Learning and Teaching at Griffith University. Her research interests are music education and cultural studies.

Music education has the potential to offer opportunities for students to explore their thoughts and ideas about cultural diversity and inclusion. Providing students with experiences of learning music from diverse cultures can help them to understand, appreciate and accept the differences in cultures (Howard, 2018). By teaching students that there are differences between cultures, education is able to reduce prejudices, assumptions, and improve intercultural communication (Ozturgut, 2011). In a country like Australia that has a culturally-diverse population, teaching musics from diverse cultures can strengthen national cohesion, and possibly build national pride.

Nevertheless, even though music education provides space for incorporating diverse cultures in classroom programs, music education in Australia reflects the larger trend of being oriented towards Western cultures and by Western cultural knowledge (Forrest et al., 2016). The practices of culturally diverse music education are impeded by the long tradition of education in music based on European principles (Robinson, 2020; Schippers & Cain, 2010). Most schools and tertiary institutions provide music education only in Western classical music or allowing multicultural elements but privileging European cultures (Schippers & Cain, 2010). The phenomenon of Western musical epistemologies and musics maintaining their privilege in music education might contribute to cultural hegemony and inequity (Gustafson, 2009; Hess, 2021; Vaugeois, 2013).

There have been a series of educational policies and a body of research that looked at issues related to cultural diversity and equity in school music education, from multicultural music education to music education decolonization. However, almost none of them noted the potential contribution that culturally-diverse teachers may bring to this domain. As an important part in this study area, culturally-diverse teachers' experiences and perspectives on cultural diversity in school music education are unheard. The experiences of this historically marginalized population in Australian schools have been under-researched. This study looks at the experiences of culturally diverse music teachers in Australian schools, with a focus on the influences of their transcultural experiences on their teaching practices, and the difficulties that they face in their music teaching professions. It applies a postcolonial/decolonial framework to rethink how Western cultural imperialism and colonialism might participate in cultural hegemony and inequity in music education, and its implications for future practices. The combined qualitative research methods that include multisensory time mapping and life history interviews will be employed to explore transcultural experiences of marginalised groups and enhance understanding of the entangled relations between individual narratives and institutional/social contexts. Listening to marginalised or forgotten micro-histories of transcultural peoples with non-Eurocentric history can enrich the knowledge which at present is largely dominated by Eurocentric discourses. By re-seeing the practices of cultural diversity in school music education from the lens of culturally-diverse minorities, educators and policy-makers can regenerate new knowledge, moving the cultural diversity in music education beyond tokenism.

Representing diverse voices: Intercultural engagement with Chinese music in Australian music education

[Dr Lu Liu¹](#), [Dr Thomas Fienberg¹](#)

¹Sydney Conservatorium Of Music, The University Of Sydney

Biography:

Liu Lu (also known as Lulu Liu), is a Lecturer in Music at the Sydney Conservatorium of Music. She commenced pipa study at the age of six, completing her undergraduate studies on pipa performance in China. She received her doctorate from the University of Sydney in 2019 and has contributed a growing number of journal articles and book chapters while continuing to engage as an internationally renowned performer on the pipa. Career highlights include performing pipa in the recent world premiere “The Butterfly Lovers” with Victorian Opera, being a soloist for an audience of 7000 at the “World Peace” Outdoor Festival in South Korea as well as performing on Christopher Gordon’s soundtrack to the movie Mao’s Last Dancer.

Thomas Fienberg’s research focuses primarily on community-driven, collaborative approaches to teaching and learning (through and from) Aboriginal and Torres Strait Islander Music. In 2021, Thomas joined the Music Education division at the Sydney Conservatorium of Music, having worked previously as a secondary teacher in NSW Government schools. In 2017 he was awarded the Barbara Mettam Award for Excellence in Music Education and was a nominee for the Australian Recording Industry Association Music Teacher Award in 2020.

Chinese music has been part of the soundscape of Australia since at least the 1850s. During the mid-nineteenth to mid-twentieth centuries, many Australians had encountered Chinese music, “either from witnessing Chinese opera performances, street festivals or other Chinese musical activity or through the many, generally uncomplimentary reports and comments about the music that appeared in colonial newspapers” (Scott-Maxwell, 2011, p. 81). However, music education’s engagement towards Chinese Music has received surprisingly little attention despite Australia’s second-largest migrant group composed of people from various Chinese-speaking communities (Ng et al., forthcoming).

Evidence suggests that intercultural music engagement within the educational context promotes many social benefits such as “prejudice reduction, empathy, tolerance, cultural sensitivity, and cultural understanding” (Mellizo, 2019, p. 474). At the beginning of March 2016, Sydney Conservatorium of Music’s Chinese Music Ensemble (CME) was established, with the number of students steadily increasing due to more domestic students electing to take the unit of study. Our observations have shown that Chinese instrumental music teaching, especially within our CME, has definitely had an impact on the perceptions, lives and intercultural awareness of a wide range of tertiary student learners, as well as their teachers.

Drawing on experiences from CME and the embedding of Chinese music across several units at the Sydney Conservatorium of Music, this participatory workshop will involve a series of musicking activities with contextual information integrated throughout. Following an introduction to the instruments in CME (including pipa, ruan, erhu, dizi, yangqin and zheng), participants will have the opportunity to play the pipa and learn how to decode Chinese simplified notation. Using these new skills, the presenters will lead the performance of two pieces from CME’s repertory. As participants sing and play these works using a combination of Western and Chinese instruments, the presenters will discuss transmission strategies for the classroom, unpacking how to teach the music with integrity and navigate issues of appropriation. Beyond providing participants with resources, this workshop ultimately illustrates the benefits of intercultural collaboration and building relationships with diaspora musicians to share culturally responsive and relevant repertoire for our increasingly diverse student populations. Rather than viewing Chinese music as the “other”, we hope that educators leave the workshop with a stronger understanding of the diversity of

musical cultures inextricably linked to Australia's evolving musical identity and consider our collective responsibility to represent this within our classrooms.

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Research-based approach to blended learning in the Music Classroom

Andy Mifsud¹

¹Barker College

Biography:

Andy Mifsud is the Head of Digital Learning and a Music Teacher at Barker College, Sydney. Over the past 15 years he has studied the intersection of technology and education. His doctoral research is in blended learning in a mainstream secondary school context. Andy is a long standing member of the ASME NSW Executive Committee and has been awarded the Educating Music for Life Award and PTC Outstanding Professional Service Award.

This paper summarises the results of a doctoral research project that used cultural-historical activity theory and ethnographic methods to study a group of students and teachers as they participated in blended learning activities. The study explored how and why a mainstream Australian secondary school implemented a holistic approach to blended learning and how tensions within the activity suggest further development. The resolution of these tensions was used to propose a model for secondary school blended learning.

This paper presents and applies this model of blended learning to the secondary school music classroom. The results of the study showed that blended learning was effective when it promoted a deep integration between online and face-to-face activities and contexts. Results suggest that activities should provide students with choice, challenge, support, and opportunities for online feedback and interaction. Schools need to weigh these benefits against increasing teachers' professional learning and implementation time.

Resilience Unleashed - The Role of the Music Teacher in Managing Childhood Anxiety

Ms Kirrili Williams¹

¹No affiliation at this stage

Biography:

Kirrili is a teacher, writer and trainer. Her undergraduate study in instrumental pedagogy and psychology led to her establishing and directing a music school in Sydney's east after which she joined the school system, teaching and leading Primary and Secondary departments in New South Wales, South Australia, the UK, Oman and China. Kirrili's recent work has focused on staff management in schools and the changing landscape of education in China. She holds a Dip. ABRSM in piano performance, a Bachelor of Arts (Creative Arts) from the University of Southern Queensland and a Master of Education (International Education) degree from the University of Sydney. She is mother to two teenagers and is based in Byron Bay, New South Wales.

Guiding and supporting young people through feelings of anxiousness has long been an important part of the role of the Music teacher. Performance anxiety, in particular, is a common phenomenon amongst children taking Music lessons. Historically, Music teachers have taught young people to manage anxious feelings, especially in performance contexts. Furthermore, they have done this in structured, systematic ways, often building helpful habits that young people have been able to take into their wider lives.

Anxious feelings are normal part of human existence and are not anxiety disorders. However, the incidence of anxiety disorders in Australian children is growing. Seven percent of children aged between four and seventeen have a diagnosed anxiety disorder, making these disorders the second most common and fastest growing mental health issue for young people in this country. Early intervention is a strong indicator for success in the prevention of and recovery from anxiety disorders. However, the incidence of anxiety increases markedly between the ages of 11 and 17, indicating that these early interventions are lacking. According to experts in child mental health, "seemingly modest interventions" by significant adults have a profound effect on reversing patterns of anxious behaviour. Conversely, the accommodation of anxious behaviour by adults can encourage the development of disorders.

The ongoing role of the Music teacher in the context of children's anxiety is under question. In many respects, we are very well-placed to further support children into healthy patterns of managing anxious feelings. An anxious population of young people, though, are less likely to engage in the often-challenging experience of learning Music. Are Music lessons the ideal channel through which to offer these early interventions and build resilience? This paper seeks to identify some of the unhelpful interventions sometimes offered by teachers and other adults and examines how Music teachers can play an important part in supporting students away from developing unhelpful patterns.

Scaffolding to improve music literacy in aural task responses by Year 9 and Year 10 students.

Dr Kirsten Macaulay¹

¹St. Andrew's Cathedral School

Biography:

Dr Kirsten Macaulay is the Deputy Head (Quality Teaching) and Music Teacher at St. Andrew's Cathedral School, where she leads, inspires and works alongside educators to deliver Quality Teaching in every classroom by ensuring effective, challenging, measurable learning is at the heart of every lesson. Her professional commitment includes presenting at conferences on Music Education, Accreditation and Teaching Practices, drawing on her experience as a music educator, Senior Music Marker, Director of Performing Arts and Accreditation Supervisor (NESA and AIS) and Assessor (ISTAA).

Kirsten has been recognized for her work with National Awards from ACE (Australian College of Educators) and ASME (Australian Society of Music Education), among other distinctions in the field. She helps teachers to grow professionally by leading dialogue about developing teacher practices, knowledge, skills, and understanding of their impact in the classroom. Her most recent educational research won the 2021 NSW Teachers Guild Research Award for 'Most outstanding research of direct benefit to classroom teaching' and was awarded a 2022 Honorary Fellowship from the NSW Teachers Guild, which recognises outstanding educators who have made major contributions both within their mainstream sphere of work and more broadly across the profession.

Students in Elective Music classes range from those with beginner instrumental and/or vocal skills to those with highly developed performance skills in a variety of musical styles. As Elective Music in NSW assumes only understanding from the Year 7 Mandatory course, this session will explore how to scaffold aural tasks quickly and effectively in an accessible manner, building on students' prior knowledge and developing students' ability to concisely communicate a developed aural understanding required for the Elective Music course, and sustain engagement to further music study in later years. In this session, participation is encouraged as strategies are presented that develop a deeper understanding of how to scaffold aural tasks effectively for the diverse range of learners in the classroom, and participants will be given resources/ links to use in their classroom.

The musical literacy will be organised via the Concepts of Music (Pitch, Duration, Tone Colour, Texture, Structure, Dynamics and Expressive Techniques). Symbols, concepts and terminology examples are given below:

Pitch material = melody. Pitch refers to the relative highness and lowness of sounds. Important aspects include high, low, higher and lower pitches, direction of pitch movement, melody, and harmony, indefinite and definite pitch. Melody? The tonality: Major/ minor / modal or pentatonic? The contour (shape) of the pitch material. Describe the accompaniment. Does it use diatonic or chromatic chords? Does the pitch material move in steps (scalar or conjunct) or leaps (disjunct)? Is there any imitation of the pitch material? Identify the cadence points (Perfect; Plagal; Imperfect or Interrupted) and where/ how/why they are used. Is there any chromaticism? Are there any modulations? Where in the music?

Duration refers to the lengths of sounds and silences in music and includes the aspects of beat, rhythm, metre, tempo, pulse rates and absence of pulse. What is the tempo? What is the time signature? Is it simple or compound? Does it change? Is the metric accent (beat 1) clear or is there syncopation (off the beat)? Can you identify the use of ties or anacrusis? Is there uneven metric grouping of two, three or four? Is there any

repetition of the rhythm? Are there any ostinatos/riffs and if yes; in which part/ layer? Can you notate it with music notes? Are the phrases regular or imbalanced? Are there any triplets, duplets, or other unusual rhythmic groupings?

Dynamics refer to the volume of sound. Important aspects include the relative softness and loudness of sound, change of loudness (contrast), and the emphasis on individual sounds (accent). Expressive techniques refer to the musical detail that articulates a style or interpretation of a style. Are there different dynamics? If so, what, and where do the dynamics change? What is the expression of the music? Explain how this expression is achieved. Does the music use any articulations, such as staccato, tenuto or accents? Why do you think they are used? What is the effect of these articulations? Are there tempi changes? If so, where, and why is the effect? How does phrasing articulate the style of the music? Is there ornamentation? What is the effect of this? Can you identify any stylistic indications that determine the genre?

The music will be selected from a wide variety of genres so that participants can use the resources in a variety of classroom settings, as the examples could be connected to different topics through style, instrumentation, composers and/or performers.

Scat Singing - Unlocking the "Scooby-Dooby-Do" Mystery

Jacqueline Cooper¹

¹Central Queensland University

Biography:

Jacki Cooper received her Bachelor of Music in jazz voice from Adelaide University in 1994 and has recently graduated with a Master of Education (research) from Central Queensland University where she is also a jazz vocal tutor. Over two decades Jacki has established herself as a professional jazz singer and recording artist and was awarded Best Jazz Vocals at the 2010 MusicOz Awards. Jacki visits schools around Australia as a workshop clinician specialising in jazz and contemporary vocals. As an extension of her Masters research, Jacki's aim is to introduce practical methods for teaching jazz vocal repertoire.

This is an interactive workshop demonstrating how to improvise using the language known as scat. Legend has it that Louis Armstrong invented the artform known as “scat” singing when he forgot his lyrics and had to improvise the rest of the song. The artform became a genre unto itself with singers such as Ella Fitzgerald and Sarah Vaughan leading the way. But what are they actually doing? Are they singing random notes and nonsense sounds or is there a method in their madness? Learn a step by step process that will have you improvising with confidence and using scat syllables with a sense of musicality that goes beyond “scooby-dooby-doo!!”

Self-regulated Learning: Music through Distance Education

Miss Cheuk Yee Tsui¹

¹Sydney Conservatorium Of Music

Biography:

Cheryl (Cheuk Yee) Tsui is a first year classroom music teacher who studied Music Education at the Sydney Conservatorium of Music. Majoring in classical piano, she also shares an interest in research.

This paper examines the self-regulated learning (SRL) approaches students adopt as they study the NSW Music 2 course through distance education high schools. Distance education is defined as “an equity program for NSW students who are geographically isolated or whose individual circumstances prevent them from regularly attending school” (Department of Education, 2021). This remote learning context demands a higher level of student autonomy. Distance education students are characterised by their independence and self-reliant approach to learning. The profile of a successful distance education student is intertwined with SRL. Interestingly, these skills are equally crucial for tertiary study, yet many students struggle adjusting to this new learning environment, causing them to become susceptible to normalising a “repeated cycle of failure” (Patel et al., 2015, p.423). The discipline of music was chosen as the focus of this study due to its unique need for SRL. All musicians acquire some “self-regulatory tools” (McPherson, et. al., 2013, p.355) regardless of the extent of their learning dependency. Data analysed within this study was collected through semi-structured interviews with current distance education Music 2 teachers and tertiary music students who studied the NSW Music 2 course through distance education.

While studies into remote learning contexts have grown exponentially in response to Covid-19, there is a paucity of research into how music has been taught historically through distance education schools connected to Australian state education systems. This paper endeavours to address this by specifically examining the resources accessible to distance education students. The participants who studied through distance education in 2017- 2018 discussed receiving predominantly paper-based resources with minimal integration of e-learning technologies that were not overly effective at facilitating the development of SRL. In contrast, distance education teacher participants revealed a shift towards an online learning framework, adopting a balance of emerging synchronous and asynchronous technologies. While the tertiary music students at the centre of this study were not able to access the benefits of these innovative systems, the nature of distance education forced them to develop their own SRL strategies. Often in the absence of meaningful relationships with distance education instructors, these students turned to friends, family, and professional networks for advice, supporting their SRL development. Although challenging on several levels, all participants revealed the benefits of learning through distance education, particularly its role in easing the transition into tertiary music programs. Ultimately, this paper underscores the importance of SRL approaches for life-long music learning and outlines the need for all education institutions and teachers to evolve and adapt to the constantly changing needs of students.

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Setting Up a String Program in your School

Mr Henry South¹, Louise Butler

¹Saint Mary Mackillop College

Biography:

Henry has worked in orchestras around Australia, including the Adelaide Symphony Orchestra and the Australian Youth Orchestra. As well as performing as a chamber musician with several small ensembles. He has taught music at Special Interest Music schools such as Marryatville High School, Brighton High School and Woodville High School. He is an AUSTA Committee Member in the ACT. He currently teaches music at St Mary MacKillop College Canberra, where he runs several string ensembles and a classroom string program. Henry has varied experiences setting up successful string programs in both South Australia and the ACT.

Louise studied the cello with Colleen McMeekin in Sydney. She organised string programs, taught cello and conducted string ensembles and chamber groups, in many Canberra schools from 1984 till she retired in 2018. She also taught pre-tertiary cello at the Wollongong Conservatorium and at the ANU School of Music. She conducted junior string orchestras for Canberra Youth Music from 1993 till 2014 and was Strings Coordinator for 5 years until her retirement in 2014. Louise is a Life Member of Canberra Youth Music (now Music for Canberra). Louise played professionally with Canberra Symphony Orchestra for several years, and has run a successful private teaching studio for over 50 years. Louise received the AUSTA ACT State Award in 2015, was ACT President and a National Board member for 10 years and is now AUSTA ACT Vice President.

Setting up a string program in your school does not need to be a costly exercise. String playing can be lifelong fun for players, and educators can set them up for success in school and beyond. This workshop aims at helping schools to set up string programs, from hiring or buying instruments; to embedding playing in classroom learning, and performances at school. Participants in this workshop will gain skills and knowledge in how to work with young string players and how to develop a solid foundation in music learning. It will provide strategies for incorporating string instruments into music programs, and common challenges that arise in the classroom and ensembles.

Settlers and Sojourners: The Chao Fung Chinese Orchestra, Melbourne

Professor Jane Southcott, Dr Vicky Liao²

¹School of Education, Culture and Society, Faculty of Education, Monash University,

²Independent Researcher

Biography:

Dr. Jane Southcott is a Professor, Faculty of Education, Monash University, Australia. Jane researches the history of the music curriculum in Australia, America and Europe and she is also a phenomenologist researching community engagement with the arts, multicultural music education and cultural identity with a focus on lifelong education. Jane teaches in postgraduate programs and supervises many postgraduate research students. Dr Southcott is co-editor of the International Journal of Music Education, a member of the editorial boards of international and national refereed journals, and a Life Member of the Australian and New Zealand Association for Research in Music Education.

Since its establishment in Melbourne in 1982, the Chao Feng Chinese Orchestra has provided a space for cultural and musical continuance for Chinese-Australians keen to maintain their musical expertise and traditions. These settlers have welcomed a changing population of overseas Chinese-heritage students who study in Melbourne and seek a linguistic, cultural and social home within which they find outlet for their music making. All settler and sojourner members of the Chao Feng are expert players who mostly learnt their craft when young in their home countries (such as China and Malaysia) before coming to Australia. In this qualitative case study, both foundation members and sojourners were interviewed in either English or Mandarin (according to their preference). One researcher was a cultural insider and ensemble member (pipa player). The other researcher has a long record of research in community music and music education. Together we brought multiple interpretive lenses to our interview and observational data. We present our findings under two broad headings: Fellowship and Musicking, using phenomenological notions of alterity, acceptance and generosity to support our interpretation. The Chao Feng is a community music group with a strong tradition of musical excellence, education, mentoring and community, all elements essential in developing strong and sustainable music ensembles in all settings.

Singing Kabi Kabi: A rationale and ethical process for developing songs in Aboriginal languages for use in school classrooms

Dr Hope O'Chin¹, [Dr Candace Kruger²](#), [Dr Rachael Dwyer¹](#)

¹University Of The Sunshine Coast, ²Griffith University

Biography:

Dr Hope O'Chin (Neill) is a Kabi Kabi/Wakka Wakka/Koa/GuguYalanji educator and artist, who has worked in education from the 1980's and as a professional artist from 1991. She has developed and presented artworks through her studio art practice for over 40 exhibitions across local, national and international venues and forums. Born into the dormitory systems on the Aboriginal Settlement of Cherbourg, her dedication to education and art, and all of its forms, evolved out of the intensities of attitudes and values that prevailed in the historic treatment of Cherbourg residents, and other Indigenous Australians.

Dr Candace Kruger is a Yugambeh yarrabilginngunn (song woman) and proud Kombumerri (Gold Coast) and Ngugi (Moreton Island) Aboriginal woman. Candace's research captures the songwoman's work, contributes to the development of Indigenous methodologies, and demonstrates one way in which an Aboriginal community are reconstructing Aboriginal knowledge for sustainability and legacy outcomes. Candace's co-composed piece 'Morning Star and Evening Star', which incorporates a Yugambeh songline community narrative, is one example of this work and is the Australian Music Examinations Board (AMEB) Online Orchestra 2021 piece. Candace has taught classroom music in both Primary and Secondary schools for over 25 years.

Aboriginal and Torres Strait Islander languages are foundational to culture and identity (National Indigenous Languages Report, 2020). When Aboriginal and Torres Strait Islander culture and language learning is included in schooling in appropriate and respectful ways, this can improve the level of cultural safety and student achievement (Rahman, 2010). As Kruger (2017) found, singing in language is a particularly powerful way to build cultural knowledge and foster the development of identity for Aboriginal students.

However, use of Aboriginal musics as part of the music curriculum has presented difficulties, particularly around the protocols of what can be used and how. As Christopher Sainsbury puts forward, "Indigenous culture is not folk culture. It's not a resource for public use." (Sainsbury, 2019, p. 29) For the past decade, teachers in Australia have been warned that inclusion of Aboriginal knowledges is mandatory (see ACARA 2013; AITSL, 2011) but must follow particular protocols. As Tyson Yunkaporta (2009) articulates, "There is an injustice in this for non-Aboriginal teachers" (p. 5). Teachers need help to do this well, and have been hesitant to move forward: for fear of making mistakes and unintentionally misappropriating or causing offense. The purpose of this project was to develop resources that include clearly articulated protocols and permissions, allowing teachers to use the resource in their classrooms with confidence.

This presentation will outline the research that informs the rationale for this project, and the ethical processes that have been utilised to progress the work. We focus on how the research relationships have been negotiated in ways that have allowed the project to progress, between traditional owners of the country and language, an Aboriginal researcher from another region, and a non-Indigenous researcher.

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Studio music unleashed: Addressing isolation in regional music studios

Dr Wendy Brooks¹

¹Young Regional Conservatorium

Biography:

Wendy has been a passionate music educator since the completion of her undergraduate studies in the 1980s. As well as running a successful piano teaching studio, Wendy taught in several primary and secondary schools in western Sydney as a music and creative arts specialist. Concurrent with post-graduate studies (2007-2016), Wendy lectured in music education and primary education at the Sydney Conservatorium of Music and Western Sydney University respectively. Since 2017, Wendy has worked within NSW regional conservatoriums and is committed to access and equity in regional music education. Wendy is a Commissioner with MISTEC (ISME), regularly presenting at national and international conferences.

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, the first part of this study is phenomenological in nature, interrogating the nature of the professional isolation experienced by studio music teachers in two regional conservatoriums located in southern NSW. 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.

Subsequently, the study recommends several professional learning strategies which might alleviate the isolation as well as improve pedagogical practice. 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.

Although in relatively early stages of implementation, these professional learning strategies were found to be effective as a means of creating and developing communities of practice; of improving teachers' pedagogical knowledge and skills; and of developing understanding of, and skills in, evidence-based practice. The study found that these professional learning opportunities could assist in alleviating the isolation experienced by regional studio music teachers, as well as in improving learning outcomes for their students.

Super-useful tech tools that enable differentiation and foster an inclusive learning environment in the music classroom

Ms Katie Wardrobe¹

¹Midnight Music

Biography:

Katie Wardrobe is a music technology speaker, trainer, consultant, blogger and podcaster who is passionate about helping music teachers through her business Midnight Music. She runs hands-on workshops that focus on incorporating technology into the music curriculum, and presents regularly at conferences in Australia and internationally as a Keynote speaker and clinician.

Katie has been a Keynote speaker at the Australian Society for Music Education National Conference, the Music Education New Zealand National Conference and the ACT Music Educators Network Conference. Her online music technology professional development learning space - the Midnight Music Community - was launched in 2016 and has hundreds of members from around the world. She also runs a series of free webinars which were attended by more than 20,000 teachers in 2020 alone.

Katie is the author of the keyboard and technology program for middle school students titled Studio Sessions (published by MusicEDU) and she publishes a popular annual guide called the Ultimate Guide To Free Music Tech Resources on the Midnight Music blog. Katie is also the host of the Music Tech Teacher podcast which was launched in early 2017 and has more than 140 episodes.

From the recently-released to the “why didn’t I know about this before??”, there are lots of incredibly useful tech tools available that can help to empower student learning in music education. Technology can provide opportunities to differentiate learning quickly and effectively through software, apps and browser extensions that are readily available and mostly free to use.

In this session attendees will discover:

- apps that allow students to snap a photo of their sheet music so that they can play it back or transpose it quickly
- rehearsal and transcription tools that will change the tempo of videos and audio recordings without changing the pitch. They can also be used to set up short practice loops, transpose songs and bookmark important sections of a piece to enable quick navigation
- how to combine notation, audio and video on the screen using Soundslice
- how to use an on-screen keyboard that displays notes that are pressed and identifies chords in real-time
- making use of in-sync lyrics in app like Spotify and Apple Music to speed up the learning of songs
- simple video creation apps that allow you to create screen recording tutorials so that students can pause or rewind the teacher. They can also be used to provide verbal and visual feedback to students which convey tone of voice
- how to create rehearsal tracks by splitting the vocals from a backing, or creating custom backings using Soundtrap, Bandlab or GarageBand
- where to go to quickly and easily generate wind and brass fingering diagrams, custom-made keyboard pictures and note images or find ready-made Kodaly hand signs, chord diagrams, body percussion images and more

Teaching and Learning Composition

Miss Katherine Bombardieri¹

¹Sydney Conservatorium Of Music

Biography:

Katherine Bombardieri is a 21-year-old composer, undergoing a Bachelor of Music Education (Honours) at the Sydney Conservatorium of Music. Prior to commencing this degree, Katie completed a semester of Jazz Saxophone and Composition at The Australian National University. Katie is a current member of Spectra Jazz Orchestra (formerly The Young Women's Jazz Orchestra) after completing the affiliated workshops in 2017 and 2018. Her composition Supernova was recorded by Spectra for their upcoming debut album. Katie developed her love of music education through running school bands and tutorials across Sydney. She recently completed a placement in Alice Springs, where she assisted with the production of the Alice Beat Festival with the Northern Territory Music School.

In New South Wales syllabi, music is categorised into three learning experiences – performance, listening, and composition (New South Wales Board of Studies, 2003). Despite the syllabus promoting an integrated approach to these learning areas, teacher preparation has proven to be inadequate in teaching composition effectively (Humberstone, 2017; Kennedy, 2002; Menard, 2009; Reese, 2003; Sloboda, 1985). This has resulted in composition being regarded as less important than music performance and theory or being excluded completely (Stephens, 2003).

A collaborative approach to teaching composition is promoted by multiple researchers (Barrett, 2006; Dogani, 2004; Kaschub & Smith, 2013; Reese, 2003). This entails solving musical problems in teams, developing relationships, and seeking feedback from both peers and the teacher. These researchers also recommend teachers engage in their own composition projects, to model a composer identity as students develop their own. Not possessing a composer identity is a barrier to teaching composition identified by music teachers (Barrett, 2006; Reese, 2003; Dogani, 2004). Time constraints, conflicting assessment expectations, and generally being intimidated by composition are additional concerns that prevent music teachers from effectively including composition in their programs. Teachers who do regard composition positively and include it in their programming report increased student engagement and enrichment of other learning areas (Strand, 2006).

Composition is mandatory in New South Wales in Stage 4 (ages 12-14) and should be balanced with the other learning experiences, ideally forming 33 of the “100 indicative hours” (New South Wales Board of Studies, 2003, p. 14) of the classroom learning experiences in this age range. Beston (2001) and Dunbar-Hall (2002) identified teaching experience and ambiguity about the definition of composition as barriers in composition assessment and pedagogy. Similarly, Humberstone (2023) highlights that composition should be taught “weekly in all Australian schools” but is not, due to lack of teacher training. These two publications present the majority, if not all of the literature surrounding composition pedagogy in New South Wales contexts. This lack of representation may distress teachers in NSW, even causing the exclusion of composition in their programs. Having identified this gap in the literature, this study aims to answer the following research questions:

1. Are early-career music teachers in New South Wales adequately prepared to teach and assess composition?
2. What weaknesses have early-career music teachers identified in their pre-service training?

This Honours study will show institutions in New South Wales whether early-career music teachers feel prepared to teach composition. It will also enable the comparison of New South Wales perspectives with international perspectives.

Teaching music in international schools in Malaysia

Mr. Chris Koelma¹

¹University Of Newcastle

Biography:

Chris worked as a music teacher in international schools in Argentina and Malaysia between 2011 - 2021. He is now completing a PhD exploring how music is represented in the context of international schools. Chris is the founder of the Music Teachers in International Schools podcast. He is also founder of Beginner Orchestra, a curated platform for flexible symphony orchestra pieces for early-stage musicians. Chris was the keynote speaker at the 2022 Association for Music in International Schools (AMIS) Music Educators' conference in The Hague, Netherlands and has recently delivered workshops on through-school curriculum models and musical theatre production in India, Thailand and Malaysia.

This paper explores the unique context of music education in international schools. Drawing on the specific context of Malaysia, international schools are interrogated as sites where the value of music education is clearly influenced by cultural, social and political forces of both the host country, and wider socio-historical forces. The paper explores what is currently known about music education in international schools and draws on initial findings from Chris' current PhD project. The project draws on the musical and sociological constructs of consonance and dissonance to explore the issues and contestations surrounding provision and participation in music programs in Malaysian international schools. Findings will also be supported by teacher perspectives captured through the Music Teachers In International Schools podcast, a public platform created to support international school music teachers. It is anticipated that this paper will provide music educators and researchers with new insights into music education in the international school 'world' and will add to existing global literature pertaining to the perceived value of music education in schools.

The Assessment Dilemma: Music teacher perspectives on engaging with assessment data

Dr Kathleen Plastow¹

¹Australian Catholic University

Biography:

Kathleen is a Lecturer in Music and Arts Education, and is the Course Co-ordinator for the post-graduate Master of Teaching degree at the Australian Catholic University. She has previously held sessional academic roles at Victoria University and Research Assistant role at Deakin University. Additionally, Kathleen currently holds the position as advisor to the Arts and Culture Committee for the City of Glen Eira - Melbourne. Her 30-year education career has covered ELC-Year 12, tertiary institutions and community groups. Her work in Queensland, Western Australia and Victoria has focused on pedagogical praxis, curriculum and assessment development and teacher mentoring, within the independent school sector. Her recently completed doctoral research, 'The Assessment Dilemma: Teacher perspectives on engaging with data', investigated the perspectives of music teachers on using data to enhance both qualities of teaching and student learning outcomes. Kathleen has a passion for ethics and equity in education and has recently focused research in that area.

This paper presents the final recommendations and implications for music education in Australia based on the findings of the author's doctoral research.

This research sets out to ascertain the perspectives of Australian teachers on using data to enhance both the quality of teaching and student learning outcomes in the context of music literacy in classroom music education. The aim of the study is to develop an understanding of classroom teachers' beliefs and perspectives on using data generated from formative assessment of music literacy. The purpose of conducting the study is multifaceted: (i) To understand how perspectives influence teachers' use of data to guide the teaching and learning process; (ii) to guide professional learning in relation to assessment and (iii) to build assessment capacity that supports learning with a view to enhancing pedagogy, student outcomes and improving participation rates in post-compulsory music education.

Whilst existing research into assessment in music education suggests that teachers engage in idiosyncratic, inconsistent and conflicting practices which encompass assessment for learning but do not ensure enhancement of student learning outcomes, a paucity of research has been conducted into teacher perspectives on using student assessment data in classroom music literacy.

Inferential coding and thematic analysis of data from qualitative surveys (N=86) and semi-structured interviews (N=8) with participants from across Australia, identified six main themes. Expressed as a set of assessment dilemmas faced by music educators, these dilemmas highlight factors that inhibit music teachers from fully engaging with formative assessment data that could lead to improved pedagogy and learning outcomes in their classrooms.

Recommendations from this study have implications for pre-service training, professional learning, teacher assessment identity formation and teacher assessment literacy, through reframing the dilemmatic assessment space as a place of positive growth. Additionally, recommendations identify addressing the Australian curriculum requirements for music education across primary and the first year of secondary education.

The Australian Music Centre and Music Education: New Initiatives Unleashed

[Dr Joanna Drimatis¹](#)

¹Australian Music Centre

Biography:

Dr Joanna Drimatis is a highly-respected champion of Australian music, contributing comprehensively through her output as a conductor, performer, music director, researcher and educator. After initial studies in Music Education, Violin Performance and Orchestral Conducting, Joanna graduated with a PhD in Musicology from the University of Adelaide and was awarded the Inaugural Doctoral Research Medal in 2009. Joanna is currently Music Education Specialist for the AMC and Music Director/Chief Conductor of the Beecroft Orchestra. In 2020 Joanna was awarded an APRA AMCOS Art Music Luminary award for her advocacy, programming and performance of Australian music.

The Australian Music Centre (AMC) is the national service organisation dedicated to the promotion and support of art music in Australia. At the heart of our mission is a commitment to the representation, advocacy, promotion and support of Australian creators and their music. Our important work covers contemporary classical, contemporary jazz and improvised music, experimental music and sound art. We provide career support, manage professional development programs and presents annual and biennial awards. The AMC maintains the most comprehensive catalogue of Australian music, a living collection of scores, recordings, research papers, teaching kits, classroom materials and aggregated media. The collection includes more than 30,000 items by approximately 900 Australian creators a major part of which is accessible online.

For music educators at all levels, our role is to provide access to music and resources associated with the Australian creators that we represent. Consider the question: how are you embedding Australian culture and, importantly, Australian 'art music' into your curriculum? At the Australian Music Centre, we can help you to fulfil this practice of integrating Australian music at all levels of music education, in the classroom, private studio, and in the rehearsal and performance space. My role as Music Education Specialist is to help facilitate this process with a degree of ease, so that educators, performers, conductors, and students can access the music that is right for their purpose.

In this presentation information regarding the new website, associated resources as well as introducing the new education kits on offer at the Australian Music Centre will be shared with delegates. These kits will include music for orchestra, music for film as well as an educational resource focussing on repertoire created through the important 'Ngarra-Burria: First Peoples composers' program'. In addition, there will be an opportunity in the session to discuss strategies on how to include more Australian music in our teaching curriculums.

The purpose of this discussion is for educators to connect and understand the services and resources that are provided at the AMC as well as give a deeper insight into the cultural significance of the Australian Music Centre.

The Impact of Beginner Group Harp Learning on Self-Efficacy and Musical/Harp Self-Concept: Changes to Perceptions, Approaches and Behaviours in Non-Harp Settings.

Ms Bethany Carter-Sherlock¹

¹University of Sydney/DoE/Mitchell Conservatorium

Biography:

Bethany Carter-Sherlock is an English teacher at Denison College: Bathurst High Campus and a casual lecturer in the Faculty of Education at Charles Sturt University. She also teaches harp, voice, piano and ensemble at Mitchell Conservatorium of Music; and has a range of teaching experience in various contexts. She recently completed her Masters of Music (Music Education) supervised by Dr Jim Coyle and Dr Jennifer Rowley. Bethany's current research and publications focus on overcoming barriers to involvement in school-university partnerships, developing a mentoring relationship with beginning music teachers and the impact of online learning on students' professional experience preparation.

This case study adopted a phenomenological approach to investigate the relationship between beginner group harp learning and self-efficacy and musical/harp self-concept, and the transferability of this relationship to academic contexts; using a combination of pedal, lever, non-lever and lap harps. Five female participants, all of whom were either 14 or 15 years of age and attended a public secondary school in regional NSW, engaged in 20 beginner harp group learning sessions. Ten sessions were filmed, and participants completed four questionnaires throughout the study. Findings revealed, from mostly qualitative data, that beginner group harp learning enhanced enjoyment, connectedness, and accessibility, and was perceived as a more relaxed form of learning. Self-efficacy was discovered to develop through the theme of confidence, and impacted participants' perceptions of themselves as harpists. Ultimately, increasing levels of self-efficacy and a developed musical/harp self-concept was suggested to impact either participants' achievements, perceptions of self-efficacy in academic settings, and/or their wellbeing.

The Impact of Parental Involvement on Piano Learning in Culturally Diverse Communities

Ms Sharon Ong¹

¹University Of Sydney

Biography:

Sharon Ong is a final-year pre-service teacher at the Sydney Conservatorium of Music. Her honours research focuses on parental involvement in piano learning in culturally diverse contexts. Sharon has been teaching piano for 3 years and is looking forward to transitioning fulltime into classroom teaching.

With almost 50% of Sydney's population born overseas and 36.7% speaking languages other than English at home, the ability to respond to the needs and parental expectations of culturally diverse music students is increasingly important (City of Sydney, N.D.). Moreover, there are obstacles which students and parents from culturally diverse backgrounds face such as the pressures of adapting to new cultural contexts and language barriers between the parents and the teachers (Gaunt, 2011; Suk, 2014). Thus, it is often the educator's responsibility to guide their students and their parents on how to support each other in the learning process. While studies into parental involvement in instrumental music learning have historically focused on Western contexts, this study seeks to contribute to an emerging field of literature centered in culturally diverse settings (Bai, 2021; Comeau et al., 2015; Dumlavwalla, 2019; Lee 2020; Win & Koh, 2020). The development of intrinsic motivation is an integral element within many of these studies and is regularly attributed as the dominant reason behind students continuing to pursue lessons, directly impacting their work ethic and self-efficacy. Evans (2015) has suggested that the transition from extrinsic to intrinsic motivation can be supported significantly through parental involvement.

Based on the presenter's ongoing Honours research project, this study seeks to explore how Sydney piano teachers adapt their teaching styles to suit their students' cultural expectations while encouraging intrinsic motivation. The research also investigates how parents from non-English speaking backgrounds involve themselves in their children's piano learning. Using a mixed methods multi-case study design to address these aims, data collected for the study consisted of qualitative semi-structured interviews with private piano teachers from different geographic regions of Sydney and quantitative Likert-style questionnaires completed by culturally diverse parents of these teachers' students. Adopting a grounded theory approach to analyse and triangulate the data, this paper ultimately intends to help teachers and parents support piano learners from culturally and linguistically diverse backgrounds to healthily maintain intrinsic motivation in a culturally safe, responsive and mutually beneficial learning environment.

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The maker movement in music education

Dr James Humberstone¹, Renee Noble², Rowena Stewart²

¹Sydney Conservatorium Of Music, The University Of Sydney, ²Girls Programming Network

Biography:

*James Humberstone is a Senior Lecturer in Music Education at The University of Sydney, Sydney Conservatorium of Music. He specialises in teaching music technology, music creation, social justice, and pluralism. James is an active composer-producer and recent releases include the Hip-Hop/spoken word theatre piece “*Αγάπη (Agapi) and other kinds of love*”, and the song cycle “*The Weight of Light*”. James also publishes traditional research on creativity, technology, and pluralism in Music Education, and outputs this year include “*Battle Dances and 808s: Teaching music creation in Australia*”, included in the new “*International perspectives on teaching music composition in schools*” (Routledge).*

The Maker Movement is a popular educational movement often referred to in STEM circles. But did you know that Maker philosophies can be applied to music education, providing both a great technology-rich way to engage students, and a way for music teachers to access STEM funding?!

In this hands-on workshop, we'll explore several technology-based ways of designing music apps and instruments, created by our specialist collaborators here at the Sydney Conservatorium of Music, featuring special guest presenters Renee Noble (ConnectEd Code, Girls Programming Network, Microsoft), and Rowena Stewart (Girls Programming Network). Rowena has been encouraging kids to pursue STEM related careers through the Girls' Programming Network since 2013 and is helping spread this free opportunity for girls and gender diverse kids to learn to code around the country. Renee is renowned for her advocacy and education work, and has been featured in the AFR, Women's weekly, and CREATE Magazine.

The potential of trauma-informed community music education to support the mental health and wellbeing of children and young people: A literature review

Dr Jason Goopy¹

¹Edith Cowan University

Biography:

Dr Jason Goopy is a Lecturer in Music Education at Edith Cowan University and coordinates secondary school and instrumental music education. He has previously held sessional academic roles at The University of Queensland and Griffith University and draws upon 15 years of leading arts programs and teaching music in Queensland combined primary and secondary schools. Jason's research investigates the interface between music education and music psychology using arts-based research methods. His doctoral research received the Australian Society for Music Education Callaway Doctoral Award for investigating the role of music in boys' lives and the contributions of school music to their identity construction. He serves on the editorial boards of the International Journal of Music Education and the International Journal of Research in Choral Singing. Jason is the Vice President of the Australian Society for Music Education, Immediate Past President of Kodály Australia, and is an Advisory Group member for the Alberts Tony Foundation philanthropic project, Music Education: Right from the Start.

Supporting Australians' mental health and wellbeing is a complex and significant challenge, with half of the population expected to face a mental illness during their lifetime. Recent data reports that mental illness affects 1 in 7 Australian children annually. Nationally, it is estimated that 580,000 children have a diagnosable mental health condition, and 630,000 young people have a mild to moderate mental illness. Students with mental illness typically feel less connected at school, attend school less often and achieve lower academic outcomes. Less than half receive professional help, and gaps are not fully closed even for those who access professional support services. The recent coronavirus pandemic has aggravated the need to support Australia's most vulnerable young people. In response to this concern, the Australian Government invested a record \$2.3 billion in mental health and suicide prevention in the 2021-22 Budget and nearly \$3 billion in the 2022-23 Budget. Internationally, community music programs have been positioned as an "intentional intervention" and employed in various mental health settings, however, research on trauma-informed community music practices is precarious and only emerging. This paper presents a literature review examining the potential of trauma-informed community music education to support the mental health and wellbeing of children and young people. The review provides the foundation for an Australian study using narrative inquiry and arts-based methodologies. Resonating stories "lived and told" from the perspectives of children and young people will be co-constructed on how they use music in their lives, learn music in their community setting, and music's positive contribution to their mental health and wellbeing. Findings from the research will advance our understanding of music and wellbeing and be used to advocate for change to policy and funding for community music education and practice in schools.

The snakes and ladders for secondary school music teachers: understanding the factors that may affect you (and your colleagues) over a lifetime of teaching.

Dr Jennifer Robinson¹

¹Sydney Conservatorium/University of Sydney

Biography:

Jennifer Robinson has had a long and rewarding career as a secondary school music teacher in several public schools across NSW. Her work has been recognised with a National Award for Excellence in School Music Education from ASME and the Australian Government, and the Outstanding Professional Service Award from the Professional Teachers Council, NSW. Jennifer lectures pre-service teachers in Music Method and coordinates all secondary Methods for the School of Education at the University of NSW. Jennifer is passionate about supporting music educators of the future. Her master's thesis explored the characteristics of inspiring music teachers. Her recently submitted PhD thesis focussed on factors that influence the working lives of Australian secondary school music teachers. Jennifer is also a past chair and secretary of ASME NSW and a current member of the committee.

Secondary school music teachers often have high expectations of the profession when they begin teaching. What happens from this point can influence their career longevity. This research looks at secondary school music teachers within each career stage – early (1-5 years), mid-career (6-15 years), veteran (16-30 years) and super veteran (30 plus years), analysing the joys and challenges of each stage.

The research is a qualitative study utilising a national survey (n=269) and 40 interviews of secondary music teachers from each state and territory of Australia. Areas explored included motivation, value, challenge, stress, professional development, work/life balance and career forecast.

This study revealed a very positive cohort of music teachers, who realise the importance of their work and relished developing musical connections with their students. When work was valued and support given, many music teachers spoke of their continuing commitment to the profession. For others, career pathways were unclear, with stress and poor work/life balance leading to the consideration of other options. This research revealed unique factors that pertain to each career stage and suggests ways to support music teachers as they develop their identity and build self-efficacy.

Exploring the factors that affect secondary school music teachers gives a clearer focus on what is important for teacher professional growth and support. Understanding the needs of music teachers can enhance collegial relationships within faculties and across the wider school community

The Tasmanian Symphony Orchestra in Your Classroom - Insights into the workings of music with Richard Gill AO

Ms Jennie MacDonald^{1,2}, Dr Karlin Love²

¹Department for Education, Children and Young People, Tasmania, ²Tasmanian Symphony Orchestra

Biography:

Jennie is a music teacher passionate about providing opportunities for young composers. Her students have engaged with such programs as ASME, TSO, and SSO Composers' Projects. Jennie has been a planner and presenter at conferences, and she has trained preservice and new teachers, guiding them towards high quality pedagogical practices.

Many of Jennie's students have moved onto successful careers in music as performers, composers, teachers, educational leaders, and music therapists throughout Australia as well as in Europe and the USA. Jennie's awards include the TSO Jetstar Music Educators Award (2006) and the ASME Music Educating for Life Award, Tasmania (2021).

The TSO has a strong education program and has produced a range of online resources which have kindly been supported by the James N. Kirby Foundation. These are available on the TSO website as well as the Scootle website and are free to use. This workshop is an introduction to two of them.

The 2 resource packages presented in this workshop were written by Jennie and Karlin. One is on composition and the other on arranging. Both packages include video featuring Richard Gill leading the TSO in sessions with local school students. Following on from watching and listening, creative and performance activities developed by Jennie and Karlin extend and deepen students' learning. We will work through these packages and try out some of the activities with participants.

The 2 resources explored are:

*Arranging as Inspired by Lisa Cheney and Liszt Nuages Gris. This looks at Cheney's orchestral arrangement of Liszt's Nuages Gris, with a focus on exploring extended techniques. The listening and arranging tasks draw students' attention to how elements of timbre, instrumental techniques, and texture bring a different light to a piece.

*Composing as Inspired by Gordon Hamilton's Snap. As Richard Gill unpacks Hamilton's work with school students, he draws attention to snap pizzicato techniques and rhythmic materials. In the activities, we explore timepoint- and waveform-based listening analysis, motivic development, and timelines for compositional planning.

The resources are pitched at secondary level and can be adapted for primary level as well. They are suitable for general classroom teaching as well as composition/arrangement specialist students.

Teachers will develop further understanding of how to:

- *Introduce tasks – including learning goals and success criteria
- *Scaffold tasks and assist students in developing their creative responses
- *Assess tasks

Through Old Eyes: Connecting with Elders and Country through yarning, musicking and co-composition

Dr Thomas Fienberg¹, Ms Debbie Higgison

¹Sydney Conservatorium Of Music, The University Of Sydney

Biography:

Thomas Fienberg's research focuses primarily on community-driven, collaborative approaches to teaching and learning (through and from) Aboriginal and Torres Strait Islander Music. In 2021 Thomas joined the Music Education division at the Sydney Conservatorium of Music, having worked previously as a secondary teacher in NSW Government schools. He has presented papers, workshops and provocations for ASME, MISTEC, ISME, Musicological Society of Australia, Mayday Colloquia and Cultural Diversity in Music Education conferences. In 2017 he was awarded the Barbara Mettam Award for Excellence in Music Education and was a nominee for the Australian Recording Industry Association Music Teacher Award in 2020.

Debbie Higgison is a proud Wangal woman and works as an Education Project Officer for the Solid Ground Program, an Initiative between Carriageworks and Blacktown Arts. Debbie is particularly skilled in community networking, engaging both Aboriginal and non-Aboriginal generations with respect to Aboriginal culture and community. Finding pathways and connecting to culture through artistic outlets is what drives Debbie to work with youth and their families, who like her were only told small bits of their family due to disconnection and loss due to the stolen generations. She is a well-known and appreciated community leader across Western Sydney.

As the referendum for a Voice to Parliament edges closer, music curricula have equally placed an increasing emphasis on the inclusion of First Nations voices. A constant theme amongst the evolving updates of the Australian Curriculum has been the call for students to compose drawing upon the music of Aboriginal and Torres Strait Islander peoples. The recently proposed NSW Draft Syllabus (NESA, 2022) also compels teachers to “apply knowledge of Aboriginal cultures to compose works, working with local community knowledge holders, where possible” (p. 27). While the performance and analytical study of music by Aboriginal and Torres Strait Islander artists has flourished under syllabus reform, many teachers remain cautious about composing in this space, amidst fears of appropriation and misrepresentation, citing difficulty in building relationships with First Nations community members.

This workshop will draw primarily on the voices of Western Sydney community leader and proud Wangal woman Debbie Higgison, and Ngiyampaa, Yuin and Gumbangirr violinist/composer Eric Avery. In partnership with non-Indigenous Sydney Conservatorium of Music lecturer Dr Thomas Fienberg, they will share perspectives on a musical collaboration centred around the stories, poems, and songs by 100-year-old Bigambul and Mt Druitt community Elder Uncle Wes Marne. The workshop will provide an opportunity to reflect on all stages of the process from negotiation and yarning through to sampling, co-composing and ultimately performing at First Nations festivals. Critically, the workshop will also provide an opportunity for participants to listen deeply to Uncle Wes and share insights into how they would develop a musical response to his stories. Ultimately, this workshop endeavours to enable educators to yarn directly with Debbie, Eric and Thomas and seek advice about privileging the voices of Elders through collaborative musicking to share truths and collectively move forward to a deeper understanding and connection to Aboriginal and Torres Strait Islander peoples.

Tinkering as musical creativity

Dr James Humberstone¹, Mr Brad Fuller¹

¹Sydney Conservatorium Of Music, The University Of Sydney

Biography:

*James Humberstone is a Senior Lecturer in Music Education at the The University of Sydney, Sydney Conservatorium of Music. He specialises in teaching music technology, music creation, social justice, and pluralism. James is an active composer-producer and recent releases include the Hip-Hop/spoken word theatre piece “*Αγάπη (Agapi) and other kinds of love*”, and the song cycle “*The Weight of Light*”. James also publishes traditional research on creativity, technology, and pluralism in Music Education, and outputs this year include “*Battle Dances and 808s: Teaching music creation in Australia*”, included in the new “*International perspectives on teaching music composition in schools*” (Routledge).*

In this hands-on workshop, participants will explore creative electronic music process that blur the lines between separate acts of performing, composing, improvising, and listening (Humberstone, 2015), and learn processes that electronic music producers use to create music often referred to as “tinkering”. This workshop uses an iOS and iPadOS app specifically designed for tinkering, namely Ableton Note. Participants can buy this app on the Apple App Store for \$10 (<https://apps.apple.com/us/app/ableton-note/id1633243177>), but 16 iPads with *Note* pre-installed will also be provided for participants to use. Ideas for scaffolding tinkering in classroom music education with late primary and all secondary aged students will be discussed.

Towards a capability-based framework for crossover singing teachers: A narrative literature review

Dr Daniel Jess²

¹Australian College of Vocal Arts, ²University of Southern Queensland

Biography:

Dr Daniel Jess is Senior Lecturer and Chair of Vocology and Singing Voice Pedagogy at the Australian College of Vocal Arts. An accomplished opera and musical theatre performer and music director, Daniel also teaches singing at San Sisto College and is an Australian authority on practice-based leadership capability development. He has published research in the leadership, music and innovation fields. Daniel regularly presents at conferences, adjudicates Eisteddfods and is currently Deputy Chair of the Board at InCommunity.

The international demand for experienced and educated crossover singing teachers has increased in recent years. Despite this, many tertiary singing voice pedagogy programs do not yet effectively cater to the development of crossover teachers. This perceived gap has enlivened broad discussion around singing teacher capabilities, skills, and knowledge, and whether these factors promote or hinder the teacher in meeting the demands of current and future students. The present study involved a comprehensive narrative literature review of multidisciplinary peer-reviewed academic articles, conference papers, case studies, systematic reviews, and meta-analyses. It called upon knowledge from the leadership, education, performing arts, and psychology fields. Through an exploration of relevant literature, the investigator determined that a suitable capability framework for crossover singing teachers did not exist. Based on review findings, the investigator proposed a potential capability-based framework that could be used to help tertiary education stakeholders better understand the desirable capabilities, functionings, competences, and competencies of future singing teachers. The framework was constructed in a way that supports the development of clear capability-based learning outcomes (LOs), which may be embedded into tertiary singing voice pedagogy programs. It may also be used by established singing teachers who are interested in pursuing structured professional development. Finally, several areas for future research and a list of recommended readings were also identified and proposed by the author.

Transforming Composition Assessment: Removing barriers for creativity and cultural diversity

Dr Kathleen Plastow¹

¹Australian Catholic University

Biography:

Kathleen is a Lecturer in Music and Arts Education, and is the Course Co-ordinator for the post-graduate Master of Teaching degree at the Australian Catholic University. Kathleen currently holds the position as advisor to the Arts and Culture Committee for the City of Glen Eira - Melbourne. Her 30-year education career has covered ELC-Year 12, tertiary institutions and community groups. Her work in Queensland, Western Australia and Victoria has focused on pedagogical praxis, curriculum and assessment development and teacher mentoring, within the independent school sector. Her recently completed doctoral research (The Assessment Dilemma: Teacher perspectives on engaging with data), investigated the perspectives of music teachers on using data to enhance both qualities of teaching and student learning outcomes. Kathleen has a passion for ethics and equity in education and has recently focused research in that area.

Marginalisation of student cultural identity in Australian music classes is being reinforced through prescriptive composition tasks that regularly exclude non-Western influences. A compliance versus creativity approach has developed in response to limited curriculum time, summative assessing and reporting requirements and a fundamentally flawed understanding of assessing creativity which now sees many composition assessment tasks being reduced to a checklist. Additionally, musical judgements are being overlooked as a result of inflexible and prescriptive task requirements that focus on organisational matters and task completion but fail to promote creativity and ignore student cultural and social diversity. The researcher hypothesises that transforming composition assessment through design-based learning strategies, logic models, typology of talk and ICE rubrics will improve creativity and address issues of diversity. The study investigated how other knowledge domains approach assessing creativity; how the skills, passions and cultural knowledge that each individual brings can form a part of the creative process and how these approaches may be applied to music composition.

An extensive literature review and document analysis were conducted with research into assessing creativity in other educational contexts examined and assessment tasks collected and analysed from schools across Australia. Literature from Engineering and Science highlight an approach that provides opportunity for renegotiating tasks that are grounded and contextualised in real narratives of experience and are iterative in nature and where a typology of talk rubric is employed for students to discuss their intention, their approach and their understanding of the process. This approach was incongruent with document analysis findings which confirmed a checklist style task construction for composition assessment, where elements of music were regularly prescribed. In most cases: form, tonality, harmony, metre, rhythmic elements, instrumentation and even the length of composition were determined by the task requirements. In particular, prescribing tonality and harmony restrict student capacity to compose from their cultural experiences. Rethinking composition as a formative measure of student learning will allow for differentiation and diversity where the teacher can address the composition process with the student on an individual basis. Removing the checklist style restrictions will permit students to compose from their cultural heritage and therefore support diversity within the classroom. Further implications for a more iterative approach for students highlight improved reflective practice and an improvement in self-efficacy as students reconsider failure and develop skills to receive feedback, make changes and resubmit. For teachers, this form of assessment provides opportunities to deliver interventions, workshops and skills development.

Unconditional Teaching

Mr Paul Harris¹

¹Faber Music Ltd

Biography:

Paul Harris has established an international reputation as one of the world's leading music educationalists, known for his innovative Simultaneous Learning approach. As a composer and author he has over 600 publications to his name, including the highly-acclaimed 'Improve your teaching!' and 'Improve your sight-reading!' series. Paul's innovative teaching techniques, especially his concept of Simultaneous Learning, have found support all over the world and combine a holistic approach with imagination and practicality. A highly respected senior examiner and trainer, Paul writes frequently on music education and is in great demand as a workshop and seminar leader around the world.

Unconditional Teaching is Paul Harris' ground-breaking and inspirational new approach that encourages music teachers to explore and transform how they teach. In this workshop, Paul identifies and reimagines the barriers or 'conditions' that can stand in the way of effective teaching, to allow for the most immersive and positive learning experience. Ideas are tackled from both a practical and psychological perspective, all rooted in his renowned Simultaneous Learning methodology. Paul's concept of Simultaneous Learning is now a recognised and highly regarded form of teaching worldwide, the principles of which will also be introduced in this session. It is an exciting, imaginative and holistic approach that encourages students to learn positively, effectively and independently.

There's no disputing that we live in uncertain times and the need for more unconditional thinking seems to be paramount if we're to continue moving forward – especially in music education. Of course, there are many conditions which are essential in life, for example, conditions which protect or allow things to happen. Conditions play a huge part in shaping us as human beings: inevitably, we are very conditional in our behaviour. Whether or not we're aware of it, deep down our decisions are almost always based on our deeply held (and often deeply hidden) beliefs and values – and our fears, too. These instincts – these conditions – shape most of what we do; and they shape who we are.

In Unconditional Teaching, Paul outlines many of the conditions commonly associated with music teaching. Some are fairly obvious; others may be buried deep in our subconsciousness. Some are important, others less so. Some are even necessary, but many might end up blocking the flow of effective teaching and learning. By exploring these conditions and showing how they might indeed cause difficulties and issues, we can then decide to either eliminate them or manage them.

For teachers of all disciplines, this seminal presentation will begin their journey towards an unbounded, unconditional way of teaching.

Understanding Play-Based Learning and its Benefits in Mandatory Music Education Through Two Models

Ms Montana Teh¹

¹Student

Biography:

Montanna Teh is an experienced performer and music teacher from Sydney who is currently studying a Bachelor of Music Education (Classical Voice Performance) at the Sydney Conservatorium of Music. Studying under Simon Lobelson, Montanna is a classically trained Soprano who has performed in musicals such as West Side Story, Mary Poppins, Grease the Arena Tour and High School Musical in ensemble, lead and dance captain roles. Montanna has also worked as a cellist on The Voice Australia, performing in the 2019 Grand Finale alongside Boy George and Delta Goodrem. Most recently, she worked as a cellist on Delta Goodrem's Christmas special, Christmas with Delta, which aired on Channel 9.

As a teacher, Montanna has worked at Connells Point Public School, Cromer Public School and Wenona as both a cello tutor and Teacher's Aide, and currently works at Birchgrove Public School, Lindfield East Public School and International Grammar School. She is an enthusiastic and patient educator who understands the importance of a positive, fun and supportive learning environment.

In the last decade, play-based pedagogies have been the subject of significant research and literature in the field of education. The work of Kathy Marsh extended this trend into music education, and sparked renewed interest in how play can inspire repertoire and pedagogical choices. However, much of the research has been confined to pre- and primary school contexts, thus there is a significant gap in the literature pertaining to the possible benefits afforded by utilising play in secondary music education. Having analysed both the literature and extensive data from a single case study (Teh, 2022), this paper defines what play is and how it can be incorporated into the music classroom through the presentation of two original models; Teh's Model for What Play is, and Teh's Model for How Play can be Conjured. In recognising the cyclical nature of play that emerged from the data, the benefits of incorporating play in the adolescent music classroom will be discussed.

In response to the very high rate of discontinuation from mandatory music at Stage 4 (ages 12 to 14) to only 7.15% of students undertaking the Music 1 or 2 course in 2021 in NSW, this paper utilised a Grounded Theory methodology to investigate whether the benefits of play identified in primary populations held true for adolescents. Having examined the existing literature on play and its pedagogies, I devised Teh's Model for What Play is, which identified the features of different types of play. The play-based learning model encourages teachers to reconsider student interests and motivations as integral to the development of educational experiences, thus potentially providing a key to successful learning and student engagement in the Stage 4 music classroom. Through studying a single school in Sydney's North Shore, I was able to implement three play-based lessons with two Stage 4 cohorts. Using participant observation, audio-video recordings, and focus groups, this paper explores how students respond to the incorporation of musical play in the classroom, and whether it enhances student learning and engagement.

Analysis of the data revealed that musical play was positively correlated with student engagement, creativity, and confidence. Moreover, play was identified to rely on the interrelationship between four central tenets of environment, activity, behaviour, and spirit. These four elements formed the basis of Teh's Model for How Play was Conjured in the Stage 4 Music Classroom. In highlighting the complexity of play, the models provide educators with ways of understanding the play experience, how it can be supported in the classroom, and how it benefits students.

Understanding what we mean by ‘real-world’, ‘authentic’ or ‘situated’ learning practices: Implications for senior secondary curriculum, pedagogy and assessment

Dr Christine Carroll¹, Associate Professor Lotte Latukefu

¹Excelsia College

Biography:

Christine Carroll is a lecturer in Music and Music Education, graduating in 2017 with a PhD from the Sydney Conservatorium of Music/The University of Sydney, Australia. A classical flautist and contemporary vocalist, Christine's doctoral research examined the learning practices of student popular musicians in senior secondary education in NSW utilising Legitimation Code Theory (LCT) from the sociology of education. The dissemination of her research has international reach, addressing such diverse areas as curriculum design and knowledge-building pedagogies for popular musicians, pre-service teacher training, and the education and career development of portfolio musicians.

Quality instruction in music particularly at the senior secondary level is generally agreed to align to notions of ‘authenticity’ according to the ‘real-world’ learning practices of musicians. At a time when curricula are under review in Australia at the senior secondary level, we offer a current examination of the real world learning practices and career trajectories of a diverse group of Australian musicians in order to illustrate our current understanding of these terms. The majority of musicians in Australia exhibit what is known as a portfolio career, requiring the combination and management of multiple income streams including performing, producing, composing, arranging and songwriting, directing and conducting, managing and teaching, sometimes spanning different stylistic domains (Bartleet, et al, 2020). We sought to address the research question: What skills, knowledge and personal qualities (or dispositions) are most frequently displayed by Australian portfolio musicians, and how are these utilised across the different domains of their work?

Recognising this kind of investigation requires holistic and in-depth examination, research was undertaken according to qualitative design. With ethical consent, we undertook semi-structured interviews with 17 musicians from our extended professional network, with a desire to represent musical, cultural, social, age and gender diversity guiding our selection. Inductive analysis of the interview transcripts revealed a series of themes which provided insights as to how musicians acquired and then expanded their knowledge and skills, and in doing so, developed multiple rather than singular musical identities in order to manage their portfolio of work.

After presenting vignettes from our data to illustrate these findings, we suggest ways in which curricula might reflect this kind of ‘authentic learning’. Such learning requires students to connect theory with practice; utilise aural through to notation-based thinking; engage holistically in performance, listening and creating activities; make music for both live and digital mediums; and, work in and between multiple genres. By recognising and facilitating this kind of musical versatility, senior secondary classrooms can prepare students for the challenges of tertiary study in music, and, the precarious nature of employment in the music industries beyond.

Bartleet, B. L., Bennett, D., Bridgstock, R., Harrison, S., Draper, P., Tomlinson, V., & Ballico, C. (2020). Making Music Work: Sustainable Portfolio Careers for Australian Musicians. Australia Research Council Linkage Report. Brisbane: Queensland Conservatorium Research Centre, Griffith University.

Unleash Musical Potential with BodyMinded Thinking

Greg Holdaway¹, Ms Sheau-fang Low¹

¹BodyMinded Alexander Technique

Greg Holdaway is Director of training at Sydney Alexander Technique and creator of BodyMinded training. He has taught at numerous musical schools and conservatoria, and is a regular contributor to music and performing arts professional and academic conferences. Greg has a Masters Honours degree in Human movement.

Sheau-Fang Low has a Masters degree in music, and training and certification in the Suzuki Method and Dalcroze Eurhythmics. Currently training in Alexander Technique. AMEB (NSW) string examiner and violin pedagogue at Barker College. Sheau-Fang has given presentations in numerous workshops and conferences on violin teaching for more than two decades. Long-standing member of the Willoughby Symphony Orchestra.

Music teaching, whether classroom or instrumental teaching, can be highly demanding. Teachers need to combine performance and pedagogy skills with behavioural management and the demands placed on them by parents and school administrators. This combination can be stressful and have detrimental effects on personal wellbeing. Established habits of playing and teaching may also constrain the practical possibilities of the teacher and the performer. In response, learning skills for constructive self-management can help preserve the aspiration to teach music and support a safe, creative, and joyful process in teaching. BodyMinded learning provides structured tools and insights to free yourself and your students from constraints, to unleash musical potential and the creative possibilities in your teaching. The BodyMinded process is drawn from long established principles of the Alexander technique [AT]. The technique provides the learner with increased awareness on how the mind and body interact in activity, particularly when dealing with potentially stressful situations (Madden). Individuals are empowered with tools to enable self-care and to cultivate compassion (Davies). Mental and physical states are intrinsically linked. Poise, balance and flexibility are associated with focused clear and engaged mental states. This may be promoted in various daily situations, and while teaching, with some straightforward practical strategies for dealing with the inevitable challenges of the day.

Often stress is associated with a sense of having no choice but to battle on. The basic processes we will demonstrate give some opportunity for constructive change based on the decision to stop and think differently in particular situations. This practise relates to the core principles of AT: Inhibition – the prevention of undesirable states of mind and body and Direction – the new thinking that promotes improved functioning. The process empowers the person with choice, where constructive alternatives to usual or habitual reactions may emerge in the moment. This is the essence of healthy and creative teaching.

This workshop aims to give experience and insight into BodyMinded processes that participants can experiment with. The aim is to support constructive and practical choices in dealing with stress and the practical demands of teaching in order to function well and teach effectively. The workshop will involve movement activity, time will be allowed for demonstration and questions. Participants will be guided through a series of activities to engage in self-observation and new coordination. This will include some exploration of the dynamic relationship between the head-torso, the arms-torso and the legs-torso in the context of the whole-self in activity. The aim is that participants may gain new experience of their habitual reactions to daily situations and the challenges of teaching music and learn to unleash creative and constructive choices in response.

References:

Davies, J. (2019). Alexander Technique Classes Improve Pain and Performance Factors in Tertiary Music Students. *Journal of Bodywork & Movement Therapies*, 24(1).

Madden, C. (2018). *Teaching the Alexander Technique*. London: Singing Dragon.

Unleashing a career in music

Dr Amanda Watson¹

¹Department of Education & Training Victoria

Biography:

Amanda Watson (PhD) has over four decades of school teaching experience and is an Instrumental Music Teacher with the Department of Education and Training Victoria. Her research interests include music and arts curriculum development in schools, values education, and professional standards for music teachers in schools. Amanda is a member editorial board for the International Journal of Music Education, Australian Journal of Music Education and Victorian Journal of Music Education. She is a trained panel member on the Victorian Institute of Teaching Accreditation Expert Group, having served as the Government secondary teacher representative on the Accreditation Committee for 10 years.

Career posters have two clear uses: for advertising and promotion (when produced by industry) and education (to encourage career planning and development). By nature, posters are visual and therefore visible, the very purpose for their existence. They are graphic designed, may be colourful, used for advertising and advocacy, and are expected to influence the reader/viewer. Careers in Music posters depict the different voices that music presents or represents in music practice. The data for this presentation is taken from eight compilations of careers in music posters published between 1999 and 2021. An analysis of the careers named in these careers music posters suggest that some have a loose connection to being both career-directed and related to music. They would be better classified as allied careers, where such occupations do not rely on the broader music industry to be financially successful. The description 'careers using music', rather than 'careers in music' (where using contains in) is better suited. Creating some space between career-directed and allied careers enables the professionalism of music to be brought to the centre and also benefits social dynamics and the degree of independent agency experienced by practitioners daily. Such an example is the inclusion of specialisms in medicine and injury rehabilitation which provide ongoing professional services to those who work in music to maintain their careers.

The number of careers that can be counted in the posters highlighted in this study, raises questions about the validity of each as a career. Their content could be questioned with a direct focus on establishing an adaptable and rewarding career. Are they creating a crowded environment (as careers using music) and not leaving space for careers in music that have a genuine growth and development path? Are they all potential careers? An analysis of the content of the posters poses the questions:

1. How clearly are the listed careers connected with being a musician and with a musicians' performance practice (given that musicians not only perform)?
2. Do the listed careers form a [type] of community of practice (on paper)?

This study considers the value of information provided by careers posters on a continuum: from planning, building, and improving a career in either an upwards or sideways progression, to finding, changing, and keeping paid employment. Following this pathway questions about the creation and publication of posters, that fall under the headings of purpose, content, structure and layout are considered. Definitions of terms in associated employment and the principles of career development are explored.

The study expands into a discussion about the use of implications of posters coupled with career counselling in schools and higher education, and music values that are embedded in the posters. The concept of a community of practice, through a complex spider's web visual representation, targeting music professionalism and wide variety of specialist fields that involve musicians as they pursue multifaceted careers forms the conclusion.

Unleashing the Muse Within: Innovative use of Specialisation-Generalisation Methodology.

Dr Peter Ratnik¹, Associate Professor Monte Mumford

¹Ratmuse P/L

Biography:

Dr Ratnik studied at the Universities of Melbourne & Edinburgh. His compositions & arrangements are published by Ratmuse, Difem and Obrasso (Switzerland). Dr Ratnik has been Director of Music in High & Grammar schools in Australia, England & Scotland and visiting instrumental conductor in Aspen school district Colorado (USA) and Head of Conservatorium M-Con (Charles Sturt University). Dr Ratnik studied conducting under R.A.Y Mitchell MBE (Director of Music RAAF), John Hopkins OBE, Derek Humphrey (RAAF) OAM and Maestro Pierre Boulez (France). Following being a finalist in the European Young Conductors competition Peter went on to conduct many of the worlds finest Concert & Brass Bands, plus many specialised ensembles including Chief Conductor Sydney 2000 Olympic Torch Relay Symphonic Band (Victoria), The Victorian 150th Year Symphonic Band as well as the University of Melbourne Engineering & Doctors Orchestra's. Dr Ratnik has also held state executive positions on ABODA (Victoria) and the VBL (Victorian Bands League). Ratnik's philosophy is to create educational ensemble music which is enjoyable to learn and play, with educational outcomes to assist young musicians to develop to their fullest potential whilst experiencing a variety of musical genres.

Unleashing the pursuit of excellence through the integration of cross curricular classroom and instrumental pedagogies and methodologies, with specific consideration pertaining to instructional Band Methods.

Unleashing a revolutionary and evolutionary approach; Countering the conventions of three decades of the uniformed, unison, harmonically restrictive pedagogical coding through a collective instrumental ensemble instruction method, and through the illumination of a systematic and sequential perspective.

Unleashing ensemble directed learning strategies can be achieved through composed exercises and performance repertoire specifically designed to achieve identifiable learning outcomes through the use of Scope and Sequence learning. These exercises have been crafted to introduce, develop and reinforce skills; Coding, Instrumental Facility and Symbol recognition quickly through the innovative use of Specialisation-Generalisation Methodology.

Unlocking Creativity

Ms Royna McNamara¹

¹Music Education Consultant

Biography:

A musician, educator, and leader in Professional Learning, Royna McNamara has a wealth of experience in education having taught in state, catholic, independent, and international schools. Royna held the position of Director of Music at Abbotsleigh for 20 years where she established a standard of excellence in Music Education and, in 2016, was appointed Head of Critical and Creative Thinking. In 2016 and 2017, Royna was responsible for leading the NSW AIS ELLEVATE project. This project focused on examining the research in relation to High Potential Learners and developing and trialling prototypes within the school. Her musical expertise has been utilized by NESA where she has held numerous roles, including Supervisor of HSC Music Written Marking and Assistant Supervisor of HSC Practical Marking. In addition, Royna has been a member of the AIS and Catholic Examination committees and was appointed the NSW AIS Convenor for Music Professional Learning. Royna is currently working as an Arts and Education consultant where she designs bespoke professional learning and student workshops, specializing in the areas of music education, creativity, and critical and creative thinking.

Mihaly Csikszentmihalyi argues that it is easier to enhance creativity by changing conditions in the environment than by trying to make people think more creatively. It is not an individual phenomenon, rather it is found in the interaction between a person's thoughts and a sociocultural context. Understanding and identifying the enablers for creativity and the conditions which are essential for it to thrive is an important step in the process of ensuring our students leave school with a capacity for creativity. We cannot wait or presume that creative inspiration will strike. Teachers must learn to foster an environment that is conducive to creativity. Creativity is a complex phenomenon, and the word 'creativity' suggests many powerful associations. Researchers have been grappling with the concept of creativity for over 200 years and it has taken on even greater significance today. However, there is one common idea pervading the many accepted theories or models of creativity, and that is, creativity is a transformative action; it is to harness what is possible.

This paper will explore important questions which will continue to arise in order to make sense of the complex creative process. If creativity is to flourish in our classrooms, we must ensure the following enablers are fully explored: acceptance of failure, permission to play, choice, feedback, structure, time, culture, solitude & collaboration, passion, and finally, tolerance for ambiguity which is one of the most important and least discussed enablers for creativity.

There are two seemingly contradictory themes in contemporary education. The first is that creativity is an essential 21st century skill. The second is that academic standards, although flawed in their implementation, represent the best way to assess student performance. Partisans of both themes sometimes cast them as opposites; however, standards and creativity are not mutually exclusive but mutually reinforcing. In every discipline creativity draws on skills, knowledge, and control. It is not only about letting go, but also about holding on. The key to generating ideas is a willingness to think in unconventional ways and to explore ideas that may be radical or unpopular, a task that many teachers and students alike find very demanding. Teachers often struggle in an environment in which parents simultaneously demand student creativity and academic excellence. Unfortunately, either at home or in school or both, many children grow up in an environment that devalues independent and creative thought and instead rewards, imitation, and memorization.

Unmasking and unleashing our ability to listen: Hearing and seeing differently

Professor David Forrest¹

¹RMIT University

Biography:

Dr David Forrest is Professor of Music Education in the School of Art at RMIT University where he is the program manager of the MA (Arts Management). He is a Fellow and Honorary Life Member of the Australian Society for Music Education, and is the editor of the Australian Journal of Music Education.

In this time of drastic and immense change in most of what we do, it is important to consider what it is to listen to music. Questions of why we listen and how we listen become important when we consider that music is so much a part of our lives. This issue is not just related to a post-COVID world but a world where the place of listening in educational contexts is diminishing with reduced time allocations.

The paper explores a range of considerations and applications of music for children as listeners and audience members. The focus is on music for listening and not music associated with other activities. Issues around the accessibility to a diverse range of music are explored using a number of recent Australian compositions.

It is important that we work towards ensuring that the place of music (and in particular listening) retains its place in the lifelong learning of an individual and is an essential component of the education of children and young people. Listening is such an important and integral part of the musical process. We need to regroup our energies to ensure that students are equipped to critically engage in listening to enhance their ongoing experiences. We need to ensure that as educators we enable or students to hear and see the different voices that music presents.

Vocal Expression through Lessac Body Energies

Ms Lea Baker¹

¹Raise Your Voice

Biography:

Lea Baker is a vocal coach. She studied Lessac and auditioned successfully for NIDA, graduating in 2021 with a Master of Fine Arts in Voice. Her goal is to help singers and speakers discover effortless, expressive and engaging voice use. Lea uses a holistic approach to voice teaching and during her studies at NIDA learned the value of vocal training for stage actors and how these techniques are extremely useful for singers. With a firm grounding in the science and physiology of the voice, she helps students discover their natural, organic and instinctive voice use.

Singers and most particularly ensemble singers are often taught vocal skills in isolation from the physical body that contains the human instrument. Physical expression is an integral part of the human form and directly impacts voice use, whether speaking or singing. Arthur Lessac, one of the most widely known teachers of voice, developed a series of body energies (“NRG’s”) as a complimentary physical component to his vocal training. This offers a broader, more holistic, and practical approach to actor vocal training. The use of these body energies is highly effective for singers, as well as actors. These body ‘NRG’s’ are useful in developing character, stimulating the imagination, and creating an authentic connection to the audience.

This workshop will explore the three Lessac body ‘NRG’s’ of Potency, Buoyancy and Radiancy. Each body ‘NRG’ has specific qualities of movement, intensity, tempo and nuance and have a distinct effect on the voice. Participants will be encouraged to physically explore the NRG’s and will discover characterization and musical applications. This workshop requires space for participants to move. Seating around the perimeter of the room would be ideal.

We sing together and love it

Dr Anne Power¹

¹Western Sydney University

Biography:

Anne Power is Associate Professor in the School of Education at Western Sydney University. My research interests include music curriculum, equity issues in education, intercultural education, mentoring and service learning with disadvantaged students. Anne's work with service learning converges with themes of creativity. My interest in cultural diversity in music education has been influenced by the position of the University in greater western Sydney. Anne is a member of the Centre for Educational Research, which investigates education within the context of social, economic and policy issues.

Choir participation acts as an agent of change for individuals and communities (Clift & Morrison, 2010; Fiske, 1999; Heath 2008; Henderson, 2016; Martin et al 2013; O'Brien & Donelan, 2013; Power, Hughes & Callaghan, 2009). Pearce, Launay and Dunbar (2015) found that singing bonded groups more quickly than other activities. Bailey and Davidson (2005) suggest that that the emotional effects of participation in group singing are similar regardless of training or socioeconomic status, but the interpersonal and cognitive components of the choral experience have different meanings for the marginalized and middle-class singers. From a study of four community choirs through focus groups and through analysis of program information, this project will gather data about the challenge and enjoyment of choir singing. The four community choirs have been chosen to provide a mix of young choristers and experienced, as well as being different in size. This project will gather data on how singing together helps people feel connected. The research is aligned with the Federal Government's Strategic Research Priorities of Promoting population health and wellbeing. Our research question is 'How does involvement in community choirs impact social identity, connectedness and general wellbeing?'

The research plan uses a mixed-methods approach to collect both quantitative and qualitative information on choir members' experiences from:

- Surveys including scales that evaluate social identity, connectedness and wellbeing;
- Documented observations of collaborative rehearsal sessions over a two-month period leading to a performance; specifically interactions between singers, and between singers and conductor;
- Individual interviews and focus groups with choir participants.

Materials for data collection: The Satisfaction with Life Scale (Diener, 1985) will be administered. The Inclusion of Other in Self scale (Aron, Aron and Smallan, 1992) will be distributed to evaluate social connectedness. Quantitative data will be de-identified, coded and analysed by researchers. These scales and the observations of choir participants' interactions in rehearsal will be combined with the data from focus groups, two with each choir. The participants will be invited after observation of rehearsals.

In investigating social identity, an area of exploration will be creative thinking. We want to investigate the effects of creative thinking on connectedness with others. In each choir, the conductors encourage choristers to create their own warm-ups for the voice and have modelled many ways in which these can improve exercise, posture, breathing and tone.

What can you do with Frogs? - ideas for enhancing songs

Dr Benjamin Thorn¹, Ms Cecile Michels

¹Une

Biography:

Benjamin Thorn is a composer and performer and lecturer in creative arts education based in Armidale NSW. His music is performed around the world and has been published in Germany, USA, Canada and Australia. He is also artistic director of the New England Bach Festival.

This workshop explores a number of ideas for enhancing songs, which in this instance are all about frogs, when teaching them in primary school. It will introduce a repertoire of frog songs from around the world, including from Australia, Japan, Canada, Sweden and Poland and then show what can be done with them including adding instruments, games, acting out, echoes, canons and dances. It will be a fun participatory session.

Why are we learning this? Creating a bridge to student engagement

Mrs Kate Hargreaves¹

¹MusicEDU

Biography:

In 2011, Kate Hargreaves founded MusicEDU with the vision to give every student the opportunity to engage in and love learning music. The MusicEDU Suite has five innovative curriculum e-publications: GameComposer, Studio Sessions, Keyboard Evolution, AR Classroom (Augmented Reality), and classroom DJ program, TrackFormers. Kate is a regular presenter at Music Technology & Music Association conferences throughout Australia and New Zealand and returned to the USA in 2023 to present on Immersive Technologies, DJing, and Video Game Music Composition and their place in the modern music classroom at the TMEA conference in Texas and the NJMEA Conference in New Jersey.

Student engagement is directly related to their perception of why they are learning a topic. In this workshop we will explore the research behind 'engagement' and industry-led topics and their impact on classroom learning.

In 2015, the Electronic Dance Music Industry had a total income of \$6.2 billion. Topping this list, according to Forbes, was DJ Calvin Harris, who earned a mere \$66 million in that year alone. With such success and popularity, it is no wonder that students are into the EDM genre and interested in having a go at DJing themselves. Eight years on, DJing remains one of the fastest-growing segments in the Music Products industry.

Making real-world connections in the classroom is vital (more than ever) to engagement with students. Often what students want to learn and what teachers need to teach are seemingly opposites. Students are increasingly interested in mixing their own music, creating playlists and beat-matching. Participants will see how implementing the basics of DJing (what the students want) can still tick the learning outcomes required for these pivotal learning years.

This session will share first-hand experiences of schools implementing DJing in the middle-school classroom. Hear how this has given them a unique connection with their students and impacted their overall school music program. Having no prior experience in DJing, we demonstrate how teachers can get started and implement this popular genre within the school setting and ideas for assessment and meaningful evaluation.

Participants can walk through the basics of Beat-matching, sampling and creating a mix in this hands-on workshop and discuss hardware and software choices appropriate for the classroom environment.

Experience how unleashing this performance and creation option for students integrates technology in a meaningful way, meets curriculum outcomes and eliminates the question, "Why are we learning this?"

Why teachers choose to implement student self-assessment in their pedagogical practice: A dichotomous choice?

Dr Stefanovych Roberts¹

¹St Mary's Cathedral College, Macquarie University

Biography:

A graduate of Indiana University, Julliard School, Sydney Conservatorium of Music and the University of Technology, Stefan has received Doctor of Education, Master of Music, and Bachelor of Music Education degrees as well as Post-Graduate Performer, LTCL, A.Mus.A performance diplomas. He is currently finalising his PhD in educational psychology examining secondary classroom music teachers' practices, beliefs and contextual factors that influence their use of student self-assessment practices in music performance learning.

Stefan currently lectures and teaches Educational Psychology and Teacher Professional Learning pre-service teacher education programs at Macquarie University and Music at St Mary's Cathedral College. He has extensive experience as a music educator, piano pedagogue and is an active adjudicator, clinician and performer. Stefan has presented pre- and in-service professional learning lectures, seminars and workshops for key educational and music associations, systems, universities and music schools. His extensive music educational experiences in both the secondary and higher education sectors have seen him engaged in curriculum reforms, assessment evaluation, policy design, as well as HSC marking operations including the role of senior marker, judge, assessor and examinations committee member.

At present, we do not yet know what goal orientation beliefs support secondary classroom music teachers use of student self-assessment (SSA) in their pedagogical practice in music performance learning. However, evidence from SSA studies in the broader literature (Bullock, 2010; Harris & Brown, 2013; Panadero et al., 2014) has suggested that secondary teachers across subject areas have implemented SSA in their classroom practice for intrinsic goal orientation reasons. While intrinsic- and extrinsic-goal orientations are often presented as dichotomous constructs, research into classroom teaching highlights that this distinction is more blurred, with some practitioners drawing on aspects of both in their daily practice. Set within social cognitive theory and utilising the SSA literature, this convergent parallel mixed methods investigation explored motivational beliefs impacting on secondary classroom music teachers' implementation of SSA pedagogical and assessment practices in music performance instruction. In Phase 1, the sample comprised 216 music teachers and in Phase 2, three teachers from New South Wales. An online survey instrument, measuring teachers' motivational beliefs, collected quantitative data, whilst an interview protocol comprising semi-structured interviews and a brief questionnaire collected qualitative data. A non-probability, purposive convenience sampling approach was employed.

Findings from multiple regression and thematic analyses revealed that both phases of this study displayed clear evidence that teachers were motivated by a combined-goal orientation structure when implementing SSA strategies with their senior students in their music performance classroom practice. The intrinsic-goal orientation and task value and extrinsic-goal orientation of maximising students' performance marks motivational beliefs predictors from Phase 1 were also mirrored in a number of qualitative comments from the teacher interviews of Phase 2, resonating evidence of a combined-goal orientation interrelationship, further confirming the coexistence of the two goal orientations as both relevant and viable predictor variables.

This paper explores this combined-goal orientation finding, and presents an interpretative analysis and discussion of this finding from the survey and interview data and literature. Potential implications for pedagogy, teacher education programs and providers are discussed.

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

Professor Jane Southcott¹

¹School of Education, Culture and Society, Faculty of Education, Monash University

Biography:

Dr. Jane Southcott is a Professor, Faculty of Education, Monash University, Australia. Jane researches the history of the music curriculum in Australia, America and Europe and she is also a phenomenologist researching community engagement with the arts, multicultural music education and cultural identity with a focus on lifelong education. Jane teaches in postgraduate programs and supervises many postgraduate research students. Dr Southcott is co-editor of the International Journal of Music Education, a member of the editorial boards of international and national refereed journals, and a Life Member of the Australian and New Zealand Association for Research in Music Education.

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.

Yarrabil Girrebbah Singing Indigenous Language Alive

Dr Candace Kruger¹

¹Griffith University

Biography:

Candace is a Yugambah yarrabilginngunn (song woman) and proud Kombumerri (Gold Coast) and Ngugi (Moreton Island) Aboriginal woman. She is an author, musician, composer, as well as educator, and is the founder and director of the Yugambah Youth Choir. Candace's Doctoral studies and research interests are investigations in the fields of Indigenous musicology, Indigenous studies and Anthropology. Candace's research captures the songwoman's work, contributes to the development of Indigenous methodologies, and demonstrates one way in which an Aboriginal community are reconstructing Aboriginal knowledge for sustainability and legacy outcomes. Candace's co-composed piece 'Morning Star and Evening Star', which incorporates a Yugambah songline community narrative, is one example of this work and was the Australian Music Examinations Board (AMEB) Online Orchestra, National 2021 music piece. Candace has taught in the classroom for over 26 years, and now lectures in the School of Education and Professional Studies at Griffith University, in her specialty area - Indigenous Education.

- Yarrabil Girrebbah answers the call to yarrabil girrebbah (sing awake) Yugambah language songs of the Gold Coast, Logan and Scenic Rim regions of South-East Queensland, Australia. The response is a narrative, Gangga.lehla, Muwa.lehla, Baribunma.lehla Thinking, Gathering and Dreaming, a Songwoman's journey for Kombumerri/Ngugi of Yugambah/Quandamooka, Goori [Aboriginal] woman Candace Kruger.
- Yarrabil Girrebbah as an investigation, addresses the question, how can Aboriginal methodologies challenge ethnomusicological understandings of Aboriginal music, with a response that is underpinned by three methodological approaches.
- Gangga.lehla Thinking, presents the Ngubu Yarrabil Tomorrow's Song methodology. Designed by the Songwoman in consultation with Elders, this chapter presents the relational ontology of our land, language and knowledge systems as our own worldview, and endeavours to privilege the voices of our Elders for mobo jarjum (tomorrow's children). Ngubu Yarrabil acknowledges that the Songwoman's inquiry is critically important, both culturally and academically, as it aims to protect, maintain and revive living culture. The Songwoman's journey is more than repatriation: it is creation. It is singing the land alive.
- Muwa.lehla Gathering, presents the Yarrabilginngunn (Songwoman's) methodology. Underpinned by five fundamental principles: Spirituality, Place, Knowledge, Transmission and Legacy, the Yarrabilginngunn methodology aims to protect, maintain and revive living culture. Furthermore, on a wider level, this methodological approach can be used to assist other Aboriginal people to determine and control their own epistemological trajectory.
- Baribunma.lehla Dreaming, presents the Yarrabil Song Framework. This Framework is an alternate methodological approach to analysing and interpreting Aboriginal music. Here it is argued that Aboriginal music should no longer be considered a genre; rather, ethnomusicologists should consider Aboriginal music as a tool. In this approach, Aboriginal music is viewed as a way to hold and carry knowledge, consequently opening the listener's mind to the presence of jagun (land) and the narratives of the jagun that are embedded within the tool that carries them.
- Yarrabil Girrebbah Singing Indigenous Language Alive illustrates one way in which an Aboriginal community, in South-East Queensland is reconstructing Aboriginal knowledges for sustainability and legacy outcomes. Moreover, the Songwoman demonstrates how the performativity of living culture can be articulated as a modernity of Aboriginal music.

Year 1 writers unleashed: How a music aesthetics approach to texts helps young writers get unstuck

Ms Kate Halcrow¹

¹University Of Sydney

Biography:

Kate has worked as a teacher for more than 20 years and is passionate about creative writing, music and drama. She is a PhD candidate at The University of Sydney, looking at the connections between language and music, and the implications for writing. With significant experience as a school leader and founder of the Pens Against Poverty schools writing competition, Kate now works with pre-service teachers in the higher education setting.

Music and language share many connections. Throughout their histories and traced to their origins, they share similar ways of knowing, being and expressing. But what are the implications of this connection for teachers in the primary school writing context?

In a unique collaboration, music and literacy teachers worked together to explore the scope of the music-language connection for the teaching of writing in Year 1. Inspired by Orff and Kodaly music principles, the 'LIRIC' framework was introduced to see what difference might be made on a range of writing outcomes, when a music pedagogy approach was applied.

The musical aesthetic qualities of language and speech were explored throughout the study with an oral-aural emphasis on choral rehearsal, gesture, rhythmic appreciation and peer improvisation. The findings suggest some compelling implications for metalinguistic awareness and writing outcomes in the early years classroom setting.

Yugambeh [Aboriginal] Language in Song Workshop

Dr Candace Kruger¹

¹Griffith University

Biography:

Candace is a Yugambeh yarrabilginngunn (song woman) and proud Kombumerri (Gold Coast) and Ngugi (Moreton Island) Aboriginal woman. She is an author, musician, composer, as well as educator, and is the founder and director of the Yugambeh Youth Choir. Candace's Doctoral studies and research interests are investigations in the fields of Indigenous musicology, Indigenous studies and Anthropology. Candace's research captures the songwoman's work, contributes to the development of Indigenous methodologies, and demonstrates one way in which an Aboriginal community are reconstructing Aboriginal knowledge for sustainability and legacy outcomes. Candace's co-composed piece 'Morning Star and Evening Star', which incorporates a Yugambeh songline community narrative, is one example of this work and was the Australian Music Examinations Board (AMEB) Online Orchestra, National 2021 music piece. Candace has taught in the classroom for over 26 years, and now lectures in the School of Education and Professional Studies at Griffith University, in her specialty area - Indigenous Education.

This workshop introduces the audience to Yugambeh songs and highlights the integrated nature of Aboriginal knowledge systems. Drawing from the Songwoman's knowledge of song awakening this workshop will emphasise the overarching claim that song context is crucial to cultural connection. Furthermore, Language in Song Participants will gain an understanding of South-East Queensland living culture Aboriginal songs and their relationship to the sounds of the environment, in addition to learning to sing in Yugambeh language and participating in the receiving of cultural knowledge.

Participants will receive cultural permissions and protocols necessary to disseminate the knowledge that they have gained in the workshop and be able to teach Yugambeh songs to a wider audience. Song material will include 'Morning Star and Evening Star' a Yugambeh lullaby songline which became the 2021 National Song for the Australian Music Examinations Board (AMEB) Online Orchestra project and other Yugambeh songlines.

Participants will also receive educational materials to assist with the dissemination of knowledge and assist teachers to embed this knowledge in their lessons in schools.