



ASME XXII National Conference

Footprints: creating pathways to the future

Session Abstracts (as at September 11)

NOTES:

1. Delegates can select their concurrent sessions when registering to ensure their preferences
2. Delegates electing not to pre-select concurrent sessions when registering can
 - a. Select at conference; or
 - b. Email selections after you have registered to ralph@eventswa.com.au to be added to your registration
3. Delegates who have not selected concurrent sessions before the conference will not have a personalised timetable provided to them when they check in
4. All concurrent sessions are 60 minutes aside from “papers” which are 30 minutes and are offered as *paired* sessions



Wednesday, October 2, 2019 - 9:20 am

UWA CLUB THEATRE AUDITORIUM

KEYNOTE ADDRESS: PROFESSOR MARGARET BARRETT

Children's Musical Cultures and Culture-making: contributions to intangible cultural heritage

Prof Margaret Barrett

Margaret is Professor and Founding Director of the Creative Collaboratorium at The University of Queensland. She has served as the Head of the School of Music (2008 – 2018) and prior to this, held appointments at the University of Tasmania Faculty of Education (1988-2008) including Director of Research, Deputy Head of School, Director of Post- Graduate Studies, and convenor of Music Education.

Margaret has served as President of the International Society for Music Education (2012-2014), Chair of the World Alliance for Arts Education (2013-2015), Chair of the Asia-Pacific Symposium for Music Education Research (2009- 2011), board member of the International Society for Music Education (2008-2010), and National President of the Australian Society for Music Education (1999-2001). Margaret has been an advisor for arts and educational bodies nationally and internationally, including the Australia Council for the Arts, the Australian Curriculum and Assessment Reporting Authority, and the United Kingdom Qualifications and Curriculum Authority. She currently holds positions as a Director of the Australian Music Centre, the Queensland Symphony Orchestra, and the Queensland Music Festival.

Her work has been recognised through Fellowship of the Australian Society for Music Education (2011), Excellence Awards for Teaching (UTas 2003), Research Higher Degree Supervision (UQ 2016), and Research Engagement (UQ 2016). She has been awarded a Fulbright Senior Research Fellowship (2018) and elected Beaufort Visiting Fellow at St John's College, Cambridge University to further her research into children's singing and song-making (2018).

Margaret's research encompasses the investigation of the role of Music and the Arts in human cognition and social and cultural development. Her research has addressed problems in the areas of aesthetic decision-making, the meaning and value of Arts engagement for young people, young children's musical thinking, young children's identity work in and through music, teaching and learning practices in the arts, and the pedagogy and practice of creativity. A key aspect of her work has been the development of innovative arts-based inquiry methods in music and music education. This research has been funded by grants from the Australian Research Council, the Australia Council for the Arts, the British Council, and a number of commissioning bodies. She has published in excess of 100 articles, book chapters, and conference papers. Recent publications include Collaborative creativity in musical thought and practice (Ashgate, 2014), Narrative soundings: An anthology of narrative inquiry in music education (with Sandra Stauffer, Springer Publications, 2012), and, A cultural psychology of music education (OUP, 2011).

In 2004 The Australian Children's Folklore Collection, housed in archives at Museum Victoria, became the 9th item to be recognised on the UNESCO Register of the Australian Memory of the World (<https://www.amw.org.au/register/listings/australian-childrens-folklore-collection>). The recognition of the Australian Children's Folklore Collection (ACFC) as an item in the UNESCO Register is a seminal event in several ways. First, it is significant that children's contributions to culture were recognised early in the creation of the project. Second alongside some items of tangible cultural heritage, the bulk of the ACFC is comprised of intangible cultural heritage such as children's songs, games, dances, and plays, collected in classrooms, playgrounds, and community settings. The impetus for recognition of the world's Intangible Cultural Heritage has been driven in part by concerns that the homogenising forces of globalisation, with the potential to give rise to one, mass culture, is a threat to the sustainability and diversity of global cultural expressions. Consideration of music as Intangible Cultural Heritage is a relatively recent phenomenon with early publications focusing on the preservation of 'world musics'. Whilst children are recognised as the next generation of culture-bearers in traditional music practices there is little explicit focus on children's musical cultures in emerging research and discussion on the topic. Rather, the focus is on implementing strategies that ensure the transmission of cultural knowledge and skills from generation to generation. In this presentation I shall (1) provide a brief historical





overview of key contributions to the collection and analysis of children's culture with a specific focus on their musical cultures; (2) present a case-study to argue that children's musical cultures as evidenced in their singing, song, and music-making demonstrates not only their musical agency and use of music in their world-making but also their contribution to the store of Intangible Cultural Heritage at local and global levels; and, (3) consider the implications of such a policy focus for children's music education and engagement and the on-going conservation and sustainability of children's musical cultures.



Title pending

Philippa Chapman

Pippa is the founder and owner of the Freesia Music Studio, a small business operating from her home and offering high quality music enrichment classes for preschoolers and their carers both face-to-face and online. She graduated from Perth Modern School, attended on a Music Scholarship, with distinction in music. She has a Bachelor of Music Education (honours) and her honours thesis was about parents' motivation to enrol their children in extracurricular early childhood music education classes. Pippa has worked in the junior, middle and senior schools at Hale School and St Mark's Anglican Community School. Pippa has completed the Australian Kodaly Certificate in Brisbane and is an experienced musicianship tutor and music educator for children and adults.

The importance of parents singing to young children has been well established, in terms of offering emotional comfort, and neurological and language development. However, ease of access to music recordings coupled with the growth of a children's music industry marks a major shift in both how music is accessed as well as the styles of music offered. As yet, little research has been undertaken into this shift in accessibility and musical styles in terms of its impact upon the intimate and valuable act of singing between parent and young child. This active workshop will provide examples of some of the ways to help parents and adult caregivers create rich musical environments within their own homes (including downloadables and favourite rhymes and songs, as well as where to source them). In so doing, I hope to create a pathway for early childhood music educators to be able to change the future for parents and young children by boosting the quality of musical activities within their daily routines.





Wednesday, October 2, 2019 - 11:10 am
CONCURRENT SESSION 1B: KAILEE MARSHALL

UWA ARTS LECTURE ROOM 5

Orff Schulwerk Approach: From Salzburg to State Primary Schools

Kailee Marshall

This workshop is centred around the use of the Orff Approach for primary school classroom Music. Specifically the workshop will demonstrate how Orff has developed and informed my pedagogical practice and follow the journey of embedding skills learnt in Salzburg at the International Summer Course into the state school music system. The workshop aims to provide participants with a fundamental understanding of the Orff approach and how to effectively use it in their primary Music classrooms. True to the nature of Orff the workshop will have participants engaging in meaningful music making. Participants will be exposed to a variety of repertoire and experience these through the lens of Orff Schulwerk and leave the workshop with a selection of repertoire they can take back to their school and teach to their students using the Orff Approach.





Wednesday, October 2, 2019 - 11:10 am
CONCURRENT SESSION 1C: SASHA ANDERSSON

UWA ARTS LECTURE ROOM 6

New Songs in Indigenous Languages

Sasha Andersson

Growing up in the country, you learn what made you lucky, and what you missed and I know I missed a quality Music Education. After school I pursued a Music Education degree at the University of Adelaide (as well as a Diploma of Languages) and landed in Leigh Creek Area School, 7 hours north of Adelaide in remote SA. This was ok though, as I grew up an hour and a half south, in Hawker. Both of these towns are on Adnamanta lands, and these days I have the privilege of teaching Music (F-10), Indonesian (F-8) and Adnamatna (F-8), as well as being the Aboriginal Education Teacher, at Hawker Area School, in a school of 32! I have been a member of KMEIA SA since my uni days, and as of late 2018 have been serving as the branch Secretary. My passions are in bringing opportunity to country areas, growing the musical capability of every student, and developing the capability of all teachers to teach Indigenous perspectives.

Many of us find it difficult to access authentic Aboriginal and Torres Strait Islander Perspectives in the Music classroom, and even if we do, it often doesn't quite fit our music goals, or we are not sure if we're doing the 'right' thing. Over in SA, we've started a project to try and remedy this situation! Participants in this session will learn a collection of newly composed, simple tunes, using authentic Aboriginal language, such as Kurna, Arrernte, Adnamatna and more. Participants will also learn the process behind working with Aboriginal support staff, Aboriginal students, and the local Indigenous community to develop their own authentic material. Links to the Music Curriculum, the Aboriginal and Torres Strait Islander Histories and Cultures Cross-Curriculum Priority, and the Kodaly sequence will be included.





Wednesday, October 2, 2019 - 11:10 am
CONCURRENT SESSION 1D: BEN CHAMBERS

UWA ARTS LECTURE ROOM 8

"Follow the Footprints" - Linking Recent Developments in Music Education in South Australia

Ben Chambers

Qualifications

- Bachelor Secondary Music University of Adelaide
- Master of Education University of Adelaide (currently completing)

Positions / Roles

- Head of Music at St. Mary's College a Catholic School for Girls from F-12.
- President AHOMINGS (Associated Heads of Music in Non-Government Schools)
- Casual staff member of University of Adelaide lecturing in Music Education Curriculum and Methodology

Conference highlights

- Presented non-refereed paper at ASME Melbourne conference 2017
- Poster presentation at ISME MISTEC (Music in Schools and Teacher Education Commission) Prague
- Regular presenter at SACE, ASME and AHOMINGS workshops, seminars and conferences

This presentation will be facilitated by 3 members of the Music Staff from St. Mary's College in Adelaide South Australia, an all-girls school from F-12 located on the edge of the CBD. The presentation will initially draw a link between the interpretation and application of the 'general capabilities' as outlined in the Australian curriculum to current research pertaining to the improved cognitive, well-being and social benefits of a quality music education for young people. The session will then draw concrete links between these developments and those specific to the South Australian context, that being the findings of the recent "Music Education Strategy" facilitated by the South Australian Government and the implementation of the new SACE (South Australian Certificate of Education) Stage 1 and 2 (Yr. 11/12) courses for senior students. This presentation will demonstrate, (through practical examples) that it is possible to recognize and apply a continuum of theory and practice that links these initiatives together and thereby strengthens the music education advocacy dialogue.





Wednesday, October 2, 2019 - 11:10 am
CONCURRENT SESSION 1E: HELENE GALETTIS

UWA ARTS LECTURE ROOM 9

Critical Thinking and the Concepts of Music

Helene Galettis

Helene Galettis is an accomplished music educator and is the sole author of the NSW senior Music textbook, "Musical Concepts" published by Jacaranda in 2009. The books have since supported many students; teachers, both junior and secondary levels, as well as at a university level with pre-service teachers. Helene has written education resources for the Sydney Symphony Orchestra 'Meet the Music' program, as well as for the Sydney Opera House education unit. She is highly experienced in most areas involving the Board of Studies; BOSTES and NESA. Helene is a presenter at various HSC workshops for teachers and students around New South Wales. In 2016, Helene was selected as the Music Advisor to the National Council of Women, NSW. Helene has self-published Musical Elements & Concepts: Student Book; Student Workbook and Teacher Resource, a revised edition of "Musical Concepts". Helene is the managing director of the publishing company 'ZealArts Enterprises Pty Ltd', a company aimed at resources for the support of the arts and plans to publish more resources in the Arts that support Australian authors, teachers and musicians.

Musical concepts underpin all aspects of Music. How can we teach students to think deeply and apply this knowledge when approaching the concepts of music. This theoretical approach includes the use of mind maps to enhance teaching and learning when studying the concepts of music.





Wednesday, October 2, 2019 - 11:10 am
CONCURRENT SESSION 1F: NATHAN CAHILL

UWA ARTS LECTURE ROOM 10

Tiny Steps for Teacher Tech

SESSION CANCELLED

Nathan Cahill

Nathan Cahill is a Music Teacher in Queensland, Australia, teaching in the Bundaberg area. After completing a teaching degree majoring in English and Drama, Nathan taught in secondary schools until 2008, when he undertook a Bachelor of Music (Composition) through the CQU Conservatorium, while concurrently teaching Classroom Music and composing for local groups. Upon completing his degree, he was awarded Honours with Distinction. He currently teaches both Classroom and Instrumental Music, as well as presenting workshops for both teachers and students, and conducting for Choral and Concert Band events around Australia. Highly regarded for his themed Choral and Concert Band works, Nathan has many schools around Australia singing his ANZAC and Book Week songs alone. His whole-school ukulele pedagogy (entitled "Green Crocs Eat Ants!") is also popular in Primary School classrooms across Australia and the USA. Nathan travels regularly as guest conductor/clinician for classroom music, choral and band events, and also enjoys sharing "hacks" for teachers in the increasingly technology-centric Music classroom. All music and events can be previewed at www.nathancahillmusic.com.

With such an emphasis on STEM coming into classroom KLAS, Music Teachers can also feel pressured to try keeping up with current technologies, while maintaining a content-rich curriculum (in 30 minutes!). To this end, there are already many software, hardware and online options for consideration. But where do we begin? To focus on only a few of these choices, the scope has been deliberately narrowed the resource must be free or cheap, multi-purpose, easy to use, and (above all) must have a measurable impact for us as Music Teachers in an already busy schedule!

Not only Music-focused apps will be included, but tools for class planning, reporting, organisation and admin (and for fun, of course!). The session will, of course, also include time for participants to share other Tech Epiphanies, in the hope that all will walk away with proven, accessible ideas for our Music programs!





Wednesday, October 2, 2019 - 11:10 am
CONCURRENT SESSION 1G: WENDY BRENTNALL-WOOD

UWA AUSTIN LECTURE THEATRE

Making Studio Music Lessons Relevant to Real Life

Wendy Brentnall-Wood

Wendy Brentnall-Wood was a child who wanted to make music on any instrument she could find. Wendy always intended to be a Music Teacher but has become known as a "Serial Music Education Entrepreneur" due to the varied and vast nature of her Music Education activities. Trained at Melbourne University as an instrumental and classroom teacher, Wendy began teaching as a young university student to help finance her studies. After teaching classroom for a few years, and as her family grew, the demand for her private music lessons grew so much that she began to employ teachers to assist her and eventually opened her first Retail studio. This then grew into programs in Primary schools, a Franchise system, writing a series of over 110 Music Education books and resources for her Franchise, and multiple studios. Along the way Wendy learned the ups and downs of operating a business, employing staff, setting up systems, effective marketing, building training systems and much more. Wendy now continues to oversee the development of her own Music School as it moves into the online space, whilst also Coaching and Mentoring other Music Teachers to develop their own Music School Dreams and spread the joys and benefits to more people.

This Workshop is aimed at engaging the participants (via round table discussion driven from examples) during the session to build themselves a set of resources they can utilise immediately in their studio lessons. Too many music learners stop lessons because what they are learning is not relevant to their lives. Too many music lovers struggle to play music relevant to them because they are relying upon other amateur musicians on Youtube as they believe traditional lessons don't suit them. It's time to move Studio music lessons and learning from being an 'after school' activity' to a skill that is used by the learner within their own life to develop and strengthen relationships, build confidence and much more. Many instrumental music students are not making music outside of their lesson, home, exams or occasional studio performance. The musical skills they are learning are not being used in 'normal life' and therefore they are not getting the fullest benefits that music can bring to enhancing their wellbeing. In this workshop we will firstly explore typical lesson content and why it is not always relevant to learners. Secondly we will explore the areas of life where music making IS relevant to learners. Thirdly we will brainstorm what music and musical activities could be utilised in studio lessons and outside it to make the learning more motivational and inspiring for learners. Participants will leave the session with an inspiring list of not just ideas, but specific tools and resources lists that they can have at their fingertips during lessons or better still use when planning their next term or semester studio goals.





Wednesday, October 2, 2019 - 11:10 am

UWA CLUB SEMINAR ROOM 1

CONCURRENT SESSION 1H1: JOANNE BURROWS and PROFESSOR JUDITH BROWN

Studio Piano Teaching in Australia: An Exploration of the Teaching Materials and Practices Used by Teachers for Older Beginner Piano Students

Joanne Burrows and Professor Judith Brown

Joanne Burrows completed a Bachelor of Arts in Music and Drama, and a Post Graduate Diploma of Education through Queensland University. She has also completed an AmusA (AMEB), an ATCL and LTCL in piano pedagogy through Trinity College London (1987-91). Joanne taught classroom music for over twenty years in Queensland, Sydney, and Wagga Wagga. In 1986 she joined Riverina Conservatorium team, teaching part-time a range of subjects Piano, Theory of Music and Recorder. In 1987, she established the senior school music program at Trinity Senior High School (now Kildare Catholic College). Joanne was involved in compiling the Catholic Secondary Schools Association Trial Papers and HSC marking. Joanne has also presented at the HSC Study Days for Music Students in the Riverina, working with classroom teachers from all schools across the Riverina and coordinated and presented HSC study days for non-government schools in the Riverina (2006).

This paper discusses the results of an anonymous survey completed by 239 Australian piano teachers in relation to the teaching materials and practices used by teachers with piano students aged 12-17, older beginners. The survey, which is part of a broader study investigating constructivism in music education, explores teacher choices and opinions of published teaching materials and teacher practice when teaching older beginner piano students.

Research investigating older beginner piano students, teaching materials and teaching practice is scant. Studies investigating studio piano teaching has primarily focused on children (under 11 years of age), tertiary students and adult learners with a significant proportion of these conducted outside Australia.

The survey asked participants, who were all studio piano teachers within Australasia, a range of questions related to the choice of, and reasons for using different teaching materials when teaching older beginners. Teaching practices were explored through specific questions that included the teacher's assessment of the strengths and weaknesses of various teaching materials, approaches to teaching older beginners and the areas of curriculum missing from currently published resources.

Analysis of the survey results found that the choices of teaching materials and teaching practices of Australian studio piano teachers were motivated by a deep commitment to student progress, a strong desire for the continued enjoyment of learning and an awareness of effective pedagogy. Key Words: older beginner, teaching materials, teaching practice





Wednesday, October 2, 2019 - 11:40 am
CONCURRENT SESSION 1H2: HANNAH TH'NG

UWA CLUB SEMINAR ROOM 1

Rediscovering Alberto Jonás: The Piano Pedagogical Treatise of a Forgotten and Significant Musical Figure

Hannah Th'ng

Hannah began her musical journey when she started learning the piano at the age of seven. However, it was not until she was around thirteen and after breaking her finger that she began to take music seriously. In August 2012, she was accepted into the Tel-Hai International Piano Master Classes (Israel) and in 2017, was awarded both the Helen Court/Friends of the Academy Award for the most outstanding final year student as well as the prestigious Barbara MacLeod Scholarship from the Western Australian Academy of Performing Arts. She is also a member of the Golden Key International Honour Society and was awarded a Certificate of Recognition and Student Excellence by the Vice-Chancellor in acknowledgement of being part of the Top 100 students at Edith Cowan University. Hannah graduated in July 2017 from the Western Australian Academy of Performing Arts with First Class Honours under the tutelage of Anna Sleptsova and supervision of Dr Victoria Rogers. Her dissertation focused on the life and works of the Spanish virtuoso and pedagogue, Alberto Jonás. After working and teaching for a year, Hannah is currently undertaking her Master's degree at ECU/WAAPA with her research focusing on the study and recording of Larry Sitsky's pedagogical work "Century".

It is a well-known fact to pianists and piano teachers all around the globe, that a critical aspect of piano playing is that of technical ease and fluidity. And this in order that the musical intention be not hindered by any technical limitations of the pianist. Pianists, pedagogues, and composers have recognized this need, especially from the 19th Century onwards, and thousands of études, treatises, and technical exercises have been composed to satisfy this demand. Thousands more in their practice rooms and teaching studios have pored over their Hanon, Czerny, Brahms, Liszt, and the like. In the face of an overwhelming plethora of technical studies, how, then, does the pianist or teacher decide what is most suited to a particular need: the famous (or infamous) daily studies of Czerny, Hanon, or Tausig for example—of which there are 40, 60, and 107 respectively Is there any use in spending hours on exercises that hardly seem applicable to the pianist's repertory Moreover, did technical exercises form an important part in the practice habit of renowned virtuosos of the past, and if so, what was their approach These are pertinent questions upon which many pianists and teachers have pondered. One such pianist was the Spanish virtuoso and pedagogue Alberto Jonás, who, at the turn of the 20th Century, wrote a seven-volume treatise entitled The Master School of Modern Piano Playing and Virtuosity. This treatise, covering the many facets of many playing, was of unique and extraordinary proportions and included contributions from many of the leading pianists of the day including Busoni, Dohnányi, Cortot, Godowsky, Friedman, Friedheim, and Lhevinne. The magnum opus that emerged covered not only 'finger-work proper' but also issues of style, pedaling, memorization, and performance preparation. Its publication in 1922 met with wide acclaim from teachers and pianists from around the world. As a pianist, Jonás' reception was quasi-Lisztian; as a pedagogue, his fame and students reached even the shores of Australia. This then begs the question of why Jonás and his works have slipped into obscurity whilst his contemporaries have endured. This paper seeks to answer these questions and bring to light a major, now forgotten, pedagogical resource by comparing it with other significant pedagogical writings by Czerny, Liszt, Hanon, and Leschetizky. In so doing, this paper aims to reclaim Jonás' reputation as a significant pedagogue and performer and to retrieve a valuable pedagogical resource for the aspiring pianist and piano teacher. KEYWORDS : Piano Pedagogy, Technical Studies, Études, Piano Teachers, Advanced Pianists, Alberto Jonás, Early-20th Century Pianists





Wednesday, October 2, 2019 - 11:10 am
CONCURRENT SESSION III: PATRICK NELLESTEIN

UWA FOX LECTURE THEATRE

Exploring Creativity, Creatively: Creative Attitudes Underpinning Course Design

Patrick Nellestein

Patrick has been involved in Higher Education for over 10 years, specialising in creative arts education. He was Head of Composition and Music Production at The Australian Institute of Music (AIM) for many years, before moving into course design and compliance as Head of Quality, Planning and Registration - where he designed undergraduate and postgraduate courses for AIM. These courses include a Master of Arts and Entertainment Management, Diploma of Music Studies, a Foundation Program, and a nested Bachelor of Music Industries. Patrick currently resides at Navitas: Career and Industries, managing the compliance and quality of courses and curriculum of SAE and ACAP. Patrick believes creativity is an important skill of the future; a transferable skill that can be utilised in many disciplines and industries beyond creative arts. He is currently exploring this and other ideas in his PhD research, titled: Exploring Creativity, creatively: creative attitudes underpinning course design. This is a critical analysis of the role creativity plays in course design and learning pedagogies, with a focus on developing a globalised creative arts course design framework to support creative arts specialists in higher education. Patrick is also co-founder of River Road Interactive, a mobile optimised learning environment, designed to develop your creativity through adaptive and intelligent technologies and interfaces. The River Road app, combines creative music making with mobile learning for people to learn how to write music, but also develop creative thinking for other disciplines and applications.

As a music composer and educator, I find the process of writing a piece of music and designing a course naturally comparable. At tertiary provider the Australian Institute of Music (AIM), I was tasked to review and design new courses that will support student's pathways to industry and consider forward thinking pedagogies. Due to the evolution of students needs and the expansion of creative pursuits, the course structure has become problematic; limiting student's options and narrowing their field of study. To resolve this, I recently accredited a new Diploma, Bachelor and Masters program, where I am discovered a connection between music composition and course design; seeing the two processes aligned and interlinked with similar elements. These elements include structure, theme development, timing, dynamics, progression, envelopes or evolution (events that unfold over time). My current PhD research at Sydney University is exploring this connection, with a research aim of establishing a creative arts course design framework that creative arts experts can utilise and collaborate with in establishing rigorous course structure, course outcomes, and constructive alignment. Channelling the research of learning and creative arts experts, how can we compose a course, and explore creativity, creatively.



Beyond the Baton

Joanne Heaton

Joanne has worked as a conductor and music educator in many varied environments in Australia and in the USA and is currently the Head of Bands at Haileybury College in Melbourne. Joanne is in demand as an adjudicator, conductor, guest lecturer and educative consultant in the USA and Australia and has served as the music education representative for the curriculum writing project; Schools to Careers for the Utah State Office of Education. In 2000 she was awarded the Jordan Education Foundation's Outstanding Educator of the Year for her work in Utah schools, and in February 2017 she was honoured with the Australian Band and Orchestra Directors' Association (Victoria) Excellence in Music Education award. Joanne has been invited to be a guest conductor of the Southern Mississippi University Honor Band, clinician at the 2012 Mid-West Band and Orchestra Clinic in Chicago, guest conductor of the International Association of Southeast Asian Schools Honour Band in Kuala Lumpur and most recently guest conductor for the University of Colorado, Pueblo in 2018. Joanne has served the Australian Band and Orchestra Directors' Association National (ABODA) as President and Immediate Past President and in July of 2014 commenced a DMA specialising in Wind Conducting at the Sydney Conservatorium of Music.

This presentation is a non refereed paper that will explore the intangible aspects of inspirational conducting, which was the area of study for my doctoral research. The lecture will represent the focus areas of Tertiary Teacher Education and Instrumental Music Education.

Conducting can be understood to be an exchange of energy and innate leadership. The physical technique of conducting may be the means to communicate musical data such as style, dynamics, tempo and articulation, however the essence of the art of conducting exists beyond (and often in spite of) the technique. Pedagogical approaches to conducting teach the technique, however it appears that there is not a widely accepted method to teach communication skills that are beyond the technique, and therefore students of the art of conducting are expected to develop these skills on their own. The presentation will explore the following questions

- *How does one conductor create a completely different musical result from another, despite comparable levels of technical proficiency?*
- *How do conductors inspire the musicians before them?*
- *What intangible forms of communication are in operation whilst conducting?*
- *Can they be identified and explored?*
- *Can they be taught?*

The presentation will examine the existing knowledge related to conducting from a broad range of disciplines, including non-verbal behaviours and neuroscience, such as the theory of Empathetic Communication. The research for this study was conducted using a phenomenographical approach to interview participating professional musicians to gain an understanding of the experiences and perceptions of conducting from a variety of perspectives. Understanding how musicians experience conductors' intentions as they are subliminally communicated provided information regarding their reception of those intentions. The outcome of this presentation will include a hypothesis of what might be done to assist in teaching the intangible elements of instrumental conducting to tertiary students based on insights uncovered through analysis of the collected data.





Wednesday, October 2, 2019 - 11:10 am

UWA CLUB THEATRE AUDITORIUM

CONCURRENT SESSION 1J: PROFESSOR MARGARET BARRETT and SANDRA L. STAUFFER

Towards Resonant Work: crafting narrative research through aesthetic, ethical, and reflexive dimensions

Prof Margaret Barrett

Margaret is Professor and Founding Director of the Creative Collaboratorium at The University of Queensland. She has served as the Head of the School of Music (2008 – 2018) and prior to this, held appointments at the University of Tasmania Faculty of Education (1988-2008) including Director of Research, Deputy Head of School, Director of Post- Graduate Studies, and convenor of Music Education.

Margaret has served as President of the International Society for Music Education (2012-2014), Chair of the World Alliance for Arts Education (2013-2015), Chair of the Asia-Pacific Symposium for Music Education Research (2009- 2011), board member of the International Society for Music Education (2008-2010), and National President of the Australian Society for Music Education (1999-2001). Margaret has been an advisor for arts and educational bodies nationally and internationally, including the Australia Council for the Arts, the Australian Curriculum and Assessment Reporting Authority, and the United Kingdom Qualifications and Curriculum Authority. She currently holds positions as a Director of the Australian Music Centre, the Queensland Symphony Orchestra, and the Queensland Music Festival.

Her work has been recognised through Fellowship of the Australian Society for Music Education (2011), Excellence Awards for Teaching (UTas 2003), Research Higher Degree Supervision (UQ 2016), and Research Engagement (UQ 2016). She has been awarded a Fulbright Senior Research Fellowship (2018) and elected Beaufort Visiting Fellow at St John's College, Cambridge University to further her research into children's singing and song-making (2018).

Margaret's research encompasses the investigation of the role of Music and the Arts in human cognition and social and cultural development. Her research has addressed problems in the areas of aesthetic decision-making, the meaning and value of Arts engagement for young people, young children's musical thinking, young children's identity work in and through music, teaching and learning practices in the arts, and the pedagogy and practice of creativity. A key aspect of her work has been the development of innovative arts-based inquiry methods in music and music education. This research has been funded by grants from the Australian Research Council, the Australia Council for the Arts, the British Council, and a number of commissioning bodies. She has published in excess of 100 articles, book chapters, and conference papers. Recent publications include Collaborative creativity in musical thought and practice (Ashgate, 2014), Narrative soundings: An anthology of narrative inquiry in music education (with Sandra Stauffer, Springer Publications, 2012), and, A cultural psychology of music education (OUP, 2011).

Resonant work is an approach to narrative research that is underpinned by the concepts of respectfulness, responsibility, rigorousness and resilience (Barrett & Stauffer, 2009, 2012). The approach seeks to embrace the aesthetic, ethical, moral and reflexive dimensions of engagement with a research phenomenon. It foregrounds the researcher's responsibilities to those whose lives are explored in pursuit of understanding of that phenomenon, including the life of researchers themselves. Tom Barone reminds us that narrative work presented as non-fictional story-telling strives to be accessible, compelling and morally persuasive (2000). Embedded in these concepts is the need for reflexivity as an aesthetic, ethical and moral enterprise. This workshop will explore these ideas through a series of practical exercises. These will include personal and collective story-making and story-telling, the analysis of textual materials, and writing processes.





Wednesday, October 2, 2019 - 12:20 pm
CONCURRENT SESSION 2A: DANIELLE JOYNT

UWA ARTS LECTURE ROOM 4

Classical Babies

Danielle Joynt

A specialist in Early Childhood Music, Danielle Joynt is widely considered to be one of Australia's most outstanding Early Childhood Music Teachers. She is Director of Cottage School of Music Junior and the author of MusicChild, a five-part early childhood music curriculum to be released online in late-2019. Danielle also sings, narrates, composes and writes for the performance group MusicBook – classical musicians from WASO and W.A. Opera - who arrange and perform children's books to music. After completing her BMus in trombone performance at the Canberra School of Music, Australian National University, Danielle attended the Kodaly Institute in Kecskemet, Hungary, graduating in 1988. Returning to Australia, she became Lecturer in Early Childhood Music at the Canberra School of Music before founding the Young Conservatorium Program in Tasmania in 1994. Danielle returned to Perth in 1998 and founded Cottage School of Music Junior. In 2009, Danielle released the online music program Cantaris Early Childhood Music Learning and until 2011 wrote and presented annual children's concerts with Fremantle Symphony Orchestra. At the 2010 ISME World Conference in China, Danielle gave a public class with pre-school children from the International School in Beijing. Danielle was the key presenter at the Inaugural Kodaly Symposium in Perth, and in July 2011 presented a workshop and class at the International Kodaly Symposium in Brisbane. She continues her work with regular teacher, student and public workshops and concerts. In 2014 Danielle formed Cantaris Children's Choir – a community choir for children aged five to eight years of age. She is the author of Beautiful Children's Rhymes – beautifulchildrensrhymes.com (containing over 1,000 rhymes for children) and the classical music and rhyme site for babies and their families Rhyme Baby - at rhymebaby.com. Her new sites - Beautiful Music For Children and Musical Staves For Children - will be released in late 2019.

Classical music has been shown to enhance these pathways and advance cognitive abilities due to the complexity of its structure, melody, harmony and rhythm. This workshop will take the form of a class with ten babies and their carers, demonstrating how classical and traditional music and rhyme can be used to enhance the development of the baby's brains. Through the use of percussion instruments (claves, bells, shakers, moracas, drums, tambourines), sensory aides (Scarves, puppets) movement, rhyme and dance, we explore the infants introduction to music and discuss their responses and reactions. We will also discuss the carer's role in leading an infant to music and hear from some of the parents participating in the class. Details of recent studies, class and follow-up resources will be made available to attendees.





Wednesday, October 2, 2019 - 12:20 pm
CONCURRENT SESSION 2B: BERNADETTE MCNAMARA

UWA ARTS LECTURE ROOM 5

Music mentoring a demonstration of music mentoring in action; creating pathways to the future by upskilling primary classroom teachers to teach their students music

Bernadette McNamara

The workshop will demonstrate the mentoring process in action utilizing the skills of some experienced mentors. It will explore the various processes of becoming a mentor including the mentor training and resources specially developed for this approach. It will highlight the impact the mentoring approach is having across Australia.





Wednesday, October 2, 2019 - 12:20 pm
CONCURRENT SESSION 2C: SUE ARNEY

UWA ARTS LECTURE ROOM 6

Primary Teachers and Professional Learning in Music Education: Indicators of Engagement

Sue Arney

Sue Arney is a Lecturer in Teacher Education at the University of Melbourne's Graduate School of Education where she teaches music education into the Early Childhood, Primary and Secondary Master of Teaching courses. Sue is a classroom, instrumental and ensemble teacher and has taught in early childhood centres, primary and secondary schools and a range of tertiary institutions.

Sue continues working with schools and teachers to recruit, build and review music programs across both regional Victoria and metropolitan Melbourne. She holds a Bachelor of Music Education, a Master of Education in Arts Administration and Educational Leadership, and is currently enrolled in a Doctor of Education focusing on the area of effective professional learning in music education. This area of study has grown out of Sue's work as Professional Learning Coordinator with the Association of Music Educators (aMuse) Victoria.

Sue regularly appears as guest conductor and clinician at state and national music camps, regional workshops, schools and various youth music organisations, as well as delivering teacher professional learning for classroom, instrumental and ensemble music teachers.

This small case study report examines the effect of one professional learning program developed by the Association of Music Educators (aMuse) Victoria The Singing Classroom - that has been designed as a step towards increasing teacher self-confidence in music education and encouraging teachers to sing more regularly with their students.

The Australian Curriculum mandates that from 2017, The Arts, including Music, be taught in all Australian primary schools. Whilst there is great support for the notion of schools employing music specialists to deliver the curriculum, and many schools already do this, the reality is that for a number of years to come the responsibility will continue to lie with the generalist classroom teacher.

Responding to the ACARA mandate will be a challenge as generalist primary teachers are often reluctant to teach music in their classes due to low self-confidence. One way to promote teacher confidence is through practical encounters with music and music making through professional learning workshops.

This presentation will involve data collected from the research project, supported by practical activities used in the case study to measure indicators of engagement.





Wednesday, October 2, 2019 - 12:20 pm

UWA ARTS LECTURE ROOM 8

CONCURRENT SESSION 2D: THOMAS FIENBERG AND DEBBIE HIGGISON

Finding Solid Ground: Industry Collaboration and Mentoring Aboriginal and Torres Strait Islander Students in Secondary Schools

Thomas Fienberg and Debbie Higgison

Thomas Fienberg has recently completed his PhD in Music Education where his research focuses on community-driven, collaborative approaches to teaching and learning (through and from) Aboriginal and Torres Strait Islander Music. Thomas teaches music at Evans High School in Blacktown, NSW and also contributes to the delivery of courses at the Sydney Conservatorium of Music. He has presented papers and workshops for the Australian Society of Music Education, Musicological Society of Australia and CDIME conferences. In 2017 Thomas was the recipient of the ASME NSW Chapter, Barbara Mettam Award for Excellence in Music Education.

Debbie 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. She is a qualified social worker/community worker and behavioural therapist with qualifications from Sydney University, Blacktown and Mt Druitt TAFE. Debbie was named Chifley Woman of the Year in 2014 and NSW Community Hero Women of the Year in 2017. Debbie found out about her Aboriginal background as a teenager and has been on a journey to bring together the stories of the pieces she was given by different family members. Tracing her family back to the early 1800s to her Great, Great, Great Grandmother who was a Wangal Woman of what is now known as the Homebush Bay Strathfield area in Sydney NSW, part of the Dharug Nation. 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.

This workshop documents and evaluates the benefits of inviting professional Aboriginal and Torres Strait Islander musicians into secondary schools to help mentor Aboriginal and Torres Strait Islander students and inspire the broader school community. The workshop will draw specifically on relationships formed between a group of school students in the diverse community of Blacktown in Western Sydney and award-winning singer-songwriters Thelma Plum (Gamilaraay) and Emma Donovan (Gumbaynggirr and Naminjee). The voices of the various people involved in the program will be interspersed throughout the workshop. Debbie (Wangal and Wiradjuri) will discuss the role of the Aboriginal arts administrator and outline the importance of schools connecting with their local community. Thomas will reflect inward on the role of the non-Indigenous expert teacher-researcher as he helps guide, and at times unintentionally disrupt, the direction and purpose of the program. Aboriginal and non-Indigenous student perspectives will be presented in the form of interviews and recordings of performances. Importantly, the artists will join the conversation live via video link. Participants attending the workshop will also get the opportunity to learn songs by Thelma and Emma, which will be shared directly with the artists during the session. This workshop ultimately endeavours to illustrate the benefits of educators working collaboratively with arts-organisations to provide their students with real-world experiences and the capacity of professional mentors to build relationships, inspire creative expression and illuminate opportunities for future Aboriginal and Torres Strait Islander and non-Indigenous artists alike.





Wednesday, October 2, 2019 - 12:20 pm
CONCURRENT SESSION 2E: KRISTIE COTE-PERREN

UWA ARTS LECTURE ROOM 9

I Can Sing the Inclusive Colour Spectrum!

SESSION CANCELLED

Kristie Cote-Perren

Kristie Cote-Perren was born, raised and educated in Western Australia; Kristie has a Bachelor of Music Education from UWA. She has been living in Queensland since 2005. Kristie is an Experienced Senior Teacher with Education Queensland. She is currently working as a full-time classroom music teacher at a low-socioeconomic school of 700 students. Kristie began presenting her unique and energetic approach to teaching in 2008 with her workshop "The Beauty of Boomwhackers". She has since gone on to present workshops for Education Queensland, at the 2017 ASME National Conference and at various individual workshops for Crescendo music and Nathan Cahill Music.

Kristie has taught both classroom and Instrumental music in primary and secondary schools. She takes great pride in sharing her love of music with her students, encouraging them to explore and celebrate music in fun and motivational ways.

No matter how long we have been teaching it seems that every year presents a new challenge. For this Senior Experienced Music Teacher one of the biggest challenges has been the increasing diversity of individual learning needs within every class. Music is naturally an inclusive subject but what do you do when you have a student who is deaf and has no understanding of what music actually is. How can you address this students learning needs as well as the learning needs of the other 27 hearing students all within a 25-minute lesson Is it possible to meet the Australian Curriculum Achievement Standards without creating an extra amount of paperwork The answers, ideas and activities presented in this session have been developed through trial and error over the last 6 years. The result is an engaging session that incorporates Boomwhacker colour-coding and Australian sign language (Auslan) to the typical mixed bag of music teacher approaches and methodologies. No matter how diverse your learners are, this session will focus on the importance of feeling connected in the classroom while maintaining the fundamental principal of learning through fun.



Entrepreneurial Approaches in Performance Teaching: Creating Pathways with Online

Dr Brad Merrick and Dr Carol Johnson

Brad has recently commenced as Senior Lecturer in Music- Performance Teaching at the Melbourne Conservatorium of Music - University of Melbourne. Having trained as a Music teacher, and taught in a range of State, Catholic and Independent schools for over 30 years, Brad has a wide range of teaching experience in some of Australia's largest secondary music and instrumental programs, most recently at Barker College in Sydney. He has also worked as a professional performer for many years as a guitarist and bassist, while developing a strong connection with music teachers nationally and internationally. He is the immediate Past President of the Australian Society for Music Education and currently serves on the International Society for Music Education's Commission on Music in Schools and Teacher Education. For the last 4 years, Brad has also directed the Barker Institute, developing professional learning for over 300 staff, while developing ongoing research in teaching pedagogy and emerging approaches to learning. He has worked as a consultant developing curriculum for the AMEB, and also been a Senior Examiner and Assistant Supervisor for the NSW HSC in Music Performance for many years. A passionate advocate for music learning in schools and quality teaching, Brad completed his PhD at the UNSW, examining the impact of self-efficacy on secondary school musicians. He is passionate about the use of technology in music, having completed his Master's degree in this area. He has contributed to the Oxford Handbook of Music Education and the Routledge Companion to Music, Technology and Education.

Dr Carol Johnson is a jazz saxophonist, music educator and researcher in educational technologies, pedagogy and music performance. Her research evidences the current exponential increase of online music course offerings at the undergraduate level and the need for a paradigmatic shift for music instructors, students, and policymakers. Her recent publications include Pedagogy development for teaching music online (2018) and are available at <https://carolj.net>.

Keywords: Performance teaching, research, pedagogy, curriculum and assessment, professional learning communities, online learning, educational technologies, micro-credentialed courses

Musicians and educators face restraints of location, time, professional learning opportunities and the relevance of the learning material to access and use new learning and emerging practices. Brown suggests rich media environments draw together and build upon practices in the creative use of sound, image, text and video (2007, p. 177). Leong (2017) furthers the necessary alignment of teachers professional learning connected to emerging research and pedagogy to ensure such that learning embraces the current use of new and emerging technologies in meaningful and purposeful ways. As such, this presentation overviews an entrepreneurial approach to develop and design a micro-credentialed course for post graduate students and experienced teachers in Music Performance where the key focus is the integration of technology across the whole learning experience using reflection and reflective practice. This presentation explores the design, learning strategies, implementation and challenges associated with developing new and engaging micro-credentialed learning in the 21st Century. The underlying framework of the course uses an adaptation of the three phases (Performance, Reflection and Forethought) from the Academic Cycle of Self-regulation (Zimmerman, 1998). These phases allow for the strategic alignment of specific learning outcomes within the online course, which are then aligned with the purposeful use of technology for teaching.

The creative and entrepreneurial design of small micro-components, all of which are sequentially connected, support a comprehensive learning experience across four areas: Music, Learning & Technology; Program Design & Teaching Strategies; Contemporary Music Performance & Assessment; and Teaching Music Performance Online. A culminating project further supports learners knowledge and their self-efficacy as technology users.

Discrete learning outcomes and professional teaching standards are further supported within each module. Together they provide enhanced relevance and accreditation opportunities for participants who need to maintain their professional learning accreditation and compliance. The focus on learning strategies, knowledge and skills, combined with collaborative, entrepreneurial and creative thinking, gives the participants authentic





opportunities to explore new approaches to 21st century learning. Importantly, this course highlights the value of educational technologies in performance teaching, whether in the studio or school environment.





Wednesday, October 2, 2019 - 12:50 pm
CONCURRENT SESSION 2F2: JASON GOOPY

UWA AUSTIN LECTURE THEATRE

Observations of Daily Classroom Music Lessons by Primary School Teachers

Jason Goopy

Jason Goopy is Head of The Arts and Choral Coordinator at Ambrose Treacy College, and a Casual Academic Staff member and Doctor of Philosophy candidate in music and music education at the University of Queensland. He has experience in teaching music in early childhood, primary and secondary schools, one-to-one studios, tertiary institutions and community settings, and is a respected chorister and music director. Previously, Jason was an Academic Music Teacher at Brisbane Boys' College where he established the Music Every Day Program for every student from Foundation to Year 3. At the University of Queensland, Jason has held numerous positions in lecturing, assessment and curriculum development for undergraduate and postgraduate courses within the School of Music and School of Education. He is a Council member of the Australian Society for Music Education Queensland Chapter and the National President of the Kodaly Music Education Institute of Australia. Jason is frequently invited to present around Australia on music education and aural musicianship, and has presented workshops and academic papers at national and international conferences.

The value and benefits of music education are well documented, yet up to 63% of Australian primary school students do not have access to classroom music. This paper draws on a doctoral research project and examines the observations of daily classroom (or class) music lessons by primary school general classroom teachers. Research was conducted in an Australian independent P-12 boys' school where all students from Prep to Year 3 received daily 30-minute music lessons delivered by a music specialist. Four lessons per week were general class music lessons and one lesson specifically focussed on developing singing. Both types of music lessons were Kodály-inspired. The general class music lessons were conducted in the class' usual classroom to eliminate time moving between rooms. As a result, the general class teacher often remained in the room completing their preparation work. They observed the class music lessons, and sometimes even participated in activities. These teachers present a unique perspective on observed music learning experiences, and music attitudes and behaviours employed by their students throughout other parts of the school day. Data were generated using one-on-one semi-structured interviews incorporating a "draw and tell" artefact elicitation technique with 5 primary school general classroom teachers (Prep Teacher n=2, Year 2 Teacher n=1, Year 3 Teacher n=2). Findings indicate that the classroom teachers value and support daily music learning despite competing timetable priorities, observe music as having a positive role in the lives of boys in and beyond music lessons, and report the benefits of music learning in other learning areas that warrant further scientific investigation. This case study is used to suggest future theory, policy and practice recommendations.





Wednesday, October 2, 2019 - 12:20 pm
CONCURRENT SESSION 2G: BRUCE HERRIMAN

UWA CLUB SEMINAR ROOM 1

Instrumental Music in W.A. Public Schools

Bruce Herriman

Bruce is Principal of the Instrumental Music School Services of the WA Department of Education Bruce oversees the state wide instrumental music program in WA Public Schools. The role involves leadership of the largest centrally controlled instrumental music organisation in Australia, servicing over 450 public schools and employing 255 teachers. Bruce graduated from the WA College of Advanced Education in 1981 with a Bachelor of Education degree and began teaching at Perth Modern School in 1982. From 1983 to 1993 he was in charge of music at Hollywood Senior High School directing the concert bands and orchestra. He joined the School of Instrumental Music in 1994 as a conducting support teacher and was the Musical Director of the Perth Modern School Senior Wind Orchestra from 1989 - 2009. In 2001 Bruce won the position of Deputy Principal with the School of Instrumental Music and then in 2011 won the position of Principal. He has been active for many years in the mentoring and developing of young conductors in both wind band and orchestra. In 2010 he was awarded a Citation of Excellence from the Australian Band and Orchestra Directors' Association in recognition of his outstanding contribution to that Association.

50 years of instrumental music education in West Australian public schools - looking back and looking forward. In 2019, instrumental music in West Australian public schools is delivered by the Instrumental Music School Services with over 250 teachers teaching some 17000 students from year 3 - 12. In 1968, Music Branch, as it was called then, began with imported instrumental experts specifically recruited to provide specialised instrumental music teaching and development of an ensemble music based on the British military band model. Instrumental music in W.A. has remained a centrally based and funded program employing specialist instrumental teachers to work peripatetically right across the state. This workshop will reflect on the past, celebrate the successes and evolution of this program and consider its uniqueness in the federation. It will also focus on the current situation, the role of a centrally based instrumental program in 21st Century Australian education and then focus on the next decade how does Instrumental Music School Services survive the world of STEM, fiscal pressures and the crowded curriculum.





Wednesday, October 2, 2019 - 12:20 pm
CONCURRENT SESSION 2H1: BRONWYN HENDY

UWA FOX LECTURE THEATRE

Creating Pathways: why what you teach today will matter far into the future

Bronwyn Hendy

Bronwyn Hendy, G. Dip Ed (Secondary Music), MA (Journ. Studies), BA (Journ.), had a long career in journalism before retraining as a music teacher. She holds the Australian Kodaly Certificate in Primary Music Education and has trained in Kodaly methodology at all levels from birth to upper secondary. Bronwyn has conducted numerous choirs, including the Canberra Children's Choir, Lyneham Singers and Canberra Community Voices, as well as church choirs, high school choirs and massed choirs. She is Assistant Conductor/Accompanist for the Sydney Welsh Choir and is the founder and conductor of Good Life Chorus, a dementia-friendly community choir in Ryde, NSW. She teaches early childhood music classes and private students, and mentors young music teachers.

Some music sticks in our memories, often whether we like it or not. The reasons for memorability are wide-ranging and include emotional connection, repetition, quality of music, associations with circumstances, deliberate memorisation and cultural identity. In this paper I present an account of current literature on the topic of music and memory, supplemented by my own qualitative research in the form of interviews with seniors who are living with dementia. I sought to explore the reasons behind the powerful impact of musical memories and how our teaching may help children capitalise on those memories later in life. I find that the use of aural-vocal teaching methodology, such as that based on the teachings of Hungarian composer Zoltan Kodaly (1882-1967), and the deliberate targeting of our students' surplus attention, may influence their ability to access and use musical memories and improve their quality of life many years into the future.

Learning music in childhood is linked to improvements in children's working memory and ability to retrieve long-term memories, as well as influencing their ability to learn language and better process information in other subject areas. Singing and playing musical games has been shown to create greater empathy, social skills, cooperation and problem-solving in children, while the process of singing triggers the release of dopamine, bringing potential mental health benefits in all age groups. In people living with dementia, singing and making music has been shown to improve short-term ability to access brain functions, including memory and speech, and improve wellbeing. Music is a strong memory trigger, often linked with emotion, and stored in parts of the brain that still function long after most memories have vanished, probably because of music's ability to stimulate multiple areas of the brain. Giving our students a greater inclination and aptitude for collecting musical memories across their lifetimes has the potential to increase their ability to draw on these memories in their twilight years.





Wednesday, October 2, 2019 - 12:50 pm

UWA FOX LECTURE THEATRE

CONCURRENT SESSION 2H2: ASSOCIATE PROFESSOR SUZANNE WIJSMAN AND BRONWEN ACKERMANN

SESSION CANCELLED

Educating Musicians: Are We Playing It Safe

Associate Professor Suzanne Wijsman and Bronwen Ackermann

Suzanne Wijsman, DMA, MMus, MA, BMus, BA (Hons)

Cellist Suzanne Wijsman is Associate Professor in the Conservatorium of Music at the University of Western Australia (AU). She received her education at the Oberlin Conservatory of Music and Oberlin College (USA) and postgraduate degrees from the Eastman School of Music (USA), where she was a member of the prize-winning Augustine String Quartet. She undertook study at the International Cello Centre (UK) with a Fulbright Award, and prior to joining the academic staff at UWA was a member of the Stirling String Quartet, resident ensemble at the WA Academy of Performing Arts (WAAPA). Suzanne's research interests in musicians' health have included the application of motion capture technology to study the biomechanics of cello bowing, and a major project focused on embedding performance health education into tertiary music learning in collaboration with A/Prof Bronwen Ackermann of the University of Sydney, A Musicians' Health Curriculum Initiative, funded by a Priority Projects grant from the Australian Office of Learning and Teaching. This supported the development of the online music performance health education course, soundperformers.com. Suzanne is Academic Lead for a project awarded funding by the Worldwide Universities Network Research Development Fund, Health Literacy and Health Education Mobility for Musicians: a global approach. This has resulted in formation of the Musicians' Health Literacy Consortium which brings together an international, interdisciplinary team who are collaborating on developing globally applicable approaches to embedding health education into music teaching. <https://wun.ac.uk/wun/research/view/health-education-literacy-and-mobility-for-musicians-a-global-approach>.

The health benefits and social importance of music are becoming increasingly recognised in Australia and internationally (Harvey, 2017). However, like sport, music-making is an athletic endeavour, one that often involves high physical and psychological loads on the bodies and minds of musicians. Performance-related injury rates among Australian musicians are alarmingly high and have not decreased significantly, despite 30 years of research on health problems of musicians and the identification of health risk factors associated with music performance faced by both professionals and students at tertiary and pre-tertiary levels (Ackermann et al., 2012; Ranelli et al., 2008, 2011). Australian music education at all levels currently lacks policies to mandate essential health education for musicians (Wijsman & Ackermann, 2018). Strategies that facilitate the translational application of health education by embedding it into music teaching and learning practice can help to stimulate the vital cultural change that is needed to improve musicians' health literacy and health behaviours, thereby helping to reduce this high prevalence of musicians' injuries (Perkins, 2017). The online musicians' health education program, Sound Performers (soundperformers.com), was developed by a musician-expert physiotherapist/researcher (Bronwen Ackermann) and a music educator/researcher (Suzanne Wijsman) to provide performance health education using textual and multimedia resources, in response to global calls for health promotion in this population (Wijsman, 2012). The internet platform of this expert designed resource has the power to promote healthy performance strategies among music students, educators and healthcare professionals inexpensively and on a wide scale. This presentation will summarise past work in this project, and discuss new stages of research that include work by the Musicians Health Literacy Consortium, a team of interdisciplinary, international collaborators who will investigate how this online resource can be used most effectively to achieve accessible health education across geographical and cultural boundaries, in order to improve musicians' health literacy on a wider scale (Baadjou et al., 2019). It will discuss how this team is investigating a range of applied implementation strategies and their translation of health information into practice for music teachers and students. Investigating the efficacy of applications of this expert-designed online resource can help to understand how it can best be used to improve health education for musicians in Australia and globally.





Wednesday, October 2, 2019 - 12:20 pm
CONCURRENT SESSION 2I: AMY DENFORD

UWA ARTS LECTURE ROOM 10

Inclusion, Development and Wellbeing: an Analytical Model for the Study of Group Music Tuition and Its Place in Music Education

Amy Denford

As Schools Program Manager at Mitchell Conservatorium, I am responsible for designing, developing and maintaining curriculum and instrumental schools programs. As an experienced classroom music teacher, I coordinate curriculum development and mentoring while establishing and maintaining relationships with schools in our region. Within my position, I create and deliver professional development both internally and externally, while also presenting for the Centre of Professional Learning.

As a classroom Music teacher, I have over 10 years' experience in both the state and private system. I have taught in Queensland and NSW, while continuing to study to further my skills, knowledge, pedagogy and application to classroom teaching and leadership within educational contexts. I completed my Bachelor of Music and Bachelor of Secondary Education in 2009, have recently achieved my Graduate Certificate in Education (Management and Leadership) and am in the final year of my Master of Education (Wellbeing and Positive Mental Health) with my final research paper exploring Education vs. Leadership.

I began as a trumpet major, with experience in performing in Sydney, Melbourne and Brisbane, while completing a summer of tuition at Julliard School of Music in New York. I continue to play lead trumpet for the Orange Theatre Company, however I am more often in the role as MD, completing shows Phantom of the Opera, Wizard of Oz, Grease, Chicago, Joseph and the Amazing Technicolour Dreamcoat, Wicked and Rent.

Keywords: Group music tuition, inclusion, development, wellbeing, analysis

Group tuition, as distinct from group music or ensemble activity, allows instrumental and vocal studio music educators to employ small-group pedagogies to engage students in inclusive, developmentally beneficial music creation. Such pedagogies do not require specific recognition of or attention to gender, physical or cognitive ability, age or stature. Group tuition, through relevant and inclusive pedagogies, can build bonds of trust, effective and efficient communication, and a sense of belonging in students.

Existing literature identifies the significant benefits for children and adolescents that result from participation in music activity. Research findings demonstrate the impacts on cognitive, social, emotional and behaviour development through participating in effective and interactive group tuition. These impacts permeate engagement in learning and social interaction outside of the educational context; student learning, interaction and achievement in the classroom; and social activity both in the school yard and wider community. Such extra-musical benefits occur in tandem with the more overt considerations of skill development, artistic expression and musical literacy.

Based on more than ten years of student observation and teaching experience, this presentation discusses the role of the instrumental studio music educator as a facilitator of collaboration and creation; the presenters pedagogical approach being one of guiding and leading rather than directing. While analysing small group pedagogies, the presenter suggests wellbeing as a possible future orientation for music education and education practices in Australia. The content of the presentation is informed by the presenters current study of Master of Education (Wellbeing and Positive Mental Health), with a research focus on leadership and wellbeing practices within educational contexts. Consideration is given to how group tuition promotes confidence, self-esteem and social skills, and instils a desire to develop intrinsic motivation.





Wednesday, October 2, 2019 - 12:50 pm
CONCURRENT SESSION 2I: MICHAEL JONES

UWA ARTS LECTURE ROOM 10

The Rehearsal Room: an Authentic Music Classroom

Michael Jones

Michael Jones is Director of Music at Villanova College, Coorparoo, Queensland. In this role, Michael leads a team of 20 staff that delivers instruction to 500 students, from Year 5-12, providing teaching and learning outcomes of the highest level. As the Artistic Director of the Queensland Catholic Colleges' and Schools' Music Festival, he ensures educational and artistic imperatives are produced, developed and refined, making the festival a flag-ship event in Catholic music education and the largest event of its kind in the Southern Hemisphere. Michael's 20 years' experience, working in Government, Diocesan, and Independent schooling contexts in both metropolitan and Regional areas, has found him in both Classroom and Instrumental Music Educator roles. His career has centred around program development and student engagement, located within a vibrant, music making milieu. Michael is currently a Doctoral Candidate at the Queensland Conservatorium of Music, Griffith University, completing a Doctor of Music Arts researching Teaching and Learning in the Ensemble context.

The rehearsal room is the ideal environment to discover the intersection between composer intent, conductor-teacher knowledge, and student skill development. Such a locus ensures a synthesis of understanding and wondrous musical outcomes or does it? This presentation unpacks an investigation into effective teaching and learning within the ensemble rehearsal space, considering the contemporary educational context. Contemporary educational psychology promotes the student-centred classroom and authentic learning contexts. The purpose of the educational context is to produce global citizens who can work collaboratively, think creatively, and demonstrate independent thought. The social-constructivist lens presides over current pedagogical approaches with the focus of ensuring higher-order thinking skills are developed. With consideration of the historical development of the "band" paradigm in Australia, the congruence between theoretical utopia and the actuality of the rehearsal room is investigated seeking the constants of effective teaching and learning within the ensemble rehearsal. The outcome of the research will be a framework for effective teaching and learning, located within the ensemble rehearsal room. It will address teacher knowledge, experience, and philosophical perspective, within the milieu of that essential student-teacher interaction within the teaching and learning environment that is the rehearsal room. Resources to support the reflective practice of in-service and pre-service music educators will be produced to ensure the creation of communities of continuing professional development, based on open dialogue and professional sharing.





Wednesday, October 2, 2019 - 11:10 am
CONCURRENT SESSION 1J: PROFESSOR MARGARET BARRETT

UWA CLUB THEATRE AUDITORIUM

Title pending

Prof Margaret Barrett

Margaret is Professor and Founding Director of the Creative Collaboratorium at The University of Queensland. She has served as the Head of the School of Music (2008 – 2018) and prior to this, held appointments at the University of Tasmania Faculty of Education (1988-2008) including Director of Research, Deputy Head of School, Director of Post- Graduate Studies, and convenor of Music Education.

Margaret has served as President of the International Society for Music Education (2012-2014), Chair of the World Alliance for Arts Education (2013-2015), Chair of the Asia-Pacific Symposium for Music Education Research (2009- 2011), board member of the International Society for Music Education (2008-2010), and National President of the Australian Society for Music Education (1999-2001). Margaret has been an advisor for arts and educational bodies nationally and internationally, including the Australia Council for the Arts, the Australian Curriculum and Assessment Reporting Authority, and the United Kingdom Qualifications and Curriculum Authority. She currently holds positions as a Director of the Australian Music Centre, the Queensland Symphony Orchestra, and the Queensland Music Festival.

Her work has been recognised through Fellowship of the Australian Society for Music Education (2011), Excellence Awards for Teaching (UTas 2003), Research Higher Degree Supervision (UQ 2016), and Research Engagement (UQ 2016). She has been awarded a Fulbright Senior Research Fellowship (2018) and elected Beaufort Visiting Fellow at St John's College, Cambridge University to further her research into children's singing and song-making (2018).

Margaret's research encompasses the investigation of the role of Music and the Arts in human cognition and social and cultural development. Her research has addressed problems in the areas of aesthetic decision-making, the meaning and value of Arts engagement for young people, young children's musical thinking, young children's identity work in and through music, teaching and learning practices in the arts, and the pedagogy and practice of creativity. A key aspect of her work has been the development of innovative arts-based inquiry methods in music and music education. This research has been funded by grants from the Australian Research Council, the Australia Council for the Arts, the British Council, and a number of commissioning bodies. She has published in excess of 100 articles, book chapters, and conference papers. Recent publications include Collaborative creativity in musical thought and practice (Ashgate, 2014), Narrative soundings: An anthology of narrative inquiry in music education (with Sandra Stauffer, Springer Publications, 2012), and, A cultural psychology of music education (OUP, 2011).

Abstract pending





Wednesday, October 2, 2019 - 2:20 pm
CONCURRENT SESSION 3A: DANIELLE JOYNT

UWA ARTS LECTURE ROOM 4

The Importance of Play in Early Childhood Music Education

Danielle Joynt

A specialist in Early Childhood Music, Danielle Joynt is widely considered to be one of Australia's most outstanding Early Childhood Music Teachers. She is Director of Cottage School of Music Junior and the author of MusicChild, a five-part early childhood music curriculum to be released online in late-2019. Danielle also sings, narrates, composes and writes for the performance group MusicBook – classical musicians from WASO and W.A. Opera - who arrange and perform children's books to music. After completing her BMus in trombone performance at the Canberra School of Music, Australian National University, Danielle attended the Kodaly Institute in Kecskemet, Hungary, graduating in 1988. Returning to Australia, she became Lecturer in Early Childhood Music at the Canberra School of Music before founding the Young Conservatorium Program in Tasmania in 1994. Danielle returned to Perth in 1998 and founded Cottage School of Music Junior. In 2009, Danielle released the online music program Cantaris Early Childhood Music Learning and until 2011 wrote and presented annual children's concerts with Fremantle Symphony Orchestra. At the 2010 ISME World Conference in China, Danielle gave a public class with pre-school children from the International School in Beijing. Danielle was the key presenter at the Inaugural Kodaly Symposium in Perth, and in July 2011 presented a workshop and class at the International Kodaly Symposium in Brisbane. She continues her work with regular teacher, student and public workshops and concerts. In 2014 Danielle formed Cantaris Children's Choir – a community choir for children aged five to eight years of age. She is the author of Beautiful Children's Rhymes – beautifulchildrensrhymes.com (containing over 1,000 rhymes for children) and the classical music and rhyme site for babies and their families Rhyme Baby - at rhymebaby.com. Her new sites - Beautiful Music For Children and Musical Staves For Children - will be released in late 2019.

Very young children are able to understand the concept of tempi, dynamics and grasp a working understanding of the lines and spaces of the stave. Very young children can also be introduced to part work with support from their carers. In this active workshop the presenter will present a class incorporating ten children between the ages of eighteen months and four years, their carers - and any participants from the audience - to demonstrate the importance of these elements and how they can be meaningfully introduced to an early childhood music lesson through play.





Wednesday, October 2, 2019 - 2:20 pm

UWA ARTS LECTURE ROOM 5

CONCURRENT SESSION 3B: VERONICA AKSE AND MICHELLE BRACKEN-PERKS

Improving Authentic Music Learning Within the Music Program: A Shared Journey

Veronica Aske and Michelle Bracken-Perks

Veronica is a primary music specialist at Treendale Primary School, a Teacher Development School for Digital Technologies in Australind, Western Australia. With qualifications in both Orff Schulwerk and Kodaly pedagogies, Veronica is an enthusiastic advocate for creating opportunities for all children to enjoy and be actively involved in Music.

Michelle is currently employed with the Department of Education's Instrumental Music School Services as a peripatetic flute, clarinet and voice teacher in the South West of WA. Graduating with a Bachelor of Music Education from WAAPA, Michelle has a wide experience in teaching music in secondary schools and conducting concert bands and

Establishing greater connections and enriching meaningful music learning for students within the music program begins with teacher collaboration. Working together, Veronica, a classroom music teacher, and Michelle, a peripatetic instrumental teacher, will discuss how they embrace some of the challenges music teachers face and share their own journey towards effective collaborative practice. This workshop will guide participants to reflect on past successes, starting the conversation towards finding common ground and building pathways for collaborative opportunities within their own music programs. Veronica and Michelle will share repertoire and effective strategies they have developed in their different teaching contexts and demonstrate how they have adapted best pedagogical practice to enhance active student learning and high levels of engagement in the musical experience. This is an interactive and practical workshop which includes resources and activities that can be readily incorporated into classroom music and instrumental lessons. Participants are encouraged to bring their own instruments.





Wednesday, October 2, 2019 - 2:20 pm
CONCURRENT SESSION 3C1: BERNADETTE MCNAMARA

UWA CLUB SEMINAR ROOM 1

Music Mentoring - Creating Pathways to the Future by Upskilling Primary Classroom Teachers to Teach Their Students Music

Bernadette McNamara

The National Music Teacher Mentoring Program (NMTMP), an innovative Australian approach which pair experienced music educators with primary classroom teachers, is now in its fifth year and the results continue to support the initial findings: an improvement in the confidence and competence of classroom teachers to teach music and an improvement in engagement, music outcomes and wellbeing for students. The Program encompasses a remote mentoring model as well as a local model. The remote model provides a mechanism to achieve the Programs vision of access to quality music education for all Australian primary students regardless of their geographic location. The program continues to be funded by the Commonwealth Ministry for the Arts and Department of Education in addition to attracting private support. It operates under the auspices of the Australian Youth Orchestra. The evaluation addresses the following questions: What difference has mentoring made to the confidence and competence of generalist classroom teachers in the teaching of music What difference has mentoring made in the classroom to student engagement and outcomes in music and other areas What difference has mentoring made to the mentors themselves?





Wednesday, October 2, 2019 - 2:50 pm
CONCURRENT SESSION 3C2: DR RACHAEL DWYER

UWA CLUB SEMINAR ROOM 1

The Journey from Music to the Arts: Navigating Curriculum Reforms for Specialist Music Teacher Within the Arts Curriculum

Dr Rachael Dwyer

Dr Rachael Dwyer is a Lecturer in Curriculum and Pedagogy in the School of Education at the University of the Sunshine Coast. Prior to entering academia, Rachael was a music specialist teacher in primary and secondary schools, and is a strong advocate for music and the arts as part of the educational entitlement of all children. Rachael's research interests include teacher education, music and arts education, critical pedagogy, women/mothers in academia and narrative inquiry.

The pathways through curriculum reform are often challenging for teachers and schools. As values and priorities change, and new knowledge and skills are required, teachers and curricula find themselves occupying new positions on the school landscape. In the case of the Australian Curriculum: The Arts, some of the issues that have emerged are insufficient class time to cover the new content, inadequate support and resources for planning, and the challenges that stem from five distinct arts subjects being grouped into a single curriculum, without a shared experience as the arts. This paper explores the impacts of this particular curriculum reform on music teachers work, specifically the ways in which they position themselves and their work as music teachers in relation to the arts curriculum. The stories presented illuminate the importance of professional networks and relationships in developing new curriculum knowledge, and point to possibilities for developing shared understandings as teachers of the arts.





Wednesday, October 2, 2019 - 2:20 pm
CONCURRENT SESSION 3D: THOMAS FIENBERG

UWA ARTS LECTURE ROOM 8

Collaboration, Community and Co-composition: Learning (through and From) Aboriginal and Torres Strait Islander Music

Thomas Fienberg

Thomas Fienberg has recently completed his PhD in Music Education where his research focuses on community-driven, collaborative approaches to teaching and learning (through and from) Aboriginal and Torres Strait Islander Music. Thomas teaches music at Evans High School in Blacktown, NSW and also contributes to the delivery of courses at the Sydney Conservatorium of Music. He has presented papers and workshops for the Australian Society of Music Education, Musicological Society of Australia and CDIME conferences. In 2017 Thomas was the recipient of the ASME NSW Chapter, Barbara Mettam Award for Excellence in Music Education.

Inspired by collaborative projects between Aboriginal and Torres Strait Islander and non-Indigenous musicians at the professional level, this workshop explores the workings of the teacher-researchers own 2013-14 Senior Secondary Music Class from an urban Sydney school as they became immersed in the study of Aboriginal and Torres Strait Islander music. Students' reflections and attitudes towards Aboriginal and Torres Strait Islander music are noted, discussed and analysed with reference to their previous learning experiences. The focus then shifts to a project run in the Blue Mountains west of Sydney that culminated in the collaborative reworking of two songs that had been shared by Ngiyampaa composer and dancer, Peter Williams. The students experiential and attitudinal shifts are analysed in detail, from the moment they heard, transcribed and learnt the songs, through experimentation with their own interpretations, and ultimately, collaboration with the songs owner as they rehearsed and performed them together then recorded and reflected upon the results. This workshop draws on data first presented at the 2015 ASME Conference in Adelaide. Four years later following the completion of its associated PhD, the workshop will retell the story, discuss the relationship beyond the 2013-14 project and reflect more deeply on the broader implications for music educators. Beyond describing the musical interactions a process understood as co-composition this workshop endeavours to convey the crucial importance of establishing and developing relationships with members of one's local community in the process of teaching and learning from and through Aboriginal and Torres Strait Islander music.





Meaning Within the Big Ideas – 21st Century Learning in the Music Classroom

Donna Cianciosi

Donna Cianciosi is currently employed as Head of Music at the International School of Western Australia, where she has built a whole school program which combines an aural methodology within the inquiry-based philosophy of the International Baccalaureate. She is an experienced music educator who has taught students all ages within different educational environments. Donna received her Bachelor of Music Education from the University of Western Australia and her Master's in Music, majoring in Aural Pedagogy, from the University of Queensland. She is also a Doctor of Philosophy candidate in Education from the same institution. In 2014 Donna was awarded the Advanced Diploma in Choral Conducting from the Zoltán Kodály Institute of the Liszt Ferenc Academy of Music in Hungary. She has also completed the Australian Kodály Certificate in Primary and Secondary methodology. In 2018 Donna was awarded the Australian Kodály Scholarship and is currently completing her nominated project, a series of curriculum units for K – 10 which explores the music of the Australian 'mother-tongue' within a conceptual lens. The Traditional Songs of the 'Great Southern Land' is due for competition and will be published in early 2020. She is a member of the Kodály Music Education Institute of Australia National Council and is the Vice President of the Western Australia branch. Donna has presented papers and workshops at national and international conferences, most recently at the 24th International Kodály Symposium in Malaysia.

Human beings are curious by nature - Aristotle

The questions that young people ask are a constant reminder that the search for meaning is one of the fundamental traits of what it means to be human. The continuous and constant urge activates thinking on many different levels as well as taking many different forms. When we seek to make sense of the world around us, we consider, wonder, analyse, plan and create. Two of the recent leading practices adopted by educators globally are Inquiry Based and Conceptual Learning. Through inquiry students learn to understand and make connections from their prior learning to new knowledge, and then continue to construct their own meaning and understanding. Conceptual learning focuses on understanding broader ideas that can be applied to knowledge in a manner which encourages critical thinking. There has been growing interest globally in recent years in the use of inquiry and integrative methods for the planning and implementation of curriculum, due to the increasing popularity of the International Baccalaureate, which adopts these practices within its curriculum. The purpose of this workshop is to examine the Inquiry Based and Conceptual Learning theories and its application within the music classroom. The first part of the workshop will examine the underlying theories and will discuss the research of Vygotsky, Piaget, Dewey, Brunner and Erickson. We will then explore this thinking within music pedagogical practice, in particular David Elliott and Zoltán Kodály. The remainder of the presentation will then explore a selection of conceptually driven learning experiences that encourage Conceptual Based Inquiry through performance, composition, and improvisation, as well as listening and responding.





Wednesday, October 2, 2019 - 2:20 pm
CONCURRENT SESSION 3F: LEONIE CECICH

UWA ARTS LECTURE ROOM 10

You Gotta Get Up - Fun and Funky Music for Early Intervention

Leonie Cecich

Leonie Cecich (B. Ed) is a Primary School Music Specialist who has worked within a wide range of musical fields including working with trainee teachers at Edith Cowan University, a variety of primary schools, child care centres, teaching music at an education support centre, running her own early intervention music classes for children with special needs, teaching the piano and directing an a cappella choir. Leonie has a great team of dynamic women who help her run Professional Development Music Workshops all over Australia. Leonie and her husband, Tony, have three children - Jayden (20 years), Brendan (18 years) and Olivia (16 years) Jayden was born with Down syndrome and ADHD. Leonie's journey has led her down the path of composing songs to help reinforce therapy concepts required for early intervention (occupational therapy, physiotherapy, speech pathology, yoga, psychology and kinesiology) by using fun and funky music. The You Gotta Get Up series currently consists of four music books and CDs that can be used at home or in any educational setting. These resources are also suitable for children in mainstream settings up to eight years of age. Leonie is the director of Kids 'n' Music and was awarded the National Award in Excellence in School Music Education in 2008 and the Early Childhood Intervention Australia Excellence Award in 2012. For more information please visit www.kidsnmusic.com.au

Using original material from Leonie's You Gotta Get Up series, this interactive and hands on workshop will include percussion playing, singing, movement, props, laughter and much more! All songs have a therapy focus of either occupational therapy, speech therapy, physiotherapy, yoga or kinesiology. Motivating and engaging songs and props are used to provide visual and tactile experiences through the use of bubbles, streamers, scarves, instruments, squeeze balls, rainbow rings, tactile rings, scrunchies, brushes, balloons, hand puppets and more. This workshop will leave delegates motivated and inspired to continue educating their child/ren through the medium of music!





Wednesday, October 2, 2019 - 2:20 pm
CONCURRENT SESSION 3G: KAREN NORTH

UWA ARTS LECTURE ROOM 6

Fun & Games: Workshop for Instrumental Teachers

Karen North

For over 30 years, Karen has applied her proficiency as a musician and experience as an educator to bring music into the lives of children and adults. With a Master of Music Degree (UNSW), a B.A. Honours Music Degree (USYD) and a Graduate Diploma in Education (Music), Karen's career has included working both within Australia and abroad in Europe as a choral/orchestral conductor, a class music teacher and flute player/teacher. Karen is the author of one of Australia's most popular and enduring flute teaching methods "The Young Flute Player". More recently Karen has released a booklet of "Fun & Games" for instrumental lessons, together with a series of music card games for a variety of instruments. Karen's teaching career has included working in government and private schools at both primary and secondary levels, including 7 years as Director of Music at Sydney Grammar (Edgecliff) School. Karen is also experienced as a lecturer, adjudicator and examiner, and has run workshops for teachers as well as performance masterclasses for HSC students. She is currently working with primary age students in Sydney, and in 2019 will present at several conferences including the Australian Piano and Pedagogy Conference and the Australian Flute Festival.

Are you looking for new ideas for your Beginner to Grade 3 instrumental students? Or seeking inspiration for fun ways to teach note reading, fingering, aural skills and breath control? Come and enrich your teaching resources with activities and games for instrumental lessons (some of the games are also applicable to class music teaching). We all know how important it is for our young students to spend time on fundamentals such as hand positions and scales, but often they're more interested in just playing pieces! Games are a great way to teach essentials; not only are games enjoyable for students and teachers, they have also been shown to lead to improved learning outcomes. This is an interactive workshop in which we will play and/or demonstrate games for instrumental lessons, including "Fixapic" (teaching hand positions), "B72 Blitz" (wind instruments breath control) and "Domino Fingering" (association between staff notation, letter names and fingerings). For those already familiar with Karen's "Fun & Games" book, there will also be some new games such as "Enigma" (practice routines). Participants will leave with a plethora of ideas to expand their teaching strategies.



The Music Memories Project

Jenny Chapman

From Adelaide South Australia, Jenny Chapman has passionately and creatively shared her love of music with children aged from four to ninety-four! She has held numerous positions as a piano teacher, music director at schools and churches, choral conductor, even dabbling in a little bit of composing, publishing the song 'Circle of Love' for the International year of the family in 1994. Jenny is currently the Junior School Music Co-ordinator at St Johns Grammar Belair in the Adelaide Hills. Key responsibilities include classroom music teaching, co-ordinating bands and ensembles, conducting choirs and a marimba group, along with all their associated performances. Jenny co-ordinates over fifteen instrumental music teachers in their weekly comings and goings. Despite being on the wrong side of sixty Jenny has managed to keep up with technology and now uses Sound trap as a composition tool with her older students. While living in Hobart Jenny founded the Choir of High Hopes Hobart Inc for persons experiencing disadvantage. The choir, now a Hobart icon, celebrated its tenth anniversary in 2017. Whilst working in Alice Springs with indigenous teenagers, Jenny oversaw the building of four marimbas which culminated in a group of students touring to Hobart to participate in the Marimba Mania Festival. In 2013 Jenny was awarded the Medal of the Order of Australia (OAM) for services to music across three states. In 2017 Jenny began the Memories Project, a collaboration with the local nursing home and Year Fours. This is the subject of her workshop presentation.

Over 20 years ago as a regular visitor to nursing homes, Jenny often witnessed the power of music to wake up the non-verbal elderly as they miraculously sang verses of old hymns and songs from their lives long ago. Since then huge strides in the understanding of how the brain works together with numerous studies are shedding light on what is actually occurring in the brain, and the large number of benefits that using music with persons experiencing memory loss can bring.

After her community work in Hobart Jenny was keen to develop an intergenerational music program that enabled students to interact with older people, gain insight and understanding of each other and enjoy sharing time together with music as the common thread. St Johns Grammar school is situated quite close to a large aged Care facility and being keen to foster community relationships through service to others, the leadership and staff were very supportive of Jenny's ideas. The Lifestyle Co-ordinator at the Kalyra Aged Care Facility was equally as supportive to develop a program which saw students visit the residents more often. And so in 2017 The Memories Project was pioneered. It's success was celebrated by ABC morning radio and the program has since become a regular feature of the Year four music program and an example of the pillar of Service, which is part of the School's recently adopted Well-being Framework.

During the presentation, Jenny will share the detailed structure of the program from planning to implementation, footage of the project, feedback from residents, staff and students and some of the challenges that have had to be overcome. It is hoped that after the presentation delegates may have the confidence to try and adapt such a program in their local area.





A Proposed Curriculum for Enhancing Music Learning for Pre-Schoolers with the Integration of Technology

SESSION CANCELLED

Sim Li Hoo

Sim Li Hoo holds the Master of Music in Piano Performance degree from Miami University, where she was a recipient of graduate assistantship. She was the official accompanist for the Miami University Chamber Singers and has appeared with the choir at Carnegie Hall in New York in October 2012. Her recent international engagement includes an international collaborative concert between Singapore, Indonesia, and Malaysia at Esplanade Concert Hall in Singapore in May 2016. She has participated in numerous piano masterclasses, including one conducted by the world-renowned pianist, Menahem Pressler. Her principal piano teachers include Dr. Siok Lian Tan and Hee Jung Choi, and she was previously chosen to be the pianist of Malaysian Philharmonic Youth Orchestra (MPYO). Sim Li was a full-time faculty member at UCSI University in Kuala Lumpur, teaching music history, music theory and keyboard skills, in addition to coaching chamber music ensembles and providing individual piano lessons. She plans to pursue her doctoral degree with a focus on digital pedagogy in music for pre-schoolers in the near future.

In the 21st century digital learning, technology and digital media represent a powerful pathway for advancing the goals of education reform, including raising academic achievement. Millennials are group-oriented and social, also practiced users of digital technology. Teachers are seeing their classrooms transform as they improve their lessons and teaching the Millennials using technology. The role of a teacher in a music classroom at all levels has slowly moved from a sage on the stage to a guide on the side. In response to this phenomenon in the realm of music education, there are more than 500 apps in the iTunes App Store that help with learning music. However, music technology is not yet sufficiently integrated into school-based music, and many teachers do not capitalise on pupils confidence and facility with technology. Existing literature on integrating technology with music teaching in the 21st century music classroom uncovered several challenges faced during integration attempts. Challenges include the lack of teachers training, accessibility to available and existing sources, current music assessment that discourages the use of technology, and the financial support from respective schools. This paper aims to explore digital tools that would facilitate efforts for teachers to educate pre-schoolers in music using technology. Various software and hardware solutions that might meet the gap in literature would be presented.

Keywords: digital pedagogy, integration of technology, music curriculum for pre-schoolers.





Wednesday, October 2, 2019 - 2:50 pm
CONCURRENT SESSION 3I2: MICHAELA MILES

UWA FOX LECTURE THEATRE

Knowing the Audience: Music Performance Anxiety and Other Performance Experiences of a Primary School Choir

Michaela Miles

Currently a PhD Candidate at Sydney Conservatorium of Music with a Master of Music (Music Education) from Sydney Conservatorium of Music, a Master of Education (Creative Arts) from Western Sydney University and a Bachelor of Music Education from Sydney Conservatorium of Music.

With 25 years classroom teaching experience in a variety of NSW schools including both public and private schools, a girls school, a boys school and a number of co-ed schools. Recent roles have included Director of Choirs and Music at John Colet School and ten years as Head of Performing Arts at Arndell Anglican College.

Research has shown that an audience can make a great difference to a musical performance but limited research has explored this with primary school aged children. Using an action research study, participants from a primary school choir, students in fifth and sixth class formed into a choir through a compulsory singing programme, were surveyed to discover their experiences of performing for an audience.

The study was completed during a busy period in the school calendar when participants competed in an eisteddfod and performed at the annual school Open Day concert. The events occurred three days apart and featured a performance of two pieces by the choir, the same repertoire being performed for both audiences. The eisteddfod audience included an adjudicator, eight competing choirs and their conductors, with family and friends from each choir also in attendance. The audience for the second performance, Open Day was made up mostly of family, friends and other school students. This audience could be considered a known audience. Given the two different audiences, the opportunity to discover how the children felt was discovered through a survey prior to and after the events. Surprisingly, participants were more concerned about performing for a known audience with 25% acknowledging this as difficult with only 9% indicating Music Performance Anxiety (MPA) about performing for an unknown audience. Further exploration suggested the audience expectations of repertoire and performance technique further enhanced the choristers experience of MPA. Following this experience, data was collected prior to the annual Speech Night presentation, again for a known audience with repertoire expectations. Implications for conductors include understanding the sign and symptoms of MPA in students in their care, repertoire selection, preparing students for performances and assisting young singers to present to an audience rather than worry about the expectations of the audience.





Wednesday, October 2, 2019 - 3:30 pm
CONCURRENT SESSION 4A: DR TIMOTHY BROWN

UWA ARTS LECTURE ROOM 4

Teaching Native American Music

Dr Timothy Brown

Timothy Brown is a National Board Certified Music Teacher in the United States, serving at two schools in the Denver (Colorado) Public Schools. He holds degrees from The State University of New York, Goddard College, and The University of Northern Colorado. He has taught for 31 years, and previously presented at ASME in 2017.

This workshop will explore issues in teaching Native American music and culture, as well as provide participants with hands-on experience of repertoire that may be used with children. Learnings from an interdisciplinary approach including music, visual art, dance, and drama will be shared. A culturally aware educational approach is recommended. Discussion will include vocables, honor beats, and use of terms referring to groups of people. Population estimates of Native Americans range from 50 million to 100 million in the Americas at the time of European contact, yet Native Americans currently comprise just under 1% of the population of the United States (about 2,786,000), with 567 groups currently recognized by the United States government. Repertoire will cover a variety of Native American nations, including Iroquois (Tekanionton'neha, Tsiiothwatasetha), Comanche (Eka Muda), Hopi (Buffalo Dance Entrance Song, Bu-Vah), Muskogee (Baby Nodja, Heleluyan), Serrano (Ushkana), Ottawa (Raccoon Dance Song). Videoclips, active participation, and discussion will be utilized.





Wednesday, October 2, 2019 - 3:30 pm

UWA ARTS LECTURE ROOM 5

CONCURRENT SESSION 4B: ROSALIE SCOTT and JASON BORON

Singing Games: The First Step Towards Music Literacy

Rosalie Scott

B.Mus, B. Ed Music Teacher Hale School, Western Australia

Rosalie is a music teacher at Hale School in Western Australia and has been an advocate for Kodály in WA for many years. She has worked in the classroom with all ages from 3 year olds through to upper secondary students and adults. A vocal/choral specialist, Rosalie is the Immediate Past-President of KMEIA WA, a member of the KMEIA national council and an Australian Kodály Certificate accredited lecturer. She regularly presents workshops for many associations in WA and welcomes the opportunity to engage with colleagues in sharing ideas and expertise across all areas of Music Education.

Jason Boron

BMusEd (Hons) *W.Aust.*, CGMus *Qld.*, DipKodályMusEd, MA (Hons) *Liszt.*

Lecturer in Music Education Edith Cowan University, Australia

Jason Boron is a Lecturer in Music Education at Edith Cowan University, Australia. He is an experienced music educator having taught in early childhood, primary, secondary and tertiary settings. 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 Vice President for the Kodály Music Education Institute of Australia. Jason is a member of the Music Education Advisory Group for Music Australia and is past recipient of the Sarolta Kodály Scholarship awarded by the International Kodály Society.

Join us as we explore the fun, rigour and magic of singing games in the primary music classroom. During this practical session, the presenters will share their tried and tested favourite singing games for developing musical understanding in children Pre-Primary to Year 6. Be inspired with ideas for transitions, lesson flow, and creatively accessing the curriculum. Come journey with us on this pathway of musical discovery, unlocking the secrets of joyful music-making for your students.





Wednesday, October 2, 2019 - 3:30 pm
CONCURRENT SESSION 4C: SUE ARNEY

UWA ARTS LECTURE ROOM 6

Music: Count Us In 2019

Sue Arney

Sue Arney is a Lecturer in Teacher Education at the University of Melbourne's Graduate School of Education where she teaches music education into the Early Childhood, Primary and Secondary Master of Teaching courses. Sue is a classroom, instrumental and ensemble teacher and has taught in early childhood centres, primary and secondary schools and a range of tertiary institutions.

Sue continues working with schools and teachers to recruit, build and review music programs across both regional Victoria and metropolitan Melbourne. She holds a Bachelor of Music Education, a Master of Education in Arts Administration and Educational Leadership, and is currently enrolled in a Doctor of Education focusing on the area of effective professional learning in music education. This area of study has grown out of Sue's work as Professional Learning Coordinator with the Association of Music Educators (aMuse) Victoria.

Sue regularly appears as guest conductor and clinician at state and national music camps, regional workshops, schools and various youth music organisations, as well as delivering teacher professional learning for classroom, instrumental and ensemble music teachers.

Hear and sing the song that stops the nation!

Be a part of Australia's biggest schools initiative. Help celebrate and advocate for music education in Australian school as over half a million voices joined in song - the same song, on the same day, at the same time on 7 November. In this workshop participants can learn about the federally funded program that enables whole school communities to access a valuable music learning activity with ease. Participants will learn this year's song; examine free teaching resources, and will have the opportunity to share ideas for organising the whole school to learn, choreograph and perform this year's song.





Wednesday, October 2, 2019 - 3:30 pm

UWA ARTS LECTURE ROOM 8

CONCURRENT SESSION 4D: DR LUKE GILMOUR AND KRISTIE CARTER

Cranbrook Centenary Composition Project - A Music Education and Marketing Case Study

Dr Luke Gilmour and Kristie Carter

Currently Director of Co-Curricular at Cranbrook School and member of the Senior Executive - Leadership and management of co-curricular activities across the school, ensuring that balanced and meaningful programs are offered to Cranbrook students aligned to the school Vision and Mission. Up until 2019 was the Director of Music, P-12 at Cranbrook and led a significant renewal of the performance and curriculum programs. Guest Lecturer in Music Education at Sydney Conservatorium of Music; Doctor of Musical Arts from Sydney Conservatorium of Music at Masters of Educational leadership from UNSW. Previously, Director of Bands at Newington College and NSW President of the Australian Band and Orchestra Directors Association. Past core member of the Symphony Australia Conductor Development Program.

For Cranbrook School's 100th year, the school embarked on a significant commissioning project of ten new musical works to celebrate its Centenary. We will explore how this process captured the unique 'sound' or voice of a school and lessons learnt along the way. In addition to examining the project and Centenary Concert, Cranbrook's Director of Marketing will co-present this session to unpack tools and techniques used to communicate and deliver this ambitious project. It is hoped that through this workshop, schools, universities and community groups may have an opportunity to explore both how to deliver a project and how to market it effectively to ensure maximum reach and longevity.





Wednesday, October 2, 2019 - 3:30 pm

UWA ARTS LECTURE ROOM 9

CONCURRENT SESSION 4E: ANTONY HUBMAYER AND BRIONY NICKELS

Title and biographies pending

Antony Hubmayer and Briony Nickels

This active workshop will present a range secondary classroom activities that develop musicianship skills through structured games, class singing and own-choice instrument learning across a co-educational Year 7-12 curriculum and co-curriculum program. A range of Kodaly-based strategies, Musical Futures and own-choice learning strategies underpin a musical learning pathway that integrates technology, peer learning and social learning experiences.



Growing Great Groups

SESSION CANCELLED

Jenny Going

M. Mus., B.Soc.Sc., Dip.T., Dip.Mus(USA)., Dip.Bus.Admin.

Jenny is currently Musical Director of the Essendon Symphony and the West Melbourne Schools Orchestra. Jenny has conducted some of Melbourne's leading ensembles including the Zelman Symphony, Ballarat Symphony, Melbourne University Biomedical Students orchestra and Hopkins Sinfonia. Jenny was honoured to be the inaugural recipient of the Rosemary and John Hopkins Award in 2015 when she also completed her Masters of Music specialising in orchestral conducting at The University of Melbourne under Benjamin Northey. Music education has been at the core of Jenny's life for many years. She currently conducts ensembles from year 6 level through to senior bands 8 ensembles per week! She adjudicates for the Victorian School Music Festival and at the National Brass Band Championships. She is founder and Managing Director of Noteable Music Education Resources and has written and published ten resources for classroom music teachers and ensemble directors, including interactive digital resources. Jenny is a regular presenter of workshops at national music education conferences throughout Australia. During her music career Jenny has worked as a professional trombonist with the Royal New Zealand Navy Band, performed on stage with Randy Breaker, Arturo Sandoval, Robin Eubanks and Rob McConnell during her time studying in America, and toured extensively throughout the west coast of the USA and recorded with Ska Band "Ruder Than You". For further details, see www.jennygoing.com.au.

Your complete guide to conducting running and growing happy, successful ensembles. This is a "how to" guide full of steps and useful tips to build thriving community or school ensembles into the future. This is never a fast process but there are many things that conductors, heads of music and leaders can do to develop the membership, fun factor and quality of their ensembles. Playing in an ensemble, in fact playing music, is what we do for fun! This workshop aims to give participants more tools to enhance rehearsals. Some of the topics covered will include:

- *Starting your ensemble*
 - *Purpose*
 - *What's in a name?*
 - *Why will they come?*
- *Rehearsals*
 - *Organisation and planning*
 - *Listening*
 - *Achieving improvement*
 - *Repertoire*
- *The Conductor*
 - *Fast ways to improve your conducting*
 - *Relationships*
- *Recruiting*
 - *Community ensembles*
 - *School ensembles*
- *Building a Culture*
 - *Ensemble conventions*
 - *Creating traditions*





Wednesday, October 2, 2019 - 3:30 pm
CONCURRENT SESSION 4G: AMY DENFORD

UWA CLUB THEATRE AUDITORIUM

Inclusion, Development and Wellbeing: an analytical model for the study of Group Music Tuition and its place in Music Education

Amy Denford

As Schools Program Manager at Mitchell Conservatorium, I am responsible for designing, developing and maintaining curriculum and instrumental schools programs. As a experienced classroom music teacher, I coordinate curriculum development and mentoring while establishing and maintaining relationships with schools in our region. Within my position, I create and deliver professional development both internally and externally, while also presenting for the Centre of Professional Learning.

As a classroom Music teacher, I have over 10 years' experience in both the state and private system. I have taught in Queensland and NSW, while continuing to study to further my skills, knowledge, pedagogy and application to classroom teaching and leadership within educational contexts. I completed my Bachelor of Music and Bachelor of Secondary Education in 2009, have recently achieved my Graduate Certificate in Education (Management and Leadership) and am in the final year of my Master of Education (Wellbeing and Positive Mental Health) with my final research paper exploring Education vs. Leadership.

I began as a trumpet major, with experience in performing in Sydney, Melbourne and Brisbane, while completing a summer of tuition at Julliard School of Music in New York. I continue to play lead trumpet for the Orange Theatre Company, however I am more often in the role as MD, completing shows Phantom of the Opera, Wizard of Oz, Grease, Chicago, Joseph and the Amazing Technicolour Dreamcoat, Wicked and Rent.

Group tuition, as distinct from group music or ensemble activity, allows instrumental and vocal studio music educators to employ small-group pedagogies to engage students in inclusive, developmentally beneficial music creation. Such pedagogies do not require specific recognition of or attention to gender, physical or cognitive ability, age or stature. Group tuition, through relevant and inclusive pedagogies, can build bonds of trust, effective and efficient communication, and a sense of belonging in students. Existing literature identifies the significant benefits for children and adolescents that result from participation in music activity. Research findings demonstrate the impacts on cognitive, social, emotional and behaviour development through participating in effective and interactive group tuition. These impacts permeate engagement in learning and social interaction outside of the educational context; student learning, interaction and achievement in the classroom; and social activity both in the school yard and wider community. Such extra-musical benefits occur in tandem with the more overt considerations of skill development, artistic expression and musical literacy. Based on more than ten years of student observation and teaching experience, this presentation discusses the role of the instrumental studio music educator as a facilitator of collaboration and creation; the presenters pedagogical approach being one of guiding and leading rather than directing. While analysing small group pedagogies, the presenter suggests wellbeing as a possible future orientation for music education and education practices in Australia. The content of the presentation is informed by the presenters current study of Master of Education (Wellbeing and Positive Mental Health), with a research focus on leadership and wellbeing practices within educational contexts. Consideration is given to how group tuition promotes confidence, self-esteem and social skills, and instils a desire to develop intrinsic motivation.





Wednesday, October 2, 2019 - 3:30 pm
CONCURRENT SESSION 4H1: NADIA KUDIARSKYJ

UWA CLUB SEMINAR ROOM 1

We Are Not Our Condition

Nadia Kudiarskyj

Nadia has developed her profile as a leading advocator for student experience and wellbeing in higher education, via her work in the health and fitness industry, youth-based community projects, secondary and early education and schools for students with autism and learning difficulties. She has facilitated many professional development programs for teachers and health professionals in areas of understanding behaviour, behaviour management and self-care. Currently Nadia works at The Australian Institute of Music (AIM), as Student Experience Manager, responsible for leading the Student Experience department; focused on meeting the learning and personal needs of all students at AIM.

Nadia has been influential in creating a Health Diversity, Safety and Wellbeing Committee. As Deputy Chair to this committee, her insight and experience in this area is additionally recognised with memberships in the Learning and Teaching committee and the Academic Board. Nadia's research currently explores how to support teachers to support their students with developing a coexistence of lifelong learning and wellbeing; with a specific focus on educating teachers, developing proactive strategies that work toward prevention, enhancing systems of communication and understanding and developing programs that cultivate self-awareness; empowering students to make well informed choices. Thanks to Nadia's natural and honest style, presentations are engaging and humorous; brining lightness to often challenging topics and complex issues.

It is important for any industry to see the person - not the disability. In higher education, how do we establish equal learning opportunities for all students regardless of their status Often conditions associated with behaviours that are considered outside the social norm or mentally related issues, can create a perception there is something 'wrong' with the student, and therefore, potentially impacts the students' academic progression succession and sense of belonging in an educational environment. Health, wellbeing, equity and diversity is the focus of Australia's Education system. University life is not just about academic outcomes - rather a holistic balance of student experience and learning. Strategies that support student's wellbeing throughout their learning is crucial in providing successful sense of belonging and continuation of these principles into their professional careers. So, how can we change our thinking My research explores how to support teachers to support their students with developing a coexistence of lifelong learning and wellbeing and establish what it really means to put the student and the student experience at the heart of every educational journey. We will look at how informing education leaders of the importance in respect of language, (e.g. body language, verbal articulation); and how this offers the opportunity to change mindsets on misunderstanding of student situations, avoiding the too familiar response from there is something wrong here to what's being offered here. Offering the educator to consider: have we considered all factors that contribute to given situation





Wednesday, October 2, 2019 – 4.00 pm
CONCURRENT SESSION 4H2: DR EVE RUDDOCK

UWA CLUB SEMINAR ROOM 1

When Knowing ‘things’ Distances: Reified Musicality Disconnects

Dr Eve Ruddock

Eve Ruddock taught music at schools in several States of Australia before specialising in private studio teaching. Questions about Western music practice led her to undertake postgraduate research at The University of Western Australia where she has recently completed her PhD.

In 2005 Robert Walker entitled his paper ‘We all came out of Africa singing and dancing and we have been doing it ever since’. ASME members might wish this to be so. Intrinsicly musical beings, we humans can benefit from engaging with sound and movement in our everyday living, yet my two recent research projects show that many individuals in the Australian community are distanced from their everyday musicality. While young children are generally encouraged to speak, not all enjoy positive responses to their formative musical acts. Our Western propensity to emphasise the knowing of ‘things’ can interrupt spontaneous rhythmic interaction with the environment; it can disrupt the development of musical skills. Susan West’s (2009) research shows how societal beliefs about what makes a ‘good’ voice can lead to a ‘Selective mutism for singing’ - where people maintain physiological ability to sing but, for "psychosocial reasons", they remain mute. Such a reality does not need to be so. Once recognised, adverse effects of societal prejudice, unintentionally imposed by family and the wider community (including practices of some music teachers) can be reversed. This presentation considers how we can learn from African aesthetics to strengthen our musical connection so that everyone may experience being musical.





Wednesday, October 2, 2019 - 3:30 pm
CONCURRENT SESSION 4I1: IBOLYA (IBBY) MIKAJLO

UWA FOX LECTURE THEATRE

Lyndall Hendrickson's Philosophies and Materials for Teaching and Learning

Ibolya (Ibby) Mikajlo

Ibolya (Ibby) Mikajlo is currently Head of Strings at Scotch College in Perth. Previously she held the position of Head of Strings at Ascham School in Sydney and was a member of the Sydney String Quartet for two years. She studied at the Adelaide University with Sherry Kloss, Gunnar Krantz, Beryl Kimber and Lyndall Hendrickson. In preparation for her Masters of Music degree completed in 1994, Hendrickson co-supervised her thesis on the study of keys in elementary violin training. It was in this time that Hendrickson also mentored Ibby on performance and pedagogy of violin teaching and included her in various student sessions. In 2017 Hendrickson bequeathed Ibby her method and research materials to develop. Ibby is currently enrolled at the University of Western Australia, as Master of Philosophy candidate to research Hendrickson's pedagogy and theories of learning.

Lyndall Hendrickson AM (1917 - 2017) led a lifetime of Australian achievements as a concert violinist, wartime performer, polio survivor, cartoonist, violin instructor, lecturer, story writer, and teacher of language and music to non-verbal autistic students. She performed as a soloist under the baton of Sir Thomas Beecham, Sir Malcolm Sargent, and many other noted conductors. In 1950, Hendrickson at the age of 33 years, contracted poliomyelitis from one of her husband's patients, during the outbreak of the Australian epidemic. The prognosis given to the family was that she was not expected to survive or perform on the violin again. Exercises designed by her medical husband, Dr Graeme Robson, led to a recovery period of around eight years. Her determination and attention in exercises to recover lost skills led to the development of new thinking directions about learning, incorporating educational psychology and various learning theories. Extraordinarily, after being totally paralyzed on the left side Hendrickson regained all her fine motor skills to return to the concert platform in 1968. She had developed new procedures in re-learning and teaching the technique of the violin. Proceeding on from this she wrote individual files for her students, based on her theories of learning. The Theory of Transfer, ideas on hemispheric learning, multi-sensory input and mechanisms of perceptions as described by Ronald Marteniuk, all appear to be linked to Hendrickson's experimental lessons, lectures on learning and development of materials.

Hendrickson endeavoured to understand how students encoded signals and responded via sensory pathways. This interest included right or left-handedness, auditory preferences, and the effect of eye dominance and path connections due to varied visual stimuli. Hendrickson also pursued kinaesthetic, spatial and proprioception aspects, and these were applied to her teaching materials and experimental concepts in learning. For processing violin skill, she suggested that a plan or a kind of schema may be needed to enhance the flow of information paths of the hemispheres.

In almost sixty years from c.1960 until 2016, Hendrickson applied a layer of this understanding not only in devising her programs for teaching music, but also in working with non-verbal autistic students. Walking in her footprints, this study includes quotes and interviews with Hendrickson, some of which have been transcribed only as recently as from January 2018.





Wednesday, October 2, 2019 – 4.00 pm
CONCURRENT SESSION 4I2: DR NICHOLAS BANNAN

UWA FOX LECTURE THEATRE

Evolutionary Psychology and the Necessity for Music Education for All

Dr Nicholas Bannan

Composer, conductor and writer on music education and the evolutionary origin of the human capacity for music. Educated at the University of Cambridge, taught at Eton College, Desborough School Maidenhead, The Yehudi Menuhin School and the University of Reading. Directs The Winthrop Singers and is Associate Conductor at St Mary's Cathedral, Perth. Author of forthcoming books *Every Child a Composer*; and *First Instruments*.

For more than a century after Darwin's publication of his models of evolution, their application to the universal practice of music-making in humans was at best marginal and at worst subject to racist interpretations employed to dismiss non-Western musics. Re-visiting what Darwin wrote about music, and the documentation of his own lived experience left in his correspondence and the biographical accounts of his two musically-informed sons, Francis and George, defines an agenda for the role of musicality in the development of human culture that has in recent decades received considerable attention in linguistics, archaeology, anthropology, neurology and developmental psychology. The opportunity has been laid by these foundations to make a robust case for the considerable contribution collective and individual musical experience makes to the education of the young, and to the lifelong capacity for musical participation that marks a culture at ease with its response to the arts.

Darwin's theory of Natural Selection helps us to understand how the anatomical prerequisites for musicality may have evolved in humans since our most recent common ancestor with the chimpanzee some eight million years ago. This is what has conferred a voice that is fundamentally musical in its capacity for the meaningful control of pitch, duration, volume and timbre. Many aspects of this can be traced to upright posture and bipedal locomotion, which in turn relate to rhythmic co-ordination and the independent role in music-making of the feet and hands associated with the way we dance and play instruments. The social role of Sexual Selection for the means by which musical response and participation are passed on from parent to child, allied to the clear difference in range between women's and men's voices, represents a further aspect of the musical landscape prefigured in Darwin's work.

This paper presents a systematic account and discussion of this accumulating evidence in setting out an agenda for social and political action, and for the proper role of music in schools. If music was, in crosswords the most important thing we ever did, the communicative achievement that forms the basis for the subsequent development of language, then we cannot allow it to remain a luxury available only to those students we select as gifted. Rather, it needs to take its place as the developmental basis for social organisation, mental integration, and rational thought.





Thursday, October 3, 2019 - 9:20 am
KEYNOTE ADDRESS: DR CLINT BRACKNELL

UWA CLUB THEATRE AUDITORIUM

Noongar Song and Paths for Including Aboriginal Music in Education
Dr Clint Bracknell

Dr Clint Bracknell is a Wirlomin Noongar musician and researcher from the south coast of Western Australia and Associate Professor at the Western Australian Academy of Performing Arts and Kurongkurl Katitjin Centre for Indigenous Australian Education and Research, Edith Cowan University. His research primarily focuses on the revitalisation of Noongar language and song. He serves on the Wirlomin Noongar Language and Stories Committee, the ARC Centre of Excellence for the Dynamics of Language Advisory Board and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council. He has received tertiary and secondary teaching awards

The national myths of 'terra nullius' and the 'noble savage' have adversely impacted the inclusion of Aboriginal music in Australian education. For much of the twentieth century, the broader Australian public and its institutions have ignored or denigrated Aboriginal performance traditions dismissed and popular music written and performed by Aboriginal people as inauthentic. Drawing on my research of the revitalisation of south coast Noongar song in Western Australia, historical and practice-based work in popular music, and experience as a music educator, this presentation will attempt to build a basis from which to meaningfully engage with Aboriginal music in education today. To really raise the level of discourse in regard to Aboriginal music, we need to avoid making a binary distinction between traditional and contemporary music, learn to discern the intended audience for specific items of Aboriginal music as well as the music's key purpose, and guard against essentialising Aboriginal perspectives. As Australia continues to open its borders and become more culturally diverse, there is an urgent need to ensure that Aboriginal cultures and music form a core part of the defining values of the nation-state.



Tuneful, Beatful & Artful Babies and Toddlers

Bronwyn Lawson

Bronwyn Lawson is the Program Manager at Bluebird Foundation, an organisation creating quality arts programs that make a real difference in people's lives. Since 2010 she has delivered over 30 projects with more than 8,000 participants from marginalised communities in the regional city of Geelong.

Bronwyn is also an experienced and passionate arts practitioner, facilitating parent-child music groups in community settings and schools. She has a long association with the Geelong Youth Choir, delivering their preschool music program. She designed and continues to facilitate First Steps in Music, the first 0-5 yrs music education program in Geelong to be fully embedded within a government school.

Bronwyn completed an honours degree in Music Therapy at the University of Melbourne, a postgraduate Bachelor of Education at Deakin University and the First Steps in Music and Conversational Solfege accreditation at Silver Lake College with Dr John Feierabend. She is currently training to become an Endorsed Teacher Trainer with the Feierabend Association of Music Education.

Traditionally, a child's music education began in the home where families instinctively engaged their babies and toddlers in activities that supported them to become tuneful, beatful and artful. They bounced their babies on their knees while singing about horse rides, wiggled their fingers and toes as they recited poems about piggies and train carriages, they tickled palms in anticipation of a tickle under there, and sang lullabies while rocking them to sleep. Sadly, with each passing decade, musicality and childhood repertoire is being lost due to the increases in technology and a culture of being music consumers rather than music makers. Many parents have a desire to give their children an early childhood music education but have not experienced what a rich musical childhood looks and sounds like.

Filling this growing need are a multitude of parent-child music programs on offer in the community but access is not equitable and programs vary greatly in their quality and pedagogical integrity.

In this workshop:

- *Learn how Bluebird Foundation is delivering programs for babies and toddlers in Geelong's most vulnerable suburbs and the impact these programs are having.*
- *Identify the key components of a quality music education for babies and toddlers that will support them to become tuneful, beatful and artful, based on decades of research by early childhood education expert, Dr John Feierabend.*
- *Learn a selection of bounces, wiggles, tickles, tapping & clapping songs, simple songs, simple circles, movement with recorded music and lullabies that you can use tomorrow.*





Thursday, October 3, 2019 - 11:10 am
CONCURRENT SESSION 5B1: CYNTHIA HOWARD

UWA CLUB SEMINAR ROOM 1

The Status of Music Education - A Primary Music Teacher's Perspectives

Cynthia Howard

Cynthia Howard is the current Secretary and Post Chair of the Tasmanian ASME Chapter and is a primary specialist music teacher at Illawarra Primary School in Southern Tasmania. Cynthia started classroom music teaching after working in the Disability, Youth Crisis and Homelessness sectors and teaching as a private specialist tutor for 15 years. Cynthia has always enjoyed music as part of her life being immersed in music at an early age. Social issues have also been an important part of Cynthia's life with Cynthia taking an interest in Global Education which she believes offers a platform for greater understanding and acceptance in a growing multicultural and diverse global community. Cynthia enjoys going to unfamiliar places and to be challenged in her own thinking gaining an understanding of broader cultural issues and has been fortunate to work in Nepal with Sumit Pokhrel and Australian Music Educator Jon Madin with MusicArt Society, a Nepalese School in Kathmandu. Cynthia participated in the summer course at the Orff Schulwerk Institute in Salzburg in 2015 and regularly attends and presents at conferences and workshops around Australia including recent trip to Baku in 2018 for the ISME International Conference with Sumit Pokhrel from Nepal. Cynthia continues her post-graduate studies and has obtained a Graduate Certificate in Global Education and Professional Honours in Education and is currently working towards completing her Master's in Education at the University of Tasmania. Cynthia holds the view that music education is an essential element for a holistic education for all human beings and is a powerful tool in uniting people across the globe. Cynthia's current studies are looking at how perceived values impact on practise.

Primary Music teaching remains one of the most challenging jobs in the teaching profession with teachers being susceptible to stress, significant teacher isolation and burnout at a higher rate than that of their counterparts (Davidson & Dwyer, 2014; Pascoe et al., 2005). How do primary music teachers feel about the role of music education and how does this perceived view impact on student learning, the profession, teacher retention, and wellbeing Through this presentation Cynthia explores her research on how teachers perceive the value of their teaching role and what impact this has on the profession. From perceived footsteps what are the lessons learnt that lead to the pathway ahead The value that is placed on music and on those delivering quality music programs, impacts not only the quality of music program and student learning, but on the wellbeing of its teachers, their sense of agency, career development, teacher retention and general satisfaction.





Thursday, October 3, 2019 - 11:40 am
CONCURRENT SESSION 5B2: ROSLYN HAPP

UWA CLUB SEMINAR ROOM 1

Involvement of Classroom Teachers in Music Education

Roslyn Happ

Today I teach piano to all ages and stages, both children and adults. As a founding director of Happs Winery, I enjoy the opportunity to support the arts and music in particular. I moved from high school science teaching to primary music teaching when my children were beginning school from the late 70's onwards. In 2008, I set up my own programme called 'Voice, Body and Mind Gymnastics' which was designed to be an integrated music programme with general classroom teachers. Stateline did a segment featuring this programme in 2009. I have great admiration for the Kodaly Association and keep in touch with the work they are doing. I am a passionate student of philosophy; a facilitator for the Virtues Project and will never give up supporting good music education which brings joy and balance to all of us.

What I have to share comes very much from lived experience and the wisdom of a life time devoted to teaching in both science and music. I use my science background and observational experience to look at the limiting factors which prevent our education system from delivering the best musical education that it could deliver to the most children.

During my primary years, during the 50s, daily music in early childhood and primary education was considered an important part of a child's life. Training for kindergarten teachers had a large component of music education when kindergartens were independent from government primary schooling. As music specialists were phased in, classroom music unwittingly began to phase out. This was a side effect of trying to make music in primary schools better through the use of specialists. Those who brought these changes in didn't take into account that musical skills, whether singing or dancing, require daily practice in order to develop. Taking the convenient route of using music teachers as DOTT providers has led to a decline in classroom teachers skills in music as well as in their understanding of its importance.

We need to break this cycle. Involving classroom teachers in daily musical practice will see an enormous improvement in music education in general, which of course leads to better academic learning and happier classrooms. To break that cycle requires a radical re-think in a number of areas.

How we use music specialists in schools. It is absolutely vital that they work in tandem with classroom teachers. How we train our general teachers musically. How we integrate the skills of private music and dance teachers into our training of teachers and within our schools.

Educated in primary school in the 50s, I also played the piano throughout my schooling where I was used as a school pianist. First trained as a science teacher, I later became a music teacher. I was there when specialists first came in, so I have first-hand experience of the changes that took place. I have been teaching piano privately over the last 40 years and have witnessed a steady decline in singing and aural awareness. My presentation is significant in focusing on practical, simple changes which can take place easily. These changes will break the cycle that is holding music education back from being the best that it could be.



Dookoorniny Immersive Arts Project (Collaboration with WASO and GGS)

Kieran Hurley

As an educator Kieran has been involved in Curriculum development with the K- 10 Music syllabus and was the chief Jazz Course Writer for the SCSA Courses of Study. He has served on the CAC panel and still sits on panels regarding Music Education. Kieran has spoken at the ASME and ISME conferences (On Honouring Indigenous Cultures through music Performance) and has been twice nominated for an ARIA Excellence in Teaching award. Kieran is an executive member of the Music Arrangers Guild of Australia and has written music for the West Australian Symphony Orchestra, the Perth Symphony Orchestra, the Darwin Symphony Orchestra and many other jazz and chamber groups. Kieran is also a professional trombonist and performs regularly with local, national and international acts. Kieran is currently Head of Music at Guildford Grammar School and still loves music in all of its forms! The Dookoorniny Projects are undoubtedly a career highlight and a passion that will continue for many more years to com.

The word "dookoorniny" is a Noongar word meaning to create. The Dookoorniny project, now in its third year, encourages students to engage with the traditional owners of the land on which Guildford Grammar stands, whilst creating stories, art works and music that reflects the rich culture in which we share. This project fully immerses all students in years 5 and 6 into an inquiry-based, student lead setting whereby they:

- *Create Original Music scores (2017/2018)*
- *Rehearse Original Music Scores alongside musicians from the West Australian Symphony Orchestra (2017/2018)*
- *Work with experts to create traditional dances to depict stories (2017)*
- *Work with experts to create large (10 12 foot) puppets to depict stories (2018)*
- *Create visual art works to depict stories (2017)*
- *Create programs and audio visual displays for concert events (2018)*
- *Perform a concert, containing all of the above, in a public forum (2017/2018)*
- *Create a full documentary of the project (2018)*

This workshop will introduce teachers to the project as a whole. From the organization to the problems, all will be presented in the hope that projects such as this can be replicated in other schools and institutions.

We would like to highlight the work done by presenting a 20-25 minute version of the project on the day of the workshop. A YouTube to the student documentary can be found here: <https://youtu.be/vlJuzZtg2R8>



Ensemble Pedagogy and the IB Learner Profile

Clare Brassil

Clare Brassil is a cellist, composer, conductor and teacher. She currently holds the position of Director of Performance Music at The Riverina Anglican College where she has initiated a universal access instrumental program inspired by the work of Hattie and Timperley. A first-class honours graduate from the University of Melbourne, Clare played with the Sydney, Melbourne, West Australian and Tasmanian Symphony Orchestras, as well as the Australian Opera and Ballet Orchestra and as a session and pop cellist for Kanye West and Barbra Streisand before developing a passion for regional music education. A recipient of the 2015 NSW Regional Arts Fellowship, Clare received critical international acclaim for her integration of looping and digital technologies in her debut album Cello Riot. In 2018 she was awarded the Cliff Goodchild Scholarship for Excellence in Music Education. A recent graduate of the NESLI Advanced Leadership Program, Clare is currently undertaking a Masters in Leadership at Monash University and has recently completed training in delivery of the International Baccalaureate Diploma Program.

The International Baccalaureate aims to develop learners with a set of attributes that extend well beyond academic success. Known as the IB Learner Profile, IB programs aim to develop learners who are

- *Inquirers*
- *Thinkers*
- *Knowledgeable*
- *Communicators*
- *Caring*
- *Reflective*
- *Principled*
- *Open-minded*
- *Balanced*
- *Risk-takers*

Sounds also like the attributes of a great chamber musician. A highly experienced chamber musician, orchestral player, and teacher from the podium, Clare presents a workshop which investigates how music pedagogy can develop the attributes of an IB Learner, and position itself as an indispensable contributor to IB programs in your school. Clare explores ways to make these abstract attributes tangible through the audible results of collaborative learning in an ensemble.





Thursday, October 3, 2019 - 11:10 am
CONCURRENT SESSION 5E: DR CHRISTINE CARROLL

UWA ARTS LECTURE ROOM 9

Joining the Dots: A Hands-on Model for Integrating Practical and Theoretical Learning in the Secondary Music Classroom

Dr Christine Carroll

Christine Carroll graduated in 2017 with a PhD from the Sydney Conservatorium of Music/The University of Sydney, Australia. Christine's research and publications fuse discourses on informal learning, ethnomusicology and the sociology of music education to investigate the experiences of student popular musicians in classroom music education. These research interests stem from her secondary teaching experiences gained in a range of school contexts, and more recently from work in pre-service teacher training at the Sydney Conservatorium of Music, and at the Australian Catholic University. Christine has presented her research at conferences both nationally and internationally, and is an alumni member of the Legitimation Code Theory (LCT) Centre for Knowledge-Building, the University of Sydney, Australia.

Despite curricular frameworks encouraging the integration of skills in performing, composing and listening, teachers often struggle to make meaningful connections between practical skills and theoretical syllabus concepts in classrooms. This can result in programming and delivery which quarantines 'prac' and 'theory', as learning in one domain becomes disconnected from the other. Theoretical knowledge then suffers, perceived by students as "boring" or "irrelevant" compared with more engaging practical learning encounters. This workshop will demonstrate a hands-on model for addressing this problem, using research-based practices currently employed in post-graduate teacher-training in secondary music education. Fun and effective knowledge-building techniques will be modelled and discussed, making transparent ways of 'joining the dots' between different knowledge forms in classrooms.





Thursday, October 3, 2019 - 11:10 am
CONCURRENT SESSION 5F: KIERAN O'DEA

UWA CLUB THEATRE AUDITORIUM

Barbershop Harmony Australia ASME 2019 Submission

Kieran O'Dea

Kieran O'Dea is a music teacher from Adelaide, South Australia, and current Barbershop Harmony Australia Vice President, Youth Development. Kieran is responsible for helping spread a Capella music through our programs, and getting more young people singing together. Kieran has been a BHA member for 12 years, is a three time BHA youth quartet champion, and has represented Australia at international competitions multiple times.

A Barbershop Harmony Australia presenter will talk about how barbershop can boost your music program. The presenter will talk about including barbershop music in your curriculum and choir program, and also outline how it can help students to grow as musicians. Resources available from BHA and Sweet Adelines Australia will also be discussed.

We will also talk about BHA's and SAA's annual events on a state and national level, and how schools can become involved, and what they can gain from involvement. In particular we will be letting teachers know about our upcoming workshops for students, teachers and choirs, at regional competitions, along with opportunities to participate in the 2020 Pan Pacific Barbershop Convention in Wellington New Zealand

The session will also include teaching some barbershop music to the participants, getting them involved in an interactive singing session, to see how easy it is to get students singing simple four part harmony.

As we will be in Western Australia, which has a strong barbershop community, we will be including a performance from a high level BHA group to demonstrate the sound of modern barbershop.

At the end of the session, we intend to hand out free resources for teachers to use with their students. We are currently negotiating a temporary discount code for the BHS online sheet music store, for visitors to our booth to use to purchase music for their school ensembles to use and perform.





Thursday, October 3, 2019 - 11:10 am
CONCURRENT SESSION 5G: REBECCA STEVENSON AND SARAH LANDIS

UWA ARTS LECTURE ROOM 10

I Can Play That! Multi-level Beginner String Arrangements Inspired by an Aural-based Methodology

Rebecca Stevenson and Sarah Landis

Rebecca graduated from The University of Queensland, under the guidance of Dr James Cuskelly, in 2008. After teaching for two years in Brisbane and Ipswich, Rebecca relocated to Townsville, in Far North Queensland to teach classroom music and strings in 2011 in the private sector. At the beginning of 2017, Rebecca changed to the public sector and began teaching as a strings specialist. Rebecca has also had experience teaching Do-Re-Mi to children from birth up to 6 years of age. Rebecca holds three Australian Kodaly Certificates (Early Childhood, Primary and Secondary) and completed her Masters of Education in June 2016. Rebecca has served on the Kodaly Music Education Institute Australia (KMEIA) Queensland Committee, KMEIA Townsville Committee and has completed two years as President for KMEIA Townsville. Rebecca has also recently served on the committee of AUSTA North Queensland. Rebecca presented at the KMEIA National Conference in Brisbane in 2016, at the International Kodaly Symposium in Canada in 2017 and at the KMEIA National Conference in Perth in 2018.

The workshop will present simple pieces arranged specifically for use with multi-level string players in the beginner string classroom by teachers using an aural-based methodology, but who are not necessarily Colour Strings trained. The repertoire focuses on developing technical ability through the use of folk and quality composed music in order to provide teachers with works that are well within the various capabilities of students in an instrumental program, yet still sounds satisfying for early beginners without the use of backing tracks.

There is a lack of suitable differentiated repertoire that is still simple enough to be played by beginning string students at multiple skill levels. This session will present folk repertoire arranged for string ensembles in such a way that is achievable for students at all skill levels. The repertoire is typical of songs that may be studied in a parallel Kodaly-based classroom program. By using these songs, the students will draw links between the sounds they create with their voices and the sounds they create with their instruments. The arrangements are designed to be simple, accessible and of good quality and are suitable to be played by large ensembles of beginner string players with various technical proficiencies. By having students of multiple skill levels playing the same work at the same time, it provides a sense of success for students who struggle while still providing challenge to students whose skills develop faster. The workshop will feature model lesson segments, discuss ways of teaching the various concepts in the arrangements and provide links between the singing-based classroom and the instrumental string program.





Thursday, October 3, 2019 - 11:10 am
CONCURRENT SESSION 5H: GREG HOLDAWAY

UWA ARTS LECTURE ROOM 5

Posture, Poise and Power: Healthy Movement for Long-term Musical Wellbeing

Greg Holdaway

Greg Holdaway is Director of professional training at BodyMinded: Sydney Alexander Technique where he trains Alexander technique teachers and works with musicians, music teachers and others in professional practise. He began with the Alexander work in the 1980's as a performer, finding that it alleviated the pain from injuries, and improved his ability to perform with clarity, ease and enjoyment right from the start. Now, with over 25 years' experience teaching musicians and music teachers, Greg presents practical workshops, classes and lessons at Music schools, Conservatoria and Music conferences across Australia and overseas. His years of personal practise and teaching are supported by academic knowledge and teaching in the area of Human Movement. He has a Masters Honours degree from the University of Sydney, and has participated in University based research in movement coordination and the teaching of Somatics. He is the originator of the BodyMinded approach to teaching which provides professional development training to Music teachers across Australia.

Every student and every teacher is unique. Unique in their desire to play, in their individual physicality and their attitude. Yet, every person is similar in their structure, the fundamentals of coordination, posture and balance apply to everyone. As teachers know from experience, physical coordination responds moment by moment to what the student is thinking. This workshop will involve practical activities and demonstrations on how to devise coordination, body mapping and activity instructions to assist in best practise in music education delivery, teaching and personal playing.

Equipping students with the best possible trained coordination to support continual improvement, health and enjoyment is a key aspect of music teaching. Learning to play involves hours of training repetitive actions. As these actions become more and more habituated over time, it is important to provide a solid grounding in posture, balance and ease of movement so the student avoids difficult repetitive strain injuries, mental stress and loss of enjoyment as the challenges of playing increase. The BodyMinded approach to teaching has been developed to upskill teachers with the essentials of coordination based on a three phase method for creating teaching instructions. The workshop will outline this process with practical examples, and will provide an opportunity for teachers to ask questions about particular challenges they face in the studio and in their own playing.

The workshop is practical, it is intended that you will learn some processes you can explore with your students and in your personal practise.



Understanding Pathways in Teacher Questioning Practices in Practical and Expository Teaching in Music Classrooms

Kirsten Macaulay

Kirsten Macaulay MEd(Lead); M.Mus; B.MusEd; A.musA; ATCL; MACE; MACEL.

Kirsten's current role is as the Director of Teaching at St Andrew's Cathedral School, Sydney. Her professional interests are in both encouraging teacher efficacy and excellence in Music. Her teaching excellence was recognised with a nomination for the "Young Teacher's Excellence Award" (NSW) and has recently awarded "Outstanding Professional Service Award" for her work as a committee member and presenter for ASME (NSW). Kirsten's recent experience was as the Director of Performing Arts at St. Andrew's Cathedral School, and prior to that appointment as the Head of Music at Sydney Church of England Grammar School (Shore) in North Sydney. Kirsten has conducted Concert Bands, Choir, vocal ensembles, Chamber Music Ensembles and is currently the teaching Music HL/SL course for the International Baccalaureate Diploma, Kirsten began her music studies at the Sydney Conservatorium of Music, where she was awarded a Bachelor of Music Education. Kirsten also holds two master's degrees, in both Music (UNSW) and in Education (WSU), where she passed with Distinction. In addition, Kirsten has studied conducting and appeared in concert at many national and international music festivals, both as a Conductor and Performer. Past achievements include performances at the Royal College of Music (London), Innsbruck Music Festival, St. Malachy (New York), St. Boniface (Los Angeles), Vienna Youth Festival and Sydney International Music Festival. Kirsten also holds two Associates in both Performance from Trinity College, and Harmony & Orchestration from the AMEB.

Questions have been assumed to be consistently used by teachers as a tool to generate discussion, assess knowledge, promote understanding and elicit critical thinking from students in the primary and secondary classrooms. Student thinking and learning is not driven by answers but by the questions that are posed by the classroom teacher. To encourage students to reflect and learn, music teachers use questions to encourage students Thinking, metacognition, and learning. Research has suggested that prevalent types of questioning patterns have emerged and that each type of question serves different functions for students Learning.

This emerging research, focussing on music classrooms, has three components:

- 1) Survey of primary and secondary school teachers who teach music subjects about their understanding of question types they use in the classroom.*
- 2) Lesson observation in primary and secondary music expository and practical classrooms and*
- 3) Cognitive Interview with the observed teachers to ascertain their understanding of how and why they use certain question types and strategies. The purpose of these three components to understand what music teachers know, observe what teachers do, and invite the teacher to reflect on their practice to understand how teachers use questions and questioning strategies in expository and practical music lessons. This workshop will focus on presenting a sample of findings from the survey, observations and interviews as a way to begin conversations about this topic.*





Thursday, October 3, 2019 - 11:40 am
CONCURRENT SESSION 5I2: FIONA KING

UWA FOX LECTURE THEATRE

Gems on the Path: The Perspectives and Practices of Twelve Educator Proponents of Teaching for Creativity

Fiona King

Fiona King is a tertiary arts educator, researcher and professional musician in Melbourne. Following two decades of music and performing arts teaching across primary, secondary and tertiary settings, she now delivers arts education units specifically for pre-service teachers and Master of Teaching students in face-to-face and online environments. Fiona completed a Master of Education by Research in 2016. She is currently a doctoral candidate and a sessional academic at RMIT University. Her main research interest area is arts education, specifically teaching for creativity, creative processes and music education in primary school settings. Fiona gratefully acknowledges the support of an Australian Government Research Training Program Scholarship.

The purpose of this paper is to share the initial outcomes of a doctoral study about teaching for creativity in primary schools. The investigation inquired into how and why educators teach for creativity and implement creative processes in music, performing arts and generalist classrooms. The key outcomes discussed in this paper refer specifically to the perspectives and practices of the twelve interviewed participants. The study was mixed methods in approach and adopted a pragmatic worldview. Data collection consisted of a document analysis, survey and semi-structured interviews. The twelve interviewed participants comprised five classroom music teachers, five performing arts teachers and two generalists, drawn from eleven state primary schools across Melbourne. The outcomes of the investigation demonstrate that the purposeful fostering of children's creative development in the classroom environment is multi-faceted. The beliefs, actions, views and expectations of the educators contributed significantly to their teaching approaches. The twelve interviewed participants demonstrated a steadfast belief in the benefits of creativity for the development of children's life skills and individuality. These aspects formed a steady undercurrent which influenced the classroom music education practices of the participants. The teachers promoted self-directed learning by establishing high-level motivation driven by the musical interests of the children and by fostering child-led learning in performance-focused music tasks. The perspectives and practices - the gems on the path - shared by the educators in the study provide insight and practicalities towards teaching for creativity in the primary school setting.





Thursday, October 3, 2019 - 12:20 pm
CONCURRENT SESSION 6A1: KATHLEEN CONNELL

UWA CLUB SEMINAR ROOM 1

Investigating Performance Career Making and Career Transition through the Lens of Australia's Elite Classical Singers

Kathleen Connell

Kathleen is a Music Pedagogy professional. For over 20 years she has developed a successful private studio achieving outstanding results for aspiring singers. Kathleen is a PhD candidate at Queensland Conservatorium Griffith University and will be published by Elgar in "Geographies of Creativity". She has presented at conferences throughout Australia and Europe. Her professional performances as a singer cover a twenty five year period throughout a diverse range of styles, events and media.

Investigations pertaining to career trajectories and vocational identities of professional classical Australian singers are uncharted and lack specific empirical evidence. Rarely do studies explain singers' experiences and the processes they undertook to reach goals, to comprehend their deep identification with the craft, and acknowledge the specific market conditions which drive their career. Extensive interviews were conducted with thirteen retired professional singers and the subsequent thematic analysis found a trajectory of development and decline. As literature which examines similar considerations for sports persons, dancers and actors was interrogated, a corresponding application to the singers narratives found issues such as the precursory situation, trauma from involuntary career loss, support or lack of it for transition, and how the singers moved on to new career directions. The analysis found evidence for a typology of 5 career stages - 1) pre career; 2) breaking in; 3) peak stage; 4) denouement; and 5) moving on. The study found there is a critical link between pre and post career stages that has implications for training, which currently tends to emphasise technical facility rather than lifelong learning and skills that support careers. The study highlights that creative careers are difficult to sustain and that the fragility of the creative career, once realised, can have very real implications for the well-being of the creative professional. The research also revealed that career trajectories in professional singing follow a distinctive arc because of the way the work is creatively embodied. The findings suggest that career planning, pedagogical training and entrepreneurship have often been inadequate in this industry and it is only in the consideration of the lifecycle of a creative performance career that the critical link between pre- and post-career stages can be made.





Thursday, October 3, 2019 - 12:50 pm

UWA CLUB SEMINAR ROOM 1

CONCURRENT SESSION 6A2: DR BRAD MERRICK, DR CAROL JOHNSON & DR KENNY MCALPINE

Creating Pathways for Future Musicians in the 21st Century - Sharing Their Musical Journey Through Podcasts as a Narrative

Dr Brad Merrick, Dr Carol Johnson and Dr Kenny McAlpine

Dr Carol Johnson is a jazz saxophonist, music educator and researcher in educational technologies, pedagogy and music performance. Her research evidences the current exponential increase of online music course offerings at the undergraduate level and the need for a paradigmatic shift for music instructors, students, and policymakers. Her recent publications include Pedagogy development for teaching music online (2018) and are available at <https://carolj.net>.

Professor Kenny McAlpine works in the area of interactive composition at Melbourne Conservatorium. Having previously worked in Scotland, he has produced extensively for broadcast, including a live, weekly political programme for BBC Radio, and material for broadcast at the opening ceremony of the Beijing Olympics, which reached a global audience of over 4 billion. His book, Bits and Pieces (tinyurl.com/y6br4zq5) evidences practitioner interviews as an applied research methodology in emerging areas of the creative economy.

Music-making has never been more accessible. Yet, in today's globally-connected digital world, it is more challenging than ever to build a professional music career. Digital and mobile technologies have disrupted workflows, revenue streams, career development, changing the pathways of many musicians and the ways in which they navigate their lives as professionals. Industry professionals continue to be impacted by these disruptive changes which influence how they create, perform, disseminate and market music in the present day (Moreau, 2013; Theodore Butz & Schultz, 2017).

This paper will build on the emerging need to develop entrepreneurial methods of teaching and dissemination to inform the next generation of music professionals, through the provision of an interactive website, sound archive and social media platform to enhance awareness, knowledge, and access. Specifically, this project looks to provide an insight into the lives of those who have forged professional careers across diverse and sometimes unexpected pathways. The purpose being to use technology so that students can increase their awareness as they build their own musical futures.

The paper will report on the initial phases of this institution-based initiative which developed a series of industry-led podcasts in long-form interviews with established and emerging music professionals, highlighting their narratives in the 21st century. The project has the specific purpose of archiving stories and journeys, while also providing access to the stories through a variety of publicly available digital formats. Most importantly, the narrative behind the podcast becomes the medium through which to engage learners, while stimulating public awareness, engagement, and discussion. The project showcases stories, experiences, ideas and innovative strategies for developing and furthering professional pathways and careers in music.

This project offers a concentric layer of learning for university students, as well as a valuable connection point with the broader local, national and international music communities, while also demonstrating how this creates a stream of practitioner-based research that can inform practice across a myriad of levels. Finally, the paper expands on the key reasons for the development of the project and provides an analysis of some initial podcasts and the responses of those involved, highlighting how this project connected with a range of community partners and learners in different and varied ways.





Thursday, October 3, 2019 - 12:20 pm
CONCURRENT SESSION 6B: DONNA CIANCIOSI

UWA ARTS LECTURE ROOM 4

Finding Their Voice – Engaging Students as Cultural Learners

Donna Cianciosi

Donna Cianciosi is currently employed as Head of Music at the International School of Western Australia, where she has built a whole school program which combines an aural methodology within the inquiry-based philosophy of the International Baccalaureate. She is an experienced music educator who has taught students all ages within different educational environments. Donna received her Bachelor of Music Education from the University of Western Australia and her Master's in Music, majoring in Aural Pedagogy, from the University of Queensland. She is also a Doctor of Philosophy candidate in Education from the same institution. In 2014 Donna was awarded the Advanced Diploma in Choral Conducting from the Zoltán Kodály Institute of the Liszt Ferenc Academy of Music in Hungary. She has also completed the Australian Kodály Certificate in Primary and Secondary methodology. In 2018 Donna was awarded the Australian Kodály Scholarship and is currently completing her nominated project, a series of curriculum units for K – 10 which explores the music of the Australian 'mother-tongue' within a conceptual lens. The Traditional Songs of the 'Great Southern Land' is due for competition and will be published in early 2020. She is a member of the Kodály Music Education Institute of Australia National Council and is the Vice President of the Western Australia branch. Donna has presented papers and workshops at national and international conferences, most recently at the 24th International Kodály Symposium in Malaysia.

An important legacy from Hungarian composer and ethnomusicologist Zoltán Kodály is his belief that one 'mother tongue' exists for every country, and that it is through these traditional songs, unique to every country, that the skills and concepts necessary to achieve musical literacy can be taught. However, in regard to cultural identity, Kodály does not address it explicitly in his writings, but implied in his approach to music education, which was then championed first by his colleagues, then by other music educators in their own work. The role of cultural diversity in education can have new meaning when considered within the context of a culturally diverse country such as Australia. According to the Australian Bureau of Statistics, the most recent census revealed that over one quarter (26%) of the population was born overseas and that a further one fifth (20%) had at least one overseas-born parent.

As a consequence, recognising and understanding cultural diversity takes on new meaning in the classroom. Understanding this paradigm allows educators to build curriculum that becomes culturally inclusive. The purpose of Finding Their Voice is to explore this aspect of 21st century education, as well as the role that music education can play. The workshop will first investigate current trends and research while making connections to the writings of pedagogues, including Zoltán Kodály. Within the concepts of identity, ethnicity, and relationships participants will investigate core values within these big ideas. The workshop will then investigate these concepts within the framework of curriculum. For the remainder of the session the participants will be led through a selection of authentic and practical teaching and learning activities which supports the philosophy of intercultural engagement within the context of the Kodály classroom. This interactive presentation will show how teachers and students can encourage and develop intercultural





Thursday, October 3, 2019 - 12:20 pm
CONCURRENT SESSION 6C: DR ROS MCMILLAN

UWA ARTS LECTURE ROOM 8

SESSION CANCELLED

Ensuring Primary Classroom Music is Relevant for the Future

Dr Ros McMillan

Dr Ros McMillan is an Honorary Senior Fellow in Arts Education at the Melbourne Graduate School of Education, an appointment that followed her retirement in 2005 after 11 years as Head of Music Education. Within a teaching career of over 50 years she established the Yamaha Music Courses in Australia, was Director of Music at PLC Melbourne and lectured in the former Melbourne College of Advanced Education and the University of Melbourne's Faculty of Music and Institute of Education. Ros has presented papers and workshops at 53 national and international conferences and has written seven school music texts and over 40 chapters and articles in publications including the British Journal of Music Education. Her discography consists of 30 CDs and LPs, 26 of those playing keyboards in Brian Brown Ensemble recordings.

Practical music-making is one of the most engaging activities that every student should experience. Importantly, it is at the primary level that the seeds are sown that can lead to a love of music for life. But it is not only in music classes where sound experiences can occur. Indeed, there are many practical ideas in other Key Learning Areas that can provide exciting learning and teaching when classroom activities integrate music with other Arts subjects as well as non-Arts KLAs.

For example, a topic such as Stars and Planets can include singing a song about space (performing), identifying the moods depicted in Gustav Holsts The Planets (listening), creating a Winged Messenger in paint while listening to Holsts Mercury (visual art), composing a poem using space words to create a star shape (literacy), discussing the movement of the moon (Science) and creating a group improvisation on Journey to the Moon (creating).

As the curriculum becomes more crowded it seems sensible that music be integrated as much as possible with other curriculum areas. This is especially important given the precarious status of music in many primary schools and the fact that it is not even offered in others. This workshop will provide participants with a range of integrated hands-on activities for Junior Primary students that would also suit Upper Primary students if taken at a more sophisticated level. A key focus will be to help teachers encourage students to express themselves in sound with an emphasis on producing quality musical outcomes





Thursday, October 3, 2019 - 12:20 pm

UWA ARTS LECTURE ROOM 5

CONCURRENT SESSION 6D: DR BENJAMIN THORN AND CECILE MICHELS

The Art of Variation and Arrangement

Dr Benjamin Thorn and Cecile Michels

Benjamin Thorn is a composer and performer based in Armidale NSW. His music has been published in Germany, USA, Canada and Australia and is performed around the world, including in the 2012 World Music Days. He lectures in Creative Arts Education at the University of New England and is artistic director of the New England Bach Festival.

Cecile Michels trained and worked as a recorder teacher in the Netherlands and France. In Australia she has qualified as a French and Music teacher and currently teaches French at the International Grammar School in Sydney.

One of the key skills in composing a reasonably extended piece of music is balancing unity and diversity. A basic technique is learning how to vary material both by altering melodic material and by altering textures and accompaniments. This workshop will present some relevant techniques to achieve this that can be used by both beginning and more experienced composers. It would be relevant to upper primary and secondary teachers/students. Participants will have the opportunity to explore their own variation and arrangement ideas. They are encouraged to bring an instrument along so they can try out practical ideas but this is not obligatory.





Thursday, October 3, 2019 - 12:20 pm

UWA ARTS LECTURE ROOM 6

CONCURRENT SESSION 6E: ROSALIE SCOTT and JASON BORON

Singing Games: Exploring New Pathways for Understanding Music Theory in the Secondary Classroom

Rosalie Scott

B.Mus, B. Ed Music Teacher Hale School, Western Australia

Rosalie is a music teacher at Hale School in Western Australia and has been an advocate for Kodály in WA for many years. She has worked in the classroom with all ages from 3 year olds through to upper secondary students and adults. A vocal/choral specialist, Rosalie is the Immediate Past-President of KMEIA WA, a member of the KMEIA national council and an Australian Kodály Certificate accredited lecturer. She regularly presents workshops for many associations in WA and welcomes the opportunity to engage with colleagues in sharing ideas and expertise across all areas of Music Education.

Jason Boron

BMusEd (Hons) *W.Aust.*, CGMus *Qld.*, DipKodályMusEd, MA (Hons) *Liszt.*

Lecturer in Music Education Edith Cowan University, Australia

Jason Boron is a Lecturer in Music Education at Edith Cowan University, Australia. He is an experienced music educator having taught in early childhood, primary, secondary and tertiary settings. 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 Vice President for the Kodály Music Education Institute of Australia. Jason is a member of the Music Education Advisory Group for Music Australia and is past recipient of the Sarolta Kodály Scholarship awarded by the International Kodály Society.

The pressures to cover music theory concepts and the rigours of the curriculum in the secondary classroom often leaves singing games to the realm of the primary school teacher. Walk a different path with us as we unlock the power of integrating singing games into your secondary music class. The games and activities presented allow students to access the music curriculum through the joys of active music making; singing and moving for fun, activating the brain and building creative, collaborative learners but most importantly as a pathway to musical understanding for all students in your classroom.





Thursday, October 3, 2019 - 12:20 pm
CONCURRENT SESSION 6F: DELLA RAE MORRISON

UWA ARTS LECTURE ROOM 9

Madjartil Moorna Yarning

Della Rae Morrison

Join Bibbulmum and Noongar Yorga Della Rae Morrison and Bibbulmum Noongar Marmum Kobi Morrison in a community singing workshop. They will share their story of setting up the Madjartil Moorna (the Noongar translation is "Magical Sounds of the Bush") choir and share Aboriginal songs in Noongar and in English. This practical and informative workshop will inspire Music educators to utilise Aboriginal repertoire as part of their teaching. This they know will bring healing to the Aboriginal community and close the gap between Aboriginal and Non-Aboriginal Australia.





Thursday, October 3, 2019 - 12:20 pm

UWA CLUB THEATRE AUDITORIUM

CONCURRENT SESSION 6G1: JAZMIN EALDEN & DR MATTHEW STYLES

The Performer-Composer: a Reimagined Career Pathway for the Modern-day Saxophonist

Jazmin Ealden

Jazmin Ealden is a performer, educator and multi-instrumentalist based in Perth. Recently obtaining a Bachelor of Music with First Class Honours from the Western Australian Academy of Performing Arts (WAAPA), Jazmin is now undertaking a Master of Performing Arts (Music) by research.

Recent performance opportunities for Jazmin have included performing with the WAAPA Symphony Orchestra, the West Australian Youth Orchestra, and leading Basement Saxx; WAAPA's dynamic saxophone ensemble. She was also selected as a finalist in WAAPA's prestigious Warana concerto competition and the 2018 WAAPA Young Performer of the Year. Outside of WAAPA, Jazmin performed with organisations including the Perth Orchestra Project and St Georges College Orchestra. Jazmin's performance activities have been enhanced by her research exploring the performer-composer career path. She is excited to continue to promote innovative, multi-stylistic works for saxophone.

Before moving to Perth, Jazmin completed a Bachelor of Music at Queensland Conservatorium Griffith University (QCGU). Throughout this time, she frequently performance with the Queensland Conservatorium Saxophone Orchestra (QCSO) in school concerts, workshops, and various other musical projects. In 2015, Jazmin was fortunate enough to travel with the QCSO for multiple performances at the XVII World Saxophone Congress in Strasbourg, France.

Jazmin's future career goals include further establishing herself in music performance, education and research, and sharing her knowledge and experience with aspiring musicians globally. She is looking forward to new learning experiences and performance opportunities including events such as the 2019 Melbourne International Saxophone Festival, the 2020 NASA conference, and the 2021 World Saxophone Congress.

The ambiguity of the twenty-first century classical musician career pathway has resulted in a change of professional traditions and opportunities for musicians both within Australia and internationally. The literature discussing the portfolio career model of musicians demonstrates a clear place for this career in the current music industry; one such pathway is that of the performer- composer musician. The aim of this research project was to explore the career pathways of three performer-composer saxophonists. Specifically, this study aimed to identify the change and development of traditional composer-performer roles, explore the fluidity in the spectrum of composer and performer led creative outputs, and determine whether or not saxophonists with no formal compositional training could establish successful performer-composer careers through their performance experience.

Following a qualitative research methodology, semi-structured interviews with two research subjects and the analysis of an interview transcript with a third formed the basis of this project. Results found that the performer-composer saxophonists were profoundly influenced by multi-stylistic performance experience, which in turn informed their compositional output. They utilised performance-oriented networks to assist in establishing themselves as composers through commissions and premiers of new works. Most importantly, performer-composer saxophonists recognised the need for diversity and versatility to maintain success in their careers. The implication of this research is that the performer-composer career is one that does not necessarily require formal composition training, but rather one that can be developed through the application of transferrable skills gained through performance activity. Future research is recommended to further investigate the performer-composer career model and establish a framework for imminent emerging musicians to apply to their creative activity.





Thursday, October 3, 2019 - 12:50 pm
CONCURRENT SESSION 6G2: JENNIFER WATKINS

UWA CLUB THEATRE AUDITORIUM

The South Australian May Music Camp: 1962 - 1986

Jennifer Watkins

Jennifer Watkins recently completed a Master of Philosophy through the Elder Conservatorium of Music, majoring in Music Education under the supervision of Dr Jenny Rosevear and Dr Jula Szuster, for which she received a Dean's commendation. Her interests lie in extracurricular music activities and the extension opportunities they provide for students. In 2014 Jenni completed an Honours Degree in Music Education from which she graduated with First Class Honours, and received the Elder Conservatorium of Music Director's Award for Honours Research in Music Education. For 20 years, she offered Piano Tuition in her private studio and at various South Australian schools, including Pedare Christian College, Kings Baptist and Good Shepherd Lutheran School. Since 2013 Jenni has held a full-time Administrative role in the Music Centre at Concordia College. She coordinates a busy instrumental program of 40 peripatetic teachers and 300 instrumental and vocal students, while providing support to a dynamic extracurricular program of over 25 ensembles. Jenni joined the committee of the South Australian Music Camp Association in 2016 and currently occupies the position of Secretary. She holds membership in the SA Historical Society as well as the SA Musicological Society. Jenni enjoys reading, attending concerts and spending time with family.

This research provides an account of the activities of the South Australian May Music Camp (SAMMC), identifying it as a significant extra-curricular activity in the calendar of music education opportunities open to children from nine to 23 years of age, between 1962 and 1986. This annual non-residential music camp took place during the May school holidays. Students auditioned for SAMMC, to engage in an intensive, graded music ensemble experience, receiving expert tuition from professional music educators, while being exposed to extensive orchestral and wind ensemble repertoire. The contribution of the National Music Camp Association (NMCA) in the establishment of state-based camps across Australia is acknowledged, specifically regarding SAMMC in Adelaide, resulting in the subsequent formation of the South Australian Music Camp Association (SAMCA). This research records details regarding the establishment of the South Australian Department of Education Music Branch, which resulted in an increased number of primary school students learning to play musical instruments, contributing to the need for further ensemble performance opportunities in SA, highlighting how this was reflected in the expansion of SAMMC. The administrative and learning environments, routines, repertoire, instrumentation, ensembles and standards are documented. The research observes the actions of the SAMCA to recognise the changing music education environment surrounding SAMMC, how it sought ways to evaluate and improve their practises, change and expand activities to accommodate those developments. The evidence presented supports the argument that SAMMC has made an important contribution to South Australian music education history.





Thursday, October 3, 2019 - 12:20 pm
CONCURRENT SESSION 6H: DR TIMOTHY BROWN

UWA ARTS LECTURE ROOM 10

Contemporary Native American Composers in Concert Music

Dr Timothy Brown

Timothy Brown is a National Board Certified Music Teacher in the United States, serving at two schools in the Denver (Colorado) Public Schools. He holds degrees from The State University of New York, Goddard College, and The University of Northern Colorado. He has taught for 31 years, and previously presented at ASME in 2017.

This workshop will provide an introductory survey of compositions by three living Native American composers who are working in concert/classical music: Barbara Croall (Odawa Nation), Jerod Impichchaachaaha Tate (Chickasaw Nation), and Raven Chacon (Navajo Nation), through audio and score excerpts. Barbara Croalls Lullaby (2008) for Anishinaabekwe vocalist, alternating on pipigwan (traditional cedar flute), with suspended shells, was written to commemorate missing and dead children, forcibly taken from their families. Another Croall work included is Wezoowaad Anang (Shooting Star, 2012) an orchestral theatre work about the 13 Moons or life-phases of renowned Shawnee Chief, Tecumseh (Panther-Who-Crossed-the-Sky). Works by Jarod Tate shall include Oka Ayasha (The Water Place) (2015) for Chorus, Woodwinds and Percussion inspired by the Mississippi River, it is meant to reflect the mystery, beauty, grandeur and strength of our ancient home in the Aboriginal South. Also studied will be Tates work, Iholba (The Vision) (2005), which is inspired by the composers Chicasaw culture, with some musical material drawn from the Chicasaw Garfish Dance Song. An included work by Raven Chacon, The Journey of the Horizontal People (2016) is a future creation story telling of a group of people traveling from west to east, across the written page, contrary to the movement of the sun, but involuntarily and unconsciously allegiant to the trappings of time. It was commissioned by the Kronos Quartet. Lastly, Chacon's work, Biyn, for flute, clarinet, violin, cello, and percussion (2011) was commissioned by Ensemble Music New Mexico.





Thursday, October 3, 2019 - 12:20 pm
CONCURRENT SESSION 6I1: KATHLEEN PLASTOW

UWA FOX LECTURE THEATRE

Assessing Creativity: The Pitfalls and Possibilities of Assessing Student Compositions

Kathleen Plastow

Kathleen is Director of Performing Arts at Presbyterian Ladies' College Perth, Western Australian, a State Kodaly committee member and doctoral candidate at the Australian Catholic University. Her 30-year education career has covered ELC-Year 12, tertiary institutions and community involvement. Her work in Queensland, Victoria and Western Australia has focused on pedagogical praxis, curriculum and assessment development and teacher mentoring, within the independent schools sector. Her doctoral research; Reframing Music Education: Teacher perspectives on engaging with data, investigates the perspectives of teachers on using data to enhance both qualities of teaching and student learning outcomes. In 2018 she presented as a part of the Conservatorium of Music University of Western Australia Callaway Research Seminar Series and at the Kodaly National Conference, Perth. She has presented at the 23rd International Kodaly Symposium Alberta, Canada, and the XXth Australian Society for Music Education National Conference and at State seminars and conferences.

The assessment of composition in classroom music has gained traction in Australia and internationally as a method for “promoting musical thinking and understanding” (Barrett, 1998) and is considered a vital part of the music assessment process. However, very few teacher preparation courses provide training in methods for teaching or assessing the creative component of composition. This is more so the case for teachers that have been in service for some time and whom, through the necessity of summative assessment timelines, have “developed ad hoc strategies to suit their own requirements” (Fautley, 2004) which often tend to be concerned with organisational matters and task completion rather than musical judgements and where inflexible and prescriptive curriculum requirements impact on quality and creativity. This issue is echoed by William (2001) where he claims that “we start out with the aim of making the important measurable and end up making only the measurable important”. Research shows the resultant negative impact on teachers is dualistic in nature; an array of strategies for scaffolding learning are used and, the manner in which some judgements are made seems to be fundamentally flawed. Some teachers do not have a shared understanding of what might constitute achievement, nor do they fully understand how students make meaning from composing and improvising. Moreover, many teachers do not understand the cognitive and practical mechanisms in place whilst participating in classroom composition. Findings also indicate the lack of clarity is negatively impacting on teachers as they try to do their best for their students. The focus of this work was to investigate existing research and present an extensive literature review of the phenomenon to teachers for the purpose of provoking discussion and reflection. This presentation draws on existing international research into the assessment of the creative component of compositions, assessment in creativity and possibility thinking and discusses themes arising from the studies. It will unpack ideas, thoughts and practices evident in research and bring to light the conventions and habits that have been adopted.

Keywords: Teacher preparation, composition, classroom music, assessment, formative assessment, summative assessment, creativity, possibility thinking.





Thursday, October 3, 2019 - 12:50 pm
CONCURRENT SESSION 6I2: Dr EMILY WILSON

UWA FOX LECTURE THEATRE

"It's Music and We Came to Play Instruments": Teaching for Engagement in Classroom Music

Emily Wilson

Emily Wilson has completed a PhD and lectures at the Melbourne Graduate School of Education, University of Melbourne. She lectures in secondary and primary pre-service teacher education. Emily has over 10 years' experience teaching classroom and instrumental music at primary and secondary schools in Australia and the UK, including appointments as Head of Music and Head of Performing Arts.

To address concerns about student dissatisfaction with school music classes, there has been significant interest in adopting more engaging teacher practices. One approach thought to make classroom music more meaningful for students by drawing their outside musical lives into their school music experiences is the Musical Futures program. Musical Futures incorporates the learning processes of popular musicians and is characterised by learning that is student-driven and peer-directed, with an emphasis on immersive music experiences. This ethnographic research investigates how teachers make use of Musical Futures and identifies the teacher practices which support student engagement in classroom music. Findings draw on participant-observation of music lessons, interviews and focus groups involving two music teachers and four classes of children aged ten to sixteen years. The research has identified that the connections between student engagement and classroom music teaching are complex, interconnected and interdependent in a way not anticipated in the music education research literature.





Thursday, October 3, 2019 - 2:20 pm
CONCURRENT SESSION 7A1: DANIEL LEE

UWA CLUB SEMINAR ROOM 1

Following Australian Footprints in the Multicultural Landscape: Teaching Music Educators Their Role in Cultural Preservation.

Daniel Lee

After years of miserable piano lessons as a teenager Daniel Lee discovered his true passion when he first saw Jazz guitarist Emily Remler playing a blues. Observing the combination of the sophisticated with the unassuming was a true life changing experience for him. He graduated from the Elder Conservatorium's Jazz program in the mid 90's and has performed, composed, taught, designed and built all things Jazz guitar related ever since. He returned to the Conservatorium in 2014 to continue his studies in Jazz guitar, and now has a Postgraduate Diploma in Education (Adult & Tertiary), a Master's in Education (International) and a Graduate Certificate in Research. He is currently doing a PhD in Music Education at the University of Tasmania. He has performed as a professional musician in almost every setting imaginable from beach weddings to festivals and live radio, in solo, duo and trio format right up to 17-piece Big Bands, larger Jazz orchestras and concert bands. Highlights include performances at Ronnie Scott's Jazz Club in London, the Adelaide Guitar Festival, and concerts featuring his unique collection of Australian built Archtop Jazz guitars dating from the 1940's to modern contemporary instruments. He has composed a Jazz suite for a set of 5 guitars constructed specifically for the project. His research outputs include international conferences and journal articles on contemporary guitar education.

It is well understood that music is a prominent feature of cultural identities worldwide. Therefore, music educators have the potential to perform important roles in shaping cultural identities of subsequent generations. Have music educators in Australian tertiary institutions been trained to understand their role as purveyors of national aesthetics, and are we training the next generation of music educators to understand this role A PhD study at the University of Tasmania is currently examining the role of tertiary contemporary popular music (CPM) programs around Australia, the impact they are having on the next generation of music educators and their understanding of cultural preservation. CPM courses have been incrementally introduced to the Tertiary sector in Australia over the last three decades. Some reviews of the courses have been undertaken (Hannan, 2000; Carey & Lebler, 2012) yet with little concern regarding enculturation. Governments and education institutions in other nations have observed the possibilities of enculturation through music education and have taken action to preserve national aesthetics by training music educators toward that purpose and to tackle issues of musical global mono-culturalism. Is there a similar imperative in Australian tertiary institutions? Is there a national aesthetic in Australian CPM that needs to be preserved? If so, how is this happening and is it successful Are educators delivering CPM courses in Australia adequately trained with this imperative in mind? Are geographical boundaries to cultural identities relevant in the twenty first century? What role has, and is, Multiculturalism playing in the development of an Australian voice in the global popular music industry? These are some the questions being investigated by a thematic analysis of data collected from interviews and surveys of students, alumni and educators in Australian universities and industry documents. The study is focusing on modern guitar and the performance styles of graduates to address the questions. Twenty first century music education is embracing technology and online methodologies. This has positive benefits including providing global perspectives, embracing cultural diversity, and training musicians for online global music marketplaces. However, this may be at the expense of losing sight of Australian footprints in the multi-cultural music landscape, devaluing the past and potentially exterminating the prospective future paths they were developing. Findings include current tertiary music educators' perspectives on the Australian voice in global guitar communities and their expression of the moral responsibility for tertiary music education to maintain cultural significance.





Thursday, October 3, 2019 - 2:50 pm
CONCURRENT SESSION 7A2: DR DAVID TAYLOR

UWA CLUB SEMINAR ROOM 1

SESSION CANCELLED

Who Calls the Shots A Cross-section of Chorister Opinion on Decision-making in Amateur Rehearsals

Dr David Taylor

David Taylor started his musical career as a young chorister in London. He also studied piano and later took up the organ and percussion. In 1999 he gained a BA (hons) Music and went on to become the Organist and Choirmaster at St. John's Church, Merton studying for a time with Paul Spicer at the Royal College of Music. He founded the New London Camerata chamber choir and moved to Australia in 2005. David has been Assistant Chorusmaster for the Sydney Philharmonia Choirs and Musical Director at Coro Innominata and is currently Organist at St Anne's, Sydney, and holds an Mmus (coursework) and an Mmus (research) from the University of New South Wales, and a DMA From the University of Sydney.

Recently, the area of conductor education has seen a concerted push to design a single, unified curriculum to assist in the training of future choral conductors. Efforts to date have been based mainly on the behavioural and personality traits of already-successful conductors. In general, these traits are non-reliant on musical knowledge or its direct application and include ideas such as the optimum amount of eye contact, verbal instruction, charisma and personal energy. Many of them can be grouped into a skill set commonly referred to as interpersonal skills or communication skills and are often reconciled with other research into general leadership principles. However these attributes and abilities, along with their associated leadership styles, often lack any relational dimension, still choosing instead to focus more on the conductors individual skills and considering the choir as one object in a top-down, hierarchical organisation. Researchers concede that a level of give-and-take is generally favourable, but little is known about how much. Furthermore, what is known is largely anecdotal or founded on the opinion of conductors themselves. This paper explores the preferences of the actual chorister for the way musical decisions are made in choir rehearsals in order to discover whether the more relational approach of group inclusion is considered desirable. Is it genuinely helpful to let everyone have a say Or does it frustrate other musicians Does calling-out and discussion undermine the conductor and erode their authority? What is the precise nature of the conductors authority in this context? It argues that if a curriculum is to be comprehensive, consideration of the group dynamics engendered by chorister response to the intrinsic authority of the conductor in decision-making made must be a factor. 509 amateur choristers predominantly from the UK and Australia were asked in an online survey to indicate their level of agreement to ten statements about conductor-only or group-input musical decision-making during rehearsals. Open-ended comments were also invited.

Findings show that input from choristers should be welcomed by conductors of amateur groups, but with qualifications, such as when and how. These findings are discussed. Currently, most conductors tend to operate on certain assumptions about what works best. Hearing form choristers first-hand is an important step in getting past these assumptions. Furthermore, comparisons between the responses from each country suggest that different cultural proclivities for broad systems of decision-making adopted in rehearsals might exist. This is also briefly discussed.



Hitting Things with Kaboom Percussion

Kaboom Percussion

Kaboom Percussion are a duo from Perth who are passionate about inspiring a love for music in students of all ages. Both holding Masters Degrees in Percussion, Catherine Betts and Joshua Webster started Kaboom with some fun and quirky YouTube videos and just 4 years later Kaboom has grown to be a full-time, internationally renowned music education group! Cat and Josh have performed for over 50,000 students across Australia and New Zealand, and garnered more than 180,000 subscribers and 50 million views on their popular YouTube Channel. They have also presented workshops for music teachers at a number of conferences including ISME 2018 (Baku), ASME (Melbourne and Perth), MENZA (Wellington), KMEIA (Perth) and WAOSA (Perth). Their music is designed to be fun, engaging and immediately accessible. Whether it is creating rhythms on chairs, making up a body percussion beat with their friends or simply tapping on a cup, Kaboom loves empowering and inspiring kids to begin creating their own music.

We all know that kids love hitting things - so why not embrace this enthusiasm and use it to engage your students in a whole range of musical activities! In this workshop, Kaboom will guide participants through a collection of their favourite classroom percussion activities that they have used with students all over the world. Through the use of body percussion as well as simple and inexpensive objects such as buckets, cups and drum sticks, essential musical techniques and theory are taught in a fun and engaging setting. These games and pieces are designed to be quick to learn and fun to play, with aspects of composition, teamwork, and choreography thrown into the mix that make them scalable in difficulty for primary through to secondary students. Participants will leave the workshop with a collection of activities that they can apply straight away to their classrooms. Come along and hit things with Kaboom!





Thursday, October 3, 2019 - 2:20 pm
CONCURRENT SESSION 7C1: DR LEON DE BRUIN

UWA FOX LECTURE THEATRE

An Australian Approach to Intercultural Creative Music Education

Dr Leon de Bruin

Leon R de Bruin is an educator, musician, composer and researcher. He is a Teaching assistant at Monash University and an RMIT University visiting scholar. His extensive research spans meta-cognition, creativity, performing arts/artistic practices, and creative education, and he has authored over 30 peer reviewed articles and book chapters. He has been the recipient of the ASME Callaway Award (2017). He is a member of the editorial board of The International Journal of Music Education- Research and is co-editor of the recent publication *Creativities in Arts Education, Research and Practice: International Perspectives for the Future of Learning and Teaching*, (de Bruin, Burnard & Davis Eds.), and *Creativity in Education*. Oxford Research Encyclopedia of Education. OUP (Harris & de Bruin)

Music in the 21st century continues to activate models of social organisation that foreground agency, traditions, identity, freedom, cultural difference and self-determination. Examining creativities within music allows the dynamic, collective, collaborative experimentation and spontaneity negotiated through shared understandings, histories and traditions. Investigating musical creativities through an intercultural, collective/collaborative lens confirms how the situated and contextualised nature of participation evolves as a source of meaningful representations of knowledge, actions and learning emerging and manifesting as significant socio-historical experience for musicians, and the music they make. This study investigates the Australian Art Orchestra "Creative Music Intensive" that brings together Australian Indigenous, Korean p'ansori, improvisation educators and participants in a two-week immersion of intercultural practice and performance. The study affirms the diverse ways multi-cultural and multi-ethnic influences can shape local forms of practice and production and problematize the dominance of globalized practices and concepts. The study offers implications to the way teacher pedagogies and practice through engaged music making can more deeply promote social inclusion, integration and equity by creating unity, curiosity in diverse cultures and solidarity through collaborative music making. The study asserts the recognition and legitimisation of localised intercultural practices, and the impacts music education has on communities that embrace difference, inquiry and learning through creative music practices.





Thursday, October 3, 2019 - 2:50 pm
CONCURRENT SESSION 7C2: PETER SHANHUN

UWA FOX LECTURE THEATRE

Developing a Rationale for the Teaching of First Nations Australian Music

Peter Shanhun

Peter Shanhun has 17 years of diverse teaching experience in Western Australia. After completing an Honours thesis on the role of Music Education in the Reconciliation process with First Australians, Peter began his teaching career in a remote, 90% Indigenous school in the Kimberleys. Since then, he has taught Classroom Music in both public and private settings from K - 12, Voice and Choir in numerous government high schools, in Specialist, Gifted and talented programs, and across a range of styles including Classical, Contemporary and Music Theatre. Peter served as president of the Kodaly Music Education Institute of Australia, Western Australian Branch from 2016 - 2017, and recently completed a Masters in Kodaly Music Pedagogy at the Kodaly Institute of the Liszt Academy in Kecskem't.

There is a currently lot of momentum and good work happening in the area of including First Nations Australian music and culture in education. Historically, most music teachers have been willing to engage, but ignorant of how to approach this topic. While this is changing as more knowledge and resources become available, I believe that the rationale behind the inclusion of First Nations Australian music deserves to be considered, as this may inform and improve our practice. Music is uniquely positioned to provide a window into First Nations Australian culture, as it enables students to engage through experience, rather than primarily through intellect. How should we conceive of framing this experience in different contexts? What should our focus be: on traditional culture and language On truth-telling about the last 200 years? On expressions of First Nations music Australia-wide, or focussing on the music of one people in greater detail. If we aspire to teach the much espoused 21st century skills of innovation and creative thought, the ability to perceive the world around us through a different paradigm should be an asset. Beyond developing a more sophisticated understanding of ourselves, could this understanding better equip us to engage with other cultures in our region and beyond These and many other questions deserve thorough investigation, and importantly, require relationship with First Nations Australians in order to approach sensitively. Could the inclusion of First Nations Australian music provide a truer, more wholistic education Perhaps we should conceive of First Nations Australian music not as a challenge, but as a





Thursday, October 3, 2019 - 2:20 pm
CONCURRENT SESSION 7D1: DEBRA BATLEY

UWA ARTS LECTURE ROOM 10

Hitting the Right Note with Reading

Debra Batley

Deb has taught music at Carinya since 2004. In this time she has established a strong music culture using an Orff-Schulwerk perspective, and established the stage 6 courses at Carinya. She is particularly passionate about seeing in the impact of improvisation upon student's thinking skills.

In 2018 Debra established an AIS funded schools based research project examining the impact that direct instruction in musical instruments could have upon children with learning difficulties associated with reading. She gets excited by seeing students change their view of themselves as learners, through finding ways of showing them that they can be successful. A Highlight of this project has been working under the mentorship of Anita Collins.

She has been a member of the ASME NSW committee since 2012 and is the current NSW Chair. In 2017 she was awarded a NSW Professional Teachers Council award for her services to ASME. Since 2015 Debra has written education kits for Sydney Symphony Orchestra's "Meet the Music" series and Stage 1-4 concerts. She is also on the casual teaching staff of the Tamworth Regional Conservatorium; teaching Piano, Clarinet and Flute.

Debra has presented at the 2019 New South Wales Association of Independent Schools (AIS) Music Conference, the 2018 AIS Research Symposium, the 2018 Orff Schulwerk National Conference, 2017 NSW Orff Schulwerk Two Day Conference and the 2016 inaugural Sydney Conservatorium Teach Meet.

Carinya Christian School is taking an innovative approach to help students who struggle to read. Middle School students, aged 10-14 years, have been selected for weekly instrumental music tuition and ensemble groups as a form of intensive reading intervention. The project began in February 2018 and concludes in September 2019.

Carinya is building off the current research which shows that music tuition enhances brain plasticity, improved executive function and auditory processing. This exciting research provides the means to make a difference in the fundamental life skill of reading.

Students were selected due to their needs and the corresponding lack of research conducted in this area with this age group. Students have been engaged in a 25-minute small group instrumental lesson, and one 40 minute ensemble per week.

Students reading progress has been tested every three terms throughout the project using Progressive Achievement Tests (PAT) and PROBE tests. On the whole data has shown significant improvements in reading for the research cohort and the reverse for the control group. Improvement is being measured using reading age and comparison of PAT percentiles.

Under the guidance of Dr Anita Collins, the research project has already brought about remarkable change in students self-perception and benefits that have extended beyond the scope of the project.

The research project is comprised of Debra Batley (project lead) and Lauren Ferguson, David Jones and Aaron McDonald, with Dr Anita Collins as a specialist mentor. This project has been funded by NSW Association of Independent Schools (AIS).





Thursday, October 3, 2019 - 2:50 pm
CONCURRENT SESSION 7D2: DR JAMES HUMBERSTONE

UWA ARTS LECTURE ROOM 10

Roadblocks on Music Education's Pathways to the Future

Dr James Humberstone

James Humberstone's has published research in the fields of music education, music technology, and musicology (specifically experimental music and composition for musically-untrained children), as well as NTROs (creative) as a composer. Humberstone leads an international research team on the project "The Place of Music in 21st Century Education", with data drawn from over a thousand music educators worldwide. Recent creative projects include "The Weight of Light", an award winning song cycle, and "Odysseus : Live", a genre crossing retelling of Homer's Odyssey for orchestra, choir, spoken word poetry, electronics, cinematography, and Hip-Hop.

A large and ongoing research project undertaken by a team of researchers draws on data collected from over 500 participants of an international online professional development course over two years. Most participants were music educators or pre-service music educators. The online course challenged participants to think critically about how the latest pedagogies, research, and cultural/societal change might (or should) impact music education. Examples include the problem of teachers' identities centring around Western art music (Dwyer, 2016; Hargreaves, Welch, Purves, & Marshall, 2003; Lamont & Maton, 2010; Temmerman, 2005; Welch, Purves, Hargreaves, & Marshall, 2010) rather than around the musical cultures that children participate in (Burnard, 2008; Georgii-Hemming & Westvall, 2010; Green, 2008; Ojala & Väkevä, 2015); and teacher identities as performers rather than as composers or improvisers (Bernhard, 2013); as well issues around balancing (Craft, 2012) the uptake and use of technology in music education with established pedagogies (Bledsoe, 2017; Humberstone, 2017). In this paper I synthesize the findings from several publications arising from this overall project (Humberstone, 2018; Humberstone, Zhao, & Liu, 2019b, 2019a) that may identify the key roadblocks for music education's pathway to a progressive and inclusive future.



Improvisation - an Essential Pathway for Engaging Students in the Future

SESSION CANCELLED

Dr Ros McMillan

Dr Ros McMillan is an Honorary Senior Fellow in Arts Education at the Melbourne Graduate School of Education, an appointment that followed her retirement in 2005 after 11 years as Head of Music Education. Within a teaching career of over 50 years she established the Yamaha Music Courses in Australia, was Director of Music at PLC Melbourne and lectured in the former Melbourne College of Advanced Education and the University of Melbourne's Faculty of Music and Institute of Education. Ros has presented papers and workshops at 53 national and international conferences and has written seven school music texts and over 40 chapters and articles in publications including the British Journal of Music Education. Her discography consists of 30 CDs and LPs, 26 of those playing keyboards in Brian Brown Ensemble recordings.

Improvisation is frightening and exhilarating at the same time because it involves you in the unknown. These are the words of the late Brian Brown, one of Australia's most important composers, performers and educators in the field of musical improvisation. Often described as the father of modern Australian jazz, Browns changing and evolving styles over more than 50 years provide the basis of an Education Kit, titled Moving On: the Life and Music of Brian Brown.

Recently published by the Australian Music Centre, the Kit is designed for students in Years 9-12 but with activities that can be adapted for students from Upper Primary. This Active Workshop will involve senior music students from one of Perth's leading schools demonstrating pieces from two different styles analysed in the Kit, one from the 1970s and another from the 1990s. Activities will include students playing examples of the music, discussing findings on their investigations into aspects of the music and performing examples of their own creative work. In addition, delegates will hear examples of Browns music from the CD that accompanies the Kit.

Brian Brown always acknowledged the great performers of the past, including Louis Armstrong, Charlie Parker and Miles Davis. However, his philosophy was that improvisation in its most exciting and meaningful sense is an act of the artist being himself or herself, innovative, challenging and very personal. This workshop will provide delegates with an opportunity to witness today's students realising their own musical thoughts and ideas.





Thursday, October 3, 2019 - 2:20 pm
CONCURRENT SESSION 7F: DR JOHN HEYWORTH

UWA ARTS LECTURE ROOM 6

Tea and a Song: Community Singing for an Aging Population

Dr John Heyworth

John Heyworth is a retired Lecturer in Primary and Early Childhood generalist music education. He has taught into both the undergraduate and postgraduate courses at Edith Cowan University in WA. John has had over 30 years of experience teaching in early childhood, primary, secondary and intensive language centres with the Department of Education in Western Australia. John Heyworth's research interests include music and technology, creative music making and music as an integral part of social learning and inclusivity. He currently works as a volunteer at Nedlands Community Care's Affinity Group in collaboration with Ilsa Smith (group leader). He has written a number of resource books including *In the Mix* and *Astronomical Birthdays*. Website : free4music.com

This presentation incorporates active participation with ongoing discussion demonstrating strategies for fostering inclusive, non-threatening environments for general singing. Techniques will be explored that assist physical, cognitive, social and functional well-being in community singing groups and at the same time being considerate of the range of differences within a group. While the session is not about formal choirs, or conducting techniques, it is about how to develop better breathing, posture and vocal development in older adults. The emphasis of the session is that participation and enjoyment help retain members within a group, and as such promotes healthy footprints for a happier future.





Thursday, October 3, 2019 - 2:20 pm
CONCURRENT SESSION 7G: PETER HIND

UWA ARTS LECTURE ROOM 8

From Thought Bubble to Masterpiece

Peter Hind

Peter Hind is a Level 3 Teacher with the Western Australian Department of Education. He works as a brass tutor and band conductor with Instrumental Music School Services teaching in fifteen different schools during the week including some distance education ones over the internet. He is a prolific arranger and composer whose works include school musicals, specialist pieces for unusual music ensembles and a brass tutor book. He also received a WA Govt grant in 2017 to perform a symphonic poem for concert band and narration in Jerusalem and other locations in Israel for the Centenary of the Charge of Beersheba. He enjoys using music to tell stories and exploring using music to "paint a picture". He is passionate about inclusivity and providing motivating music making opportunities for all people regardless of circumstances, experience and ability and works to create parts that allows each member of each ensemble to succeed.

This workshop will explore the process of creating a composition from its inception to performance readiness. THE MESSAGE STICK is a musical composition representing the reconciliation of two cultures through the harmonious interaction of two musical genres. It brings together elements of traditional Aboriginal music, dance and storytelling with concert band, (formerly known as a military band). It is hoped that through the telling the story of The Stolen Generation and the cohesive intermixing of the different elements in the musical score, The Message Stick will provide a deeper understanding of our nation's past and bring a message of optimism for a reconciled future for all Australians. The workshop will look at the compositional and rehearsal techniques used in The Message Stick to, tell a story, compliment a narration, establish emotion and create a historic timeline for the listener. It will also explore orchestration and writing using a limited number of notes. Throughout the delegates will get an opportunity to apply the concepts discussed and thought bubbles of their own in a practical way by creating their own composition note pad.



Preparing Musicians for the Future Workforce

Professor Dawn Bennett

Student musicians need to know how to lead their learning across the career lifespan. It is reported that demographic shifts and changing employer expectations are amongst the many forces having a profound impact on the way we work and the shape of musicians work in the future. Many music graduates find themselves reacting to the lack of traditional, full-time employment by creating a tapestry of part-time and contract-based work. Throughout tertiary training, student musicians are afforded opportunities to think critically as they prepare compositions, research performative techniques to improve their practice and seek out new challenges. There are constraints that need to be acknowledged, but approaches such as think tanks, research-led teaching and scaffolded activities for learning can assist with transforming a thought into an action. There is every reason to engage these critical qualities and demand more of students' leadership potential through scaffolded programmes leading to career development. The dynamics of pedagogical approaches which encourage learners deep and agentic engagement, the qualities required for graduate musicians to create and sustain their music careers and how these qualities might be developed will be presented in this workshop. Participants in this 60 minute active workshop will be introduced to the six Literacies for Life that guide a scaffolded approach to building an individual students Employability profile. In reality, proactive transitions away from traditional forms of employment are relatively rare in music. In higher education, the responsibility of preparing students for their future lives and work has rested largely with the student and not with the institution. At the end of the workshop, participants will take away information and skills to share with their students about career preparation and expanded knowledge on how a musician's portfolio career is able to sustain them throughout their career lifespan. The implications for higher education are to articulate, support and sustain the development of broad and inclusive capabilities within undergraduate music programmes.





FOOTPRINTS

FOOTPRINTS

Thursday, October 3, 2019 - 2:20 pm
CONCURRENT SESSION 711: DR STEFANOVYCH ROBERTS

UWA CLUB THEATRE AUDITORIUM

SESSION CANCELLED

Reflective Footprints: Questioning the Validity of Assessing Students' Self-Reflections – An Epistemological Conundrum

Stefanovych Roberts

Dr Stefanovych Roberts Organisation: AMEB, NESAS; Macquarie University Position: Examiner, Lecturer
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 in Piano Performance and Literature, and Bachelor of Music Education degrees as well as Post-Graduate Performer, LTCL, A.Mus.A performance diplomas.

Stefan has extensive experience as a music educator, piano pedagogue and is an active adjudicator, clinician and performer. Over the past two decades, he has held Head of Performing Arts and Director of Music positions in the school sector and lecturing roles at universities in Australia and the USA. 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.

Stefan is an active researcher, presenting papers at international and national educational and music education conferences including ASME, ISME and AARE. His current research studies lie in educational psychology, and in particular, self-regulation of learning, student and teacher motivation, the role of context in learning, metacognitive instructional processes and practices incorporating student self-reflection, summative and formative assessment in music performance.

Stefan currently serves on the NSW Chapter committee of ASME and on the leadership team of the Assessment and Measurement Special Interest Group of the Australian Association of Research in Education.

Some research (e.g., Boyd, Adeyemi-Bero & Blackhall, 1985; Cowan, 1984, 1988) supports the view that students' self-assessment marks should contribute to their final grade. Conversely, other research (e.g., Andrade, 2010; Andrade & Valcheva, 2009; Boud & Falchikov, 1989; Brown, Andrade & Chen, 2015; Brown and Harris, 2013; Panadero, Brown & Courtney, 2014) voices concerns about and cautions against incorporating student self-assessments as part of their summative final or course grades because this raises high-stakes consequences for honest, accurate evaluations. Data suggests that school-aged children are typically not very good at this form of critical, metacognitive reflection—especially with less academically able and younger students—unless veridicality factors are addressed, rendering the use of student self-assessment for grading purposes ill-advised and problematic at best (Brown & Harris, 2013). Students have also been shown to inflate their self-assessments when they count toward formal grades (Boud & Falchikov, 1989) where they may be motivated by self-interest.

Yet, a growing body of research since 2010 clearly demonstrates that many teachers report formally assessing their students' self-reflections at some point as part of their instructional-assessment practice (e.g., Panadero, Brown & Courtney, 2014; Roberts, 2014; Russell & Austin, 2010).

Is there an epistemological problem in assessing students' self-reflections Why does there appear to be an incongruence between what some research purports about assessing student self-reflections and what teachers practice? For teachers who do not assess their students' self-reflections, why do they choose not to do so? The questions and secondary music teachers' practices and beliefs concerning the assessment of student self-reflection in music performance learning will be explored in this research paper.





Thursday, October 3, 2019 - 2:50 pm
CONCURRENT SESSION 7I2: MEAGAN PEARSE

UWA CLUB THEATRE AUDITORIUM

Teacher Sex and Gender and the Implications for Teaching Music to Adolescent Males

Meagan Pearse

Meagan is currently employed as Specialist Senior Music Teacher at Anglican Church Grammar School (Churchie) in Brisbane, Queensland. Prior to this appointment, Meagan has extensive experience as the Director of Music in co-education and all-boys settings. Her specialties include the development of music and music extension syllabi, curriculum development and assessment. In recent years, she has worked for the Queensland Curriculum and Assessment Authority (QCAA), assisting in the development of syllabus documents, resources for teachers and was the co-presenter of syllabus implementation workshops across Queensland. She is a multi-instrumentalist with extensive experience directing musicals and conducting a variety of award winning instrumental and choral ensembles.

Meagan is currently completing PhD studies under the supervision of Dr Anita Collins, neuromusical education consultant for the Don't Stop the Music program. Her research is exploring the implications of teacher sex and gender on music education and pedagogy in all-boys schools. This research crosses multiple fields including educational leadership, pedagogy, psychology, sociology, neuroscience and physiology.

In 2016 Meagan was fortunate to be awarded a delegate Scholarship to attend the ISME World Conference in Glasgow. It was a fantastic experience and she looks forward to sharing her research and giving back to the community that has always supported her.

Within educational research, there is a clear distinction between sex and gender. Sex is defined as the biological characteristics that make us male or female whereas gender refers to the socially constructed norms that characterize men and women, and masculine and feminine.

Although the impact of sex and gender on music education has been researched extensively over the past fifty years, the research into boys' music education has primarily focused on the impact of student gender and physiology on pedagogy and boys engagement in music. Rarely has this research explored the extent to which the sex and gender of the teacher may affect the teaching of all-boys music. This research project aims to address the gap in the research by exploring to what extent teacher sex and gender affects the teaching of music in all-boys secondary schools.

The project employs a mixed-method approach in two stages: a demographic survey followed by a series of semi-structured and focus group interviews. Stage one will employ a demographic survey to establish the distribution of teacher sex in all-boys school music departments across Australia. Stage two will involve semi-structured interviews with male and female music teachers and focus groups with adolescent male music students in all-boys schools. The purpose of these interviews and focus groups is to better understand the pedagogy and approach female teachers use when teaching all-boys in comparison to male music teachers in all-boys schools.

This paper will present the findings of the stage one demographic survey and begin to explore the implications of teacher sex and gender on the music education of adolescent males.





Thursday, October 3, 2019 - 3:30 pm
INDIGENOUS MUSIC EDUCATION SYMPOSIUM

UWA CLUB THEATRE AUDITORIUM

Dr Clint Bracknell

As a practicing musician, composer/songwriter and music researcher, I lecture in ethnomusicology and popular music at Sydney Conservatorium of Music. My research focuses on the sustainability of Aboriginal song and languages together with the social impacts of music traditions and technology. I was nominated for 'Best Original Score' in the 2012 Helpmann Awards and The Australian described my composition work as 'masterful' and my 'live guitar and vocal qualities' as 'pure magic' in 2016. My Aboriginal family from the south-east coast of Western Australia use the term 'Wirlomin Noongar' to refer to their clan and my PhD research at the University of Western Australia (2013-2015) focused on the aesthetics and sustainability of Noongar song.





Friday, October 4, 2019 - 9:20 am

UWA CLUB THEATRE AUDITORIUM

JACINTA OLIVER ADDRESS: DR JOAN POPE - A PIONEERING

Jacinta Oliver Address: Jacinta Oliver Address: A pioneering pathway: barefeet in the ballroom, Perth, 1919

Dr Joan Pope OAM

West Australian born, Joan studied mime, dance, speech, drama and music, specialising in Dalcroze Eurhythmics, known as 'Music through Movement'. Since the mid-1950s she tutored in various institutions in WA, including Kindergarten College, Lady Gowrie Centre, WAIT, Curtin University, UWA, ECU, WAAPA and Notre Dame. As President of Dalcroze Australia for many years, Joan still serves as an examiner and advocate for this creative approach.

In 1954 Joan was the first Arts student at UWA to enrol in Music I with Frank Callaway, was a founding member of ASME in WA in 1967 and awarded Honorary Life membership decades later. Her historical research PhD from Monash University on the Dalcroze method in Australasia (1918-1928) gained the Callaway Award for a Music Education Doctoral Thesis.

She has performed, broadcast and directed for numerous theatre, dance and music groups in WA, and with her musician husband Brian, initiated the innovative Community Arts Children's Festival group CATS (Children's Activities Time Society) in the mid-1960s. In 2017 she was honoured with the National AUSDANCE Award for Services to Dance Education.

The West Australian of June 1919 contains a detailed account of a 'novel educational method.' It was the first public demonstration of the Eurhythmics of Jaques-Dalcroze in Australia. Held in Government House Ballroom, under the patronage of His Excellency, the Governor of Western Australia, and Lady Ellison-MacCartney, it was presented by Geraldton-born, Irene Wittenoom, the first Australian to graduate from the three year course at the London School of Dalcroze Eurhythmics.

The program included rhythmic movement and musical examples, shown by young children, school children, kindergarten teacher training students and adults whom Wittenoom had been teaching during the past months. Modelled on the demonstrations given by M. Emile Jaques-Dalcroze in which Wittenoom had participated in England and Europe, this paper poses the question whether it created a pathway for others in Australia to follow. The West Australian noted that from first to last it was impossible not to be influenced by the beautiful purpose running through all the harmony of movement and music. Each exercise of their limbs and minds and senses, for all were brought into vital play, gave them a positive joy.

The Address was given to a large gathering of distinguished Western Australians, by Cecil Andrews, the Director of Education. The only recorded copy of the program is now held in the State Library of WA.





Friday, October 4, 2019 - 11:10 am
CONCURRENT SESSION 8A1: DR JOHN HEYWORTH

UWA CLUB SEMINAR ROOM 1

The Impact of a Music Looping Technology Intervention upon Pre-Service Generalist Teachers Self-Efficacy to Teach Music in Primary Schools

Dr John Heyworth

John Heyworth is a retired Lecturer in Primary and Early Childhood generalist music education. He has taught into both the undergraduate and postgraduate courses at Edith Cowan University in WA. John has had over 30 years of experience teaching in early childhood, primary, secondary and intensive language centres with the Department of Education in Western Australia. John Heyworth's research interests include music and technology, creative music making and music as an integral part of social learning and inclusivity. He currently works as a volunteer at Nedlands Community Care's Affinity Group in collaboration with Ilsa Smith (group leader). He has written a number of resource books including *In the Mix* and *Astronomical Birthdays*. Website : free4music.com

In Australia, in the current climate of economic rationalism in which there has been an increasing emphasis on literacy and numeracy, funding for specialised subjects like music has been reducing. As a result, generalist classroom teachers are being given more responsibility for delivering effective music education in primary schools. However, the time dedicated to training pre-service teachers in music education in tertiary institutions has diminished. Further, time constraints involved in building pre-service knowledge and skills in teaching music may impact many pre-service teachers' beliefs about their ability to teach music. Within these constraints, digital technology may provide a key to improving pre-service teacher training in music education in universities, resulting in better quality delivery of music in schools. This PhD study presents findings of the potential of digital looping technology to build generalist pre-service teachers knowledge of and efficacy for teaching music in primary schools.





Friday, October 4, 2019 - 11:40 am
CONCURRENT SESSION 8A1: JASON BORON

UWA CLUB SEMINAR ROOM 1

Pathways to the Future: Ideas for Developing Australian Pre-Service Primary Teacher Music Education Programs.

Jason Boron

Jason Boron BMusEd (Hons) W.Aust., CGMus Qld., Dip Kodaly MusEd, MA (Hons) Liszt.
Lecturer in Music Education Edith Cowan University, Australia

Jason Boron is a Lecturer in Music Education at Edith Cowan University, Australia. He is an experienced music educator having taught in early childhood, primary, secondary and tertiary settings. 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 Vice President for the Kodaly Music Education Institute of Australia. Jason is a member of the Music Education Advisory Group for Music Australia and is past recipient of the Sarolta Kodaly Scholarship awarded by the International Kodaly Society.

The past decade has seen a rise in the advocacy of music education with emphasis placed on the extra-musical benefits for children. Currently in Australia, new strategies around the country are being developed to advance music education. Whilst new policy is underpinned by the extra musical benefits of music for children, little attention has been given to initial teacher education in music. This paper will review research evaluating the provision and effectiveness of primary music teacher education programs. An examination of Australian primary music teacher education courses at university level will be included, as well as alternate pathways provided by non-tertiary education providers. Attention will be given to the learning experiences offered in initial teacher education, as well as the skills, knowledge and attributes teachers need in order to be effective music educators. The examination will reveal characteristics of effective primary teacher educator music courses and offer ideas for further improvement and development of tertiary programs. Findings from this paper will be relevant to music teacher educators, school administrators, teacher mentors and music educators working in schools. Gaps in the literature will be highlighted and suggestions made for future doctoral research in the area of primary music teacher education.



Master Your Art and Beat the Nerves: Overcoming Performance Anxiety

Anastasia Hronis

Anastasia Hronis is a clinical psychologist, concert pianist and performance coach. She completed a Bachelor of Psychology Degree with First Class Honours and a Major in Music at the University of Sydney, and a Master of Clinical Psychology Degree from the University of Technology Sydney. She is currently completing her Doctor of Philosophy Degree (PhD).

Anastasia has trained as a classical concert pianist, and has performed on stages around the world including the Sydney Opera House, and the internationally renowned Carnegie Hall in New York. Anastasia has been awarded her Associate and Licentiate Diplomas in piano. In addition to her work as a pianist, Anastasia currently works at a psychiatric hospital and in private practice.

Anastasia has a special interest in combining her passion for psychology and music, and works closely with many musicians on reducing and managing performance anxiety, as well as using psychological techniques to enhance performance. Anastasia has run workshops and master classes for a variety of organisations to assist those working in the performing arts, and also works privately with individuals as a performance coach.

Teachers and educators often focus on the technical aspects of preparing students for performances; ensuring the correct notes are learnt, expressive techniques implemented, and so on. However, the mental and psychological side of performing is often overlooked. For many students, anxiety, stress and nerves can have a significant negative impact on their performances. Anxiety can get in the way of them delivering a performance which reflects the hours of practice and preparation they have dedicated to their music studies, with nerves letting them down on the day.

Research from sports psychology and performing arts coaching indicate that nerves can in fact have a positive and beneficial impact on performance. Understanding the psychology underlying anxiety and why it is that many people feel nerves before performing, is a crucial first step to managing these emotions. There are a range of psychological tools and strategies which can be implemented to change the relationship performers have with their nerves, and result in performances which showcase the individuals true abilities and work.

This workshop aims to equip teachers with an understanding of the psychology behind performance anxiety, as well as provide easy and practical strategies which they can teach their students. Attendees will learn how to use nerves to their advantage when performing, change their relationship with nerves, and implement practical techniques to reduce excessive anxiety.



Whole Body Learning for Instrumental & Piano Teachers

Paul Myatt

Paul is a passionate music teacher, performer, author, composer and workshop facilitator. His purpose and passion is to continue to learn and work with people to assist them in developing their skills to achieve their goals. He is a founding director and co-owner of Forte School of Music (est. 1994), a network of music schools with over 6,500 students across Australia, NZ and the UK. Paul is a co-created of the Forte School of Music Teacher Training programmes which thousands of teachers have participated in. He is co-author of Theory Fundamentals text books published/distributed by Hal Leonard Corporation. He is a regular contributor to the Australian Piano Teacher Magazine, The Piano Professional (European Piano Teacher's Association), Tim Topham's Creative Piano Teacher site.

Paul facilitates a range of workshops including:

- “Innovative & Creative Teaching Workshop for Trinity Piano Exams” – supported by Trinity College London (Australia)
- “Teaching Piano using Orff-Schulwerk and the AMEB Series 4 Syllabus” – Sydney Conservatorium, University of Sydney (AUS)
- “Transform your Piano Teaching” – Hands on Workshop for ABRSM (UK) & AMEB (Aus)
- “Aural & Theory Tool Kit” (UK & Aus)

He is a regular speaker at conferences, his most recent were: “Whole Body Learning for Instrumental & Piano Teachers”, London Music Expo and “Social Media Strategies in the Music Industry” and “Promotional & Marketing Ideas for Music Education Providers” (NAMM Conference, USA).

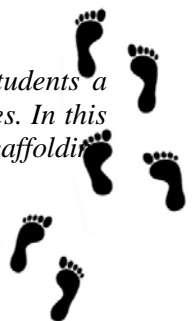
Who are Kodaly, Dalcroze & Orff and why are their approaches to music education useful to peripatetic piano and instrumental teachers as well as classroom teachers? What is a “whole body” approach to learning and what is the current neuro-scientific research that supports this Approach? The natural learning process of language is: Listen, speak, read, write. In music this is: Listen, sing, play, read, write. This workshop will offer 4 basic approaches which can be easily implemented into any teaching plans to offer students:

1. *Scaffolding learning to cater for all learning styles*
2. *Offering the opportunity to explore and improvise*
3. *Building an auditory vocabulary for future development*
4. *A pathway to notation through the whole body approach*

The aim of the workshop is to give participants an experience of this type of learning so they can feel confident transferring the knowledge to their own teaching practice. Using current AMEB & Trinity College Examination materials for piano as well as examples of other instruments, teachers will experience how easy it is to incorporate listening, singing and movement in a lesson. Participants will be offered suggestions on how to break down complex concepts to create smaller digestible learning chunks. Suggestions will include: developing hand positions, building muscle memory, exploring primary harmony, modulation and cadences.

Techniques such as imitation, body percussion, speech rhymes, improvisation using the elements of the pieces studied can be tools for discovery and enlightenment for the student long before they actually see the printed score. Engaging in activities such as these enables exploration of musical concepts such as: pitch, rhythm, dynamics, form, harmony & for many instruments gross motor technique. Participants in this workshop will have a direct experience of some of these techniques.

Exploration and Improvisation are cornerstones for building a well-rounded musician. Offering students a chance to experiment with their own ideas is essential for them to “own” their own learning processes. In this workshop we will discuss ways of implementing this process. This session offers suggestions for scaffolding





multi-sensory learning. What has been learnt through the whole body or gross motor experience can be gradually transferred to the fine motor experience of playing the piece on an instrument. With the multifaceted approach there is a more thorough understanding of what has been learnt which in turn has been proven to enhance memorisation. A list of current APPS other websites and technology links which are relevant to the session will be provided. The goal of this workshop is to awaken the curiosity of teachers into exploring whole body learning steps with repertoire for their instrument and students. It is also to provide an overview of teaching steps and current neurological findings as to why whole body learning is more appropriate than a traditional “read-play” approach.





Friday, October 4, 2019 - 11:10 am
CONCURRENT SESSION 8D: DR JAMES HUMBERSTONE

UWA ARTS LECTURE ROOM 5

A Student-centred Process for Teaching Music through Step Sequencing Software

Dr James Humberstone

James Humberstone's has published research in the fields of music education, music technology, and musicology (specifically experimental music and composition for musically-untrained children), as well as NTROs (creative) as a composer. Humberstone leads an international research team on the project "The Place of Music in 21st Century Education", with data drawn from over a thousand music educators worldwide. Recent creative projects include "The Weight of Light", an award winning song cycle, and "Odysseus : Live", a genre crossing retelling of Homer's Odyssey for orchestra, choir, spoken word poetry, electronics, cinematography, and Hip-Hop.

In this hands-on workshop we will use step sequencing software on iPads to create drum beats in a range of different styles following a student-centred process developed while working with children and adults aged from 8 to 70 years. Given time and expertise within the group, we may be able to extend learning to writing bass lines and syncing apps for group jamming through Ableton Link wireless technology. 10 iPads with headphone splitters (two participants per iPad) will be provided for the first 20 participants. Additional attendees can be catered for if they bring their own iPad with the app DMI loaded (other apps are used, but this is the starting point). Earphones are provided, but for hygiene purposes is it recommended that you bring your own.



Explicit Teaching in Music

Nadia Dewitt

I currently work at South Lake Primary School as the Music Specialist and in a year 3/4 class. With my role I teach Music to Kindy to Year 6, run a Junior and Senior Choir and the Djembe Drumming Club. I have completed the first two Orff Levels and rely heavily on its pedagogy in my teaching. Over the last 5 years, I have established a successful music program that has engaged students and the wider community. When I accepted the position, I was asked to record a promotional CD of the students performing. Every second year I record and produce a CD that raises money towards the Music department. In 2017 I was successful in raising money towards 50 choir shirts. This year will be my third CD. At the commencement of my position when I started the school choir, I began with 14 students. Over the years through engaging programs and exciting performance opportunities, I was able to increase the Senior Choir to 50 students and start a Junior Choir with 30 students. I have created many relationships with the community to allow my students to perform at local shopping centres, nursing homes and Christmas events. As well as being the Music Teacher and teaching in the classroom I have managed the student councillors, am a member of the HASS committee, facilitate the sustainability program, a member of the school board and established many social events for staff.

When I commenced at SLPS in 2015, the school was experimenting with the explicit teaching model. Teachers trialled warm ups in all literacy and numeracy lessons. Whilst I did not directly teach literacy or numeracy I decided to focus on other aspects of the explicit teaching model. Later in 2015 I revised reading rhythms with my junior classes. I was surprised how much students had forgotten without explicit instruction. I discussed this dilemma with a colleague when she mentioned how her students maths had improved by doing warm ups in the first five minutes of every maths lesson.

I conducted my own research about warm ups and in particular those in the music room. I found an article by Anna Gower in London who suggested that music warm ups were a benefit to her teaching practices and assisted students in playing music in groups, playing in time and sight reading skills. Further research from Lorraine Hammond enforced the continual need for warm ups for consolidating students understanding and created assessment opportunities for the classroom teacher. I then began to develop my own warm ups using PowerPoint.

In term four 2015 at the commencement of my junior primary lessons, students sat in front of the interactive whiteboard to do their warm ups. At first students were not confident as they had forgotten the concepts. After four weeks I was able to count the beats and students could clap the rhythms rather than me clapping the rhythms and students repeating them. I then created a new warm up PowerPoint to see if students understood the concept of clapping the correct rhythms instead of memorising the PowerPoint. Warm ups had become a success in music and students were remembering concepts I had taught them at the start of the year.

At the commencement of 2016, I included warm ups in all music classes. I expanded the concepts of revising rhythms to other concepts like dynamics, tempo, time signature and instrument identification. This expanded the content that students were retaining and allowed me to introduce new concepts. Warm ups became a valuable form of assessment. I could get a quick glance which students were retaining the information and complete a summative checklist for my assessment records. For my workshop, I would like to share my findings of Warm Ups and how other explicit teaching strategies can be embedded in my Music pedagogy.





Friday, October 4, 2019 - 11:10 am

UWA ARTS LECTURE ROOM 6

CONCURRENT SESSION 8F: PROFESSOR ROB MCWILLIAMS

What you Show is What You Get - Effective Conducting Gesture

Prof. Rob McWilliams

Born and raised in Melbourne, Prof. Rob McWilliams holds a Ph. D. in Music from the University of Minnesota, a Master's degree in Instrumental Conducting from Florida State University, and a Bachelor's degree in Music Education from the University of Melbourne. Dr. McWilliams served as Professor of Music and Director of Bands and Instrumental Music Education at the University of Wisconsin-Oshkosh (USA) from 1996 to 2014 where he conducted symphonic and jazz ensembles, and taught courses in conducting, music education, and jazz. From 2011 he also served as Head of the Music Department.

In the USA he served as a guest conductor / clinician in Minnesota, Wisconsin, Florida, Georgia, North Dakota, Ohio, Iowa, Kentucky, Tennessee, and Utah. Outside of the USA, Dr. McWilliams has conducted and presented at major music conferences in Japan, Hong Kong, the United Kingdom, Singapore, Europe, China, and all states of Australia. Dr. McWilliams also served as a regular conductor for the Australian Wind Orchestra during the 1990's including performances at conferences of the World Association of Symphonic Bands & Ensembles and a recording issued on the Tokyo Kosei Wind Orchestra label.

Prof. McWilliams has been published in a number of professional publications including the Journal of Band Research, Teaching Music Through Performance in Band and is a published composer/arranger with Alfred's Music. In early 2015 he relocated to Brisbane and is currently working as Yamaha Music Australia's Education Outreach Clinician and freelancing as a musician, educator, conductor, composer/arranger, and adjudicator.

This workshop will incorporate two key elements:

(1) Review important fundamentals that enable ensemble conductors to communicate their musical intent clearly and effectively. Basics of key movement principles that affect conducting gesture and player response will all be covered.

(2) Selected attending delegates will have the opportunity to conduct (either the workshop participants ensemble or an attending performing ensemble) during the session and receive live feedback on their conducting.

Aspects typically addressed include conductor posture/positioning, the breath & preparatory gestures, gestural clarity & predictability, quality of motion & defining articulation, effective use of active/passive motions & gestural "contrast," getting "beyond time-beating," connecting gesture to the music's expressive message, etc. In addition to the delegates who get on the podium and conduct for feedback, those in the ensemble and other observers also gain valuable insights into being a more effective conductor in front of an ensemble and how these connect to the basic principles covered in the first part of the session.





Friday, October 4, 2019 - 11:10 am
CONCURRENT SESSION 8G: JEN SKATE

UWA AUSTIN LECTURE THEATRE

Using Composition in the Classroom to Build Musical Capacity

Jen Skate

Jen Skate is currently working as a classroom music teacher at Methodist Ladies College, Kew, Victoria, where she directs year level and auditioned choirs, runs Junior School performing events including the annual Musical, House Music Festivals and Celebration Mornings. Her professional teaching career has seen her work in the TAFE, Higher Education, Primary and pre-primary sectors. She has previously worked in community music in multicultural arts education and as an environmental education consultant. She is currently working on an music project in Ghana, West Africa under the guidance of internationally recognised folklorist, Koo Nimo, and recording, editing and posting footage on YouTube in an effort to archive endangered traditional music.

To prepare our students for a musically rich life, we may need to re-frame our classroom practice. As music teachers we are the temporary custodians of our students' musical lives. How do we craft learning opportunities that build capacity for their musical futures In this workshop, a Year 4 classroom music composition project is discussed in detail. The project has been evolving over four years and has been designed to provide student agency, with meaningful and purposeful learning opportunities. Throughout this sustained, two term inquiry, students are asked to become a Composer as they develop the music skills and understandings they need to plan, compose and perform an original piece. The project is framed by a guiding question, building authenticity as students step into a real-world task. Equally importantly, students develop the learning dispositions required to work productively in small groups. Structured routines and protocols are a critical part of the development of 21st Century learning dispositions. The process of setting up these routines and protocols using dialogic learning is discussed in the workshop.

The framework of the project has been informed by my action research work on Project Based Learning, Critical Thinking and Growth Mindset. Video footage of classroom practice will be shown to demonstrate teaching and learning, and participants will be encouraged to actively engage in the workshop.





Friday, October 4, 2019 - 11:10 am
CONCURRENT SESSION 8H1: JENNIFER ROBINSON

UWA FOX LECTURE THEATRE

A National Snapshot of Early Career Secondary School Music Teachers: Engagement, Obstacles and Support

Jennifer Robinson

Jennifer Robinson has been a secondary school music teacher for over 30 years. She has taught in a number of schools across NSW and is currently Head Teacher Creative Arts at Randwick Girls' High School. Jenny also lectures in Music Method at UNSW. After completing her Master of Music (Music Education) with her thesis entitled 'A Study of inspiring Australian Music Teachers', she is currently a PhD candidate through the University of Sydney (Sydney Conservatorium) where she is investigating the factors that influence secondary school music teacher career longevity. Jenny is an active member of ASME NSW committee and she is passionate about seeing music teachers thrive in the workplace.

Early career teachers are referred to in the literature as being in their first few years of teaching experience (Ballantyne & Zhukov, 2017; Dabback, 2018). This research aims to identify current issues that affect the aspirations of early career secondary school music teachers, including what motivates and engages them in their work and what impedes their progress in the profession. This paper reports findings from a completed survey that is part of a mixed method study. The survey was sent to over 500 secondary school music teachers across the states and territories of Australia, initially through the Australian Society for Music Education database and Facebook page, and then referred to through other music education networks. The survey, containing a mixture of Likert-type and open-ended questions, covered areas such as motivation, stress, value, challenge, professional development, work/life balance and career goals. Of the 263 responses, 59 were from early career secondary school music teachers across Australia. This research revealed that, while enjoyment of teaching was a strong motivator, teachers' sense of belonging to the school culture was enhanced by having their subject valued and being professionally acknowledged. Early career secondary school music teachers are having some success finding worthwhile and skill enhancing professional development, but accessibility and meeting career need are overriding issues. The research also indicates that these teachers are encountering an inconsistent approach to the implementation of the Australian Arts Curriculum across the states and territories. Early career secondary school music teachers also struggle with work/life balance. Despite these difficulties, these teachers have a positive outlook and future goals for their careers as music educators. This paper provides suggestions for professional development for this career stage and gives insight into their experience of the implementation of the Australian Arts Curriculum. It informs school leaders in their support and valuing of these teachers and their subject.

Key Words: Early career secondary music teachers, motivation, value, Australian Arts Curriculum, professional development, work/life balance

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Friday, October 4, 2019 - 11:40 am
CONCURRENT SESSION 8H2: DR ANNE POWER

UWA FOX LECTURE THEATRE

Choral Music: Pathway to Language Learning and Positive Cultural Relations.

Dr Anne Power

Associate Professor Anne Power is a music curriculum expert at Western Sydney University and has research on Enhancing Indigenous Content in Performing Arts Curricula in Tertiary Institutions through Service Learning in Indigenous Communities. She is known for leadership in the field of professional practice and is a member of the Centre for Educational Research. She is published in the International Journal of Music Education, British Journal of Music Education and the Australian Journal of Music Education. She is a former chair of the Australian and New Zealand Association for Research in Music Education and Vice- President of the Institute for Education Research. She is editor of Musicworks, the national journal of the Australian National Council of Orff Schulwerk. Her work with service learning and disadvantaged students converges with themes of creativity.

A research project investigated the outcomes of choral music in learning English and in establishing positive cultural relations in an Iraqi community in Western Sydney. Using ethnographic approaches, the researcher worked with the Community Cultural Development Consultant. The researcher attended workshops with community members Learning English Through Song (LETS). Singing has been used frequently to teach another language (Kao & Oxford, 2014). Ludke, Ferreira, and Overys (2014) study provides experimental evidence that singing facilitates memorization of foreign language phrases. Songs enhance memory of target language. The nature of songs is repetitive and this enables the learners to be exposed to key words frequently (Ludke et al., 2014). The researcher also attended rehearsals for a community choir preparing for Harmony Day. Songs have also been a path to providing positive understandings of other cultures. Music increasingly brings together cultures and histories (Clarke, De Nora & Vuoskosi, 2015). As Nicholas Cook (1998) states: [W]e can see music as a means of gaining insight into the cultural other And if we use music as a means of insight into other cultures, then equally we can see it as a means of negotiating cultural identity. Furthermore, there is the aspect of social cohesion, encapsulated by what Turino (2008) calls participatory performance. Findings from the study include the developing curiosity of the LETS group and the footprint not only on the audience for the community choir but on the singers.

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Friday, October 4, 2019 - 11:10 am
CONCURRENT SESSION 8I: JANE NICHOLAS

UWA ARTS LECTURE ROOM 8

Liyarn Ngarn : Repertoire From Australia's First Nations Peoples In Music Education Settings

Jane Nicholas

Jane Nicholas has taught classroom music to Western Australian primary and secondary schools for many years. She teaches classroom music full time at Willandra Primary School in south eastern Perth. She is passionate about the inclusion of Australian Aboriginal music in education. Jane has run numerous workshops, presented at conferences and has had music education articles published, in Western Australia, nationally and internationally. In 2017 Jane was awarded the ASME Music Educating For Life Award for Western Australia, and in 2018, an Outstanding Professional Teaching Service Award from Professional Teaching Council of WA.

Liyarn Ngarn in the Yawuru language of the West Kimberly region around Broome, means "Coming Together of the Spirit". This workshop is inspired by the song Liyarn Ngarn by respected Aboriginal songman Archie Roach. This song calls on people to change their perceptions and attitudes towards Indigenous people and to assist with the process of true and lasting reconciliation. The workshop aims to show how music educators can play a role in developing pathways to a more reconciled Australia through repertoire choices and creative arrangements. This practical workshop will explore how First Nations perspectives can be embedded into Music education settings. Practical ways of sharing this song and others by Australian First Nations musicians will be explored in classroom, choral and instrumental contexts. will inspire Music educators to take steps towards creating a more just and equitable country. By participating in this workshop, educators will be able to create a sense of belonging for Aboriginal students. This matters. For other students it will develop more rounded and truthful understandings of the history and culture of their country.





Friday, October 4, 2019 - 11:10 am
CONCURRENT SESSION 8J: DR ANITA COLLINS

UWA CLUB THEATRE AUDITORIUM

Fireworks in the Musical Brain

Dr Anita Collins

Dr Anita Collins is an award-winning educator, researcher and writer in the field of brain development and music learning. She is internationally recognized for her unique work in translating the scientific research of neuroscientists and psychologists to the everyday parent, teacher and student. Anita brings a wealth of experience as an active educator to every presentation. She is an experienced classroom teachers and conductor (Canberra Grammar School), has been musical director for three award winning productions and she has over a decade of experience as a teacher educator across all areas of tertiary education (University of Canberra and the Australian National University).

Over the past five years enormous leaps forward in understanding have occurred in our understanding around how music learning impacts on brain development. The important question for music educators is how can this new knowledge improve the way we teach music. Bring your questions and ideas along for an interactive session on the practical application of neuromusical research on the way we teach music.





Friday, October 4, 2019 - 12:20 pm

UWA CLUB SEMINAR ROOM 1

CONCURRENT SESSION 9A1: WENDY FULLERTON, PROFESSOR SIMONE PETTIGREW & DR MICHELLE JONGENELIS

Healthy Ageing and Music Participation

Wendy Fullerton, Professor Simone Pettigrew and Dr Michelle Jongenelis

Wendy is a dedicated Primary School Music Educator with practical experience across a range of different education environments and settings. She holds a Master of Education, a Bachelor of Education (Music Ed Major) and a Diploma of Teaching (Music Ed Major). In addition, Wendy is a qualified International Baccalaureate and Senior Teacher and holds certification in the Reggio Emilia Approach, has Orff Training Accreditation from the Australian National Council of Orff Schulwerk and has used Kodaly methodology extensively in her classroom practice. Wendy has considerable tertiary level experience as a lecturer and tutor in Music and Arts Education and as an administrator in pre-service and graduate diploma teacher programmes. She enjoys engaging pre-service teachers in practical authentic Arts experiences. Wendy currently works as a Research Assistant with the WA Cancer Prevention Research Unit (WACRPU) at Curtin University investigating healthy ageing and older adults participation in the Performing Arts.

Simone is a Distinguished Research Professor in the School of Psychology. She has a Bachelor of Economics, a Master of Commerce, and a PhD in consumer research. Her research focus is in the area of health promotion and how to encourage individuals to make behavioural changes to improve their health. Much of Simone's work focuses on vulnerable populations, especially, children, seniors, and low-income families. Specific health issues of interest include child obesity, alcohol consumption, mental health, and ageing.

Michelle is a Research Fellow in the School of Psychology. She holds a Bachelor of Psychology, a Masters of Clinical Psychology, and a PhD in Psychology. Her research focus is in the area of mental and physical health promotion. Specific issues of interest include alcohol consumption, tobacco and e-cigarette use, nutrition, and healthy ageing. Michelle also has an interest in the development and maintenance of body image disturbances and eating disorder symptoms in children.

To improve overall health it is beneficial to promote physical, social and mental health strategies to foster wellbeing and quality of life outcomes. Older adults may experience positive health and leisure outcomes through regular participation in music. For example, community orchestras and singing groups are populated with substantial numbers of older adults. Furthermore, passive participation as audience members at a variety of daytime music events is also popular with older adults. In a recent series of interviews, fifty-three older adults indicated they participated in regular music pursuits either as a participant or an audience member and their motivation was to be socially or physically active. Very few older adults interviewed explained that their music involvement was to maintain cognitive health. Yet, there is evidence that music interventions may be beneficial to cognitive functioning in older adults.

Therefore, the primary aim of this paper is to present the results emerging from the interviews, including various themes evident from engagement in music activities and the factors prompting this cohort of older adults to participate in music pursuits. The second aim is to suggest possible motivations or incentives for music interventions that could be acceptable to older adults and may assist with maintaining cognitive health. Such interventions and subsequent participation could go a long way to staving off some of the cognitive disorders associated with the ageing process and to complement wellness and quality of life outcomes.





Friday, October 4, 2019 - 12:50 pm
CONCURRENT SESSION 9A2: JIM COYLE

UWA CLUB SEMINAR ROOM 1

Are Voices Becoming Lower in Pitch in Community Singing

Jim Coyle

Jim Coyle Organization: Sydney Conservatorium of Music Position: Lecturer, After completing his doctoral thesis on the poly-technical music of Benjamin Britten, Jim Coyle started lecturing in music education at Sydney Conservatorium. He is also a composer and teacher.

Many people involved with community and school singing observe that voices are becoming lower in pitch. However, no systematic, community-based research into this apparent phenomenon has been undertaken. This study examines a repertoire (congregational hymns in the Mainline Protestant tradition in the English-speaking world) to see if there has been a lowering of their published key between 1880 and the present time. This repertoire was chosen because it represents tunes that have been sung by non-musically trained gatherings of people throughout this period. Collections of these songs (hymnals) continue to be published regularly, and the key in which they are published and their year of publication represent the essential data set. The hymns tunes were chosen on the grounds of popularity, date of first publication and continuity of publication. The large, often facsimile, collection of hymnals from 1880 to the present to be found at www.hymnary.org was the source of data. The mean date of publication in every key was analysed for each hymn and it became apparent that this repertoire is dropping in pitch to a significant and measurable degree. These findings may have serious implications for vocal and choral pedagogy and for community and liturgical music making.





Friday, October 4, 2019 - 12:20 pm
CONCURRENT SESSION 9B: DR NICHOLAS BANNAN

UWA ARTS LECTURE ROOM 4

Releasing Their Musical Birthright: None of Our Students Are tone Deaf

Dr Nicholas Bannan

Composer, conductor and writer on music education and the evolutionary origin of the human capacity for music. Educated at the University of Cambridge, taught at Eton College, Desborough School Maidenhead, The Yehudi Menuhin School and the University of Reading. Directs The Winthrop Singers and is Associate Conductor at St Mary's Cathedral, Perth. Author of forthcoming books *Every Child a Composer*; and *First Instruments*.

This participatory workshop presents a sequence of exercises designed to provide support for the development of children's voices. The strategies involved can be applied both to primary age students and to secondary, as well as forming the basis of addressing the vocal development of reluctant or beginner adults. A variety of tasks, games and routines will be explored as a means of indicating ways in which confidence to explore the voice can be established, and physical and psychological inhibitions overcome. Practice will include:

- *Addressing features of physical tension in the throat, jaw and tongue that can compromise phonation;*
- *Linking hearing and aural memory to the recall and production of sound;*
- *Experiencing and developing control of the four parameters of music: duration, volume, pitch and timbre;*
- *Developing an instinctive response to harmony as a factor on which the human auditory system depends;*
- *Responding to opportunities for collective musical creativity.*

These procedures are designed to combine the acquisition of skill with developing a capacity for self-expression and a sense of achievement. They have been devised in a manner that is intended to allow children themselves to initiate and extend vocal interaction, and to enjoy the empowerment to which this can lead.



Friday, October 4, 2019 - 12:20 pm
CONCURRENT SESSION 9C: CHRIS HENZGEN

UWA ARTS LECTURE ROOM 5

Didgeridoo: an Introduction to This Amazing and Iconic Australian Musical Instrument

Chris Henzgen

COMMERCIAL Music Publisher and Company Director

- Areas of responsibility include editing, promotion and sales

CREATIVE

- Composer and arranger
- More than one hundred published compositions and arrangements

MUSIC EDUCATION

- Instrumental music teacher
- Current school: Belmont High School, Geelong, Victoria

PROFESSIONAL ASSOCIATIONS

- ASME (The Australian Society for Music Education)
- ABODA (Australian Band and Orchestra Directors Association)
- VIT (Victorian Institute of Teaching)

ACHIEVEMENTS

- ABODA Victoria Excellence Award
- Vic. Dept. of Education and Training - 40 Years of Service Award
- ABODA Victoria Life Membership

Song, dance, instrumental music, ceremonial body decoration and rock art are evidence of an Indigenous people who have embraced the arts perhaps longer than any other civilization.

This session will focus upon Indigenous Australian instrumental music, specifically upon the didgeridoo. This iconic musical instrument is something of a contradiction, an incongruous mix of instrument construction simplicity and instrument performance complexity. Areas covered will include instrument construction and decoration, various types of breathing (including circular breathing), articulation (including flutter tonguing and gargling), intentional pitch distortion, animal and bird sounds, timbre variation and multiphonics.

Conference attendees will not arrive knowing nothing about the didgeridoo and walk away as accomplished didgeridoo players. Nevertheless, through a combination of practical activities and verbal and visual explanations, participants should gain some valuable insight about the didgeridoo and its unusual performance techniques. For some, this introductory session may provide a good starting point for further study and investigation. Many participants will finish the session having gained a greater respect for the level of musicianship and playing proficiency that is typical of most didgeridoo performances.

The footsteps towards the future are ancient ones and links are plentiful. There are the obvious cultural links between Indigenous and non-Indigenous Australians. There are performance links between our music today and the music of prehistoric times. There is an educational link between a timeless tradition of oral instruction and today's written instruction in the form of national curriculum documents and my own modified notation system. The latter might best be described as instrumental music with lyrics. It was created to assist those whose musical background includes the use of standard notation.

Some of these prehistoric performance techniques may also be found in our music today. Brass and woodwind players may wish to bring along their musical instruments. A tiny portion of this workshop will focus upon the use of these ancient performance techniques in a contemporary context.





Friday, October 4, 2019 - 12:20 pm
CONCURRENT SESSION 9D1: JILL HOLLAND

UWA FOX LECTURE THEATRE

Promoting Musical Communities: A Collaborative Approach to Professional Learning in Early Childhood Music Education

Jill Holland

Jill is passionate about the contribution music and singing can make to children's lives, and those who care for them. She teaches music to children birth to 5 years in a variety of early childhood settings, and also mentors early childhood educators in music education. She also supervises undergraduate students on their professional experience for Macquarie University. She has been a tutor in music education with Macquarie University. She is currently a co-researcher with Dr. Amanda Niland, from the University of Sydney, regarding empowering early childhood educators through sharing of their own musical cultural identities.

This paper will explore a different perspective on the role of the music specialist in two early learning centres, based on personal reflections on teaching practice, as a Kodaly practitioner. The specialist role combined both the provision of a quality music program for the children, and professional development in music education, for the educators. This paper will present strategies which aimed to build educators' musical confidence and capacity by empowering them to share their musical cultural identities with the children, through song. This aligns well with the authentic music making of the Kodaly philosophy, and the diversity of Australian culture in early childhood settings. This music project, with children birth to 5 years, has developed over a 5 year period, with 5 rooms in each centre, and families and centre staff from diverse cultural backgrounds. As research has shown that early childhood educators often lack musical confidence and skills, including singing (Kim & Kemple, 2011; Swain & Bodkin-Allen, 2014), a key outcome of the project was to empower educators so that they could plan and implement music programs independently.

As stated by Hopkins et al., building capacity essentially involves building relationships, building trust and building community (2011, as cited in Fleet et al., 2016, p. 21). Trust begins with respecting the professionalism of the educators, and listening to their priorities in developing safe, secure and respectful relationships with the children they teach (DEEWR, 2009). Working alongside educators and acknowledging their musical histories, promoted authentic song sharing and rich musical communities.





Friday, October 4, 2019 - 12:50 pm
CONCURRENT SESSION 9D2: Siew Yong CHEAH, (Beatrice)

UWA FOX LECTURE THEATRE

Examining the Beliefs and Benefits from Parents, Students and Teachers on Learning the Piano in Kuala Lumpur, Malaysia

Siew Yong CHEAH, (Beatrice)

I was admitted into the Royal College of Music, London, to study pianoforte and violoncello as principal instruments from 1969 to 1972. After graduating in teaching diplomas for both these instruments, I returned to Penang, where I grew up. Then I moved to Kuala Lumpur to stay with my sister who had set up a home there. In Kuala Lumpur, I started my teaching career in a music academy and later privately in the studio of my home. As I possess dual qualifications for pianoforte and violoncello, I give private music lessons for both these instruments. Kuala Lumpur, hosted the International Symposium of Music Education in 2006. I attended this conference, not knowing what to expect. I was fascinated by the presentations I heard, and became interested to do research. I applied to study in RMIT, and was accepted in 2007. After completing my part-time study from 2007 to 2012, for Master thesis, I graduated in 2012. I took two years break to travel. In year 2014, I returned to RMIT for a part-time doctoral degree. During my Master research periods from 2007 to 2012 and PhD research study from 2014 to 2018 I have presented several papers for International Symposium of Music Education, Australian Society of Music Education, Australian New Zealand Associate Research for Music Education and Asia Pacific Symposium of Music Education Research.

This paper examines some beliefs and benefits of parents, students and teachers on learning the piano in Kuala Lumpur, Malaysia. The results from the surveys are taken from my research work with the title, "Benefits of learning the piano from the perspectives of parents, students and teachers in Kuala Lumpur, Malaysia". Areas of discussion for this paper contains the implications and suggestions from surveys and comprises on piano practice, music exams and views on benefits of learning the piano from parents; beliefs from students' on piano practice, music exams and outlooks on benefits of learning the piano from students; and opinions on piano practice, music exams and the values and benefits of learning the piano from teachers. The number of participants in the surveys included 64 parents, 68 students and 72 teachers. In-depth interviews were also conducted on 10 parents, 10 students and 10 teachers. For this paper, only the results from surveys were analysed and examined. Qualtrics, a software, was used to measure the results from the three groups of survey participants in Kuala Lumpur, Malaysia.

One child with at least three year or more of learning piano from a family was studied and assessed, from the cooperation from parents to answer the questionnaire, students from ages 12 and above to 18 and older, who have been learning the piano for at least three years or more, answered the survey questionnaires, and teachers basically required a minimum of five years or more of teaching experience and possess knowledge, involvement and skills in piano to answer the questionnaire.





Friday, October 4, 2019 - 12:20 pm
CONCURRENT SESSION 9E: LYNETTE FAHIE

UWA ARTS LECTURE ROOM 10

Visible Thinking in the Secondary Music Classroom

Lynette Fahie

Lynette Fahie is the Head of Arts and Director of Music at Bunbury Cathedral Grammar School in the south west of Western Australia. She has 25 years of experience teaching music to students in secondary schools and is an accomplished conductor of concert bands and choirs. In 2016, Lynette attained national certification from the Australian Institute for Teaching and School Leadership (AITSL) as a Lead Teacher. In her teaching of ATAR Music for the WACE and delivery of a Certificate III in Music Industry (Performance), Lynette employs strategies from the Visible Thinking approach (developed by Project Zero at the Harvard Graduate School of Education). In her spare time, Lynette is learning to play the trombone and completing her studies for a Master of Education (Leadership and Management).

Visible Thinking is a flexible and systematic research-based conceptual framework, which aims to integrate the development of students' thinking with content learning. Visible Thinking began as an initiative to develop a research-based approach to teaching thinking dispositions and the approach emphasises three core practices: thinking routines, the documentation of student thinking, and reflective professional practice.

Visible Thinking routines can be employed in the secondary Music classroom to promote student engagement with aural, theory, composition, historical and performance content. VT provides strategies for students to approach new ideas, to ask questions, to dig deeper, or to go on a tangent to explore an area of interest. VT affords opportunities to capture and document students' thinking in a variety of ways. Students immersed in a VT environment regularly listen attentively to the ideas of others and are generally more supportive and tolerant of their peers. VT is a sustainable method of teaching that is well suited to the secondary Music classroom. It relies heavily on the teacher allowing students the time, space and opportunity to explore, wonder, question and reflect, and the approach is well received by students because it is transferable to other learning areas. Teachers employing VT are encouraged to put thinking, rather than content, at the centre of their practice and to develop teaching and learning programs that reflect this focus.





Friday, October 4, 2019 - 12:20 pm
CONCURRENT SESSION 9F: PROFESSOR ROB MCWILLIAMS

UWA ARTS LECTURE ROOM 6

Warm-ups and Rehearsal Strategies that Build Musicianship Faster - The Ears Have It!

Prof. Rob McWilliams

Born and raised in Melbourne, Prof. Rob McWilliams holds a Ph. D. in Music from the University of Minnesota, a Master's degree in Instrumental Conducting from Florida State University, and a Bachelor's degree in Music Education from the University of Melbourne. Dr. McWilliams served as Professor of Music and Director of Bands and Instrumental Music Education at the University of Wisconsin-Oshkosh (USA) from 1996 to 2014 where he conducted symphonic and jazz ensembles, and taught courses in conducting, music education, and jazz. From 2011 he also served as Head of the Music Department.

In the USA he served as a guest conductor / clinician in Minnesota, Wisconsin, Florida, Georgia, North Dakota, Ohio, Iowa, Kentucky, Tennessee, and Utah. Outside of the USA, Dr. McWilliams has conducted and presented at major music conferences in Japan, Hong Kong, the United Kingdom, Singapore, Europe, China, and all states of Australia. Dr. McWilliams also served as a regular conductor for the Australian Wind Orchestra during the 1990's including performances at conferences of the World Association of Symphonic Bands & Ensembles and a recording issued on the Tokyo Kosei Wind Orchestra label.

Prof. McWilliams has been published in a number of professional publications including the Journal of Band Research, Teaching Music Through Performance in Band and is a published composer/arranger with Alfred's Music. In early 2015 he relocated to Brisbane and is currently working as Yamaha Music Australia's Education Outreach Clinician and freelancing as a musician, educator, conductor, composer/arranger, and adjudicator.

The goal of the proposed workshop is to demonstrate and explore warm-up and rehearsal strategies that are geared toward building transferable and developmental ensemble skills. This leads to rehearsal processes whereby student musicians increasingly take more responsibility for the fundamentals of good ensemble performance, thus freeing the conductor to concentrate on the more sophisticated and expressive elements of music-making. The primary focus will be on exploring rehearsal and conducting strategies that develop guided listening skills of the players to hear and address the issues rather than solutions that are solely dictated by the conductor.

METHOD:

Use a live ensemble (could be delegates attending workshop or an attending performing group) as a demonstration ensemble and work through the following:

(1) A number of warm-up strategies (mostly un-notated so that players can focus on listening) that develop fundamental listening and matching concepts (tone, pitch, pulse, etc.)

(2) Excerpts from compositions/arrangements to demonstrate rehearsal strategies for commonly encountered rehearsal issues such as:

- Tone quality and intonation
- Balance (as related to tone quality and part relationships - melody/accompaniment, etc.)
- Precision, accuracy of rhythm
- Steadiness of pulse (dragging, rushing, uneven, etc.)
- Note length and shape
- Style of articulation & release
- Phrasing and sustaining the musical line
- Appropriateness of percussion dynamics and tone
- Contextual understanding of the composition structure (as appropriate to level) and player's role within that





Friday, October 4, 2019 - 12:20 pm
CONCURRENT SESSION 9G: JEMMA TABET

UWA ARTS LECTURE ROOM 8

Making it up - Improvising to Connect in the Primary Classroom

Jemma Tabet

Musica Viva Professional Development Manager

Bachelor of Music (UNSW) & Graduate Diploma of Primary Education

Jemma Tabet is the Professional Development Manager for Musica Viva, running workshops nationally for teachers in classroom music and is a member of the NSW Orff committee. With a Bachelor of Music and Graduate Diploma of Primary Education, Jemma has worked as a generalist classroom teacher, specialist music teacher and private music tutor for more than a decade, also working extensively with primary school choirs and instrumental ensembles. Having travelled extensively, she has a keen love of world music and dance and is a passionate advocate of the creative arts to support and enrich learning and understanding and as a means for connection, expression and inclusivity within our communities.

We make things up every day as we go about our lives, but what does it mean to improvise in music Musica Viva Australia's educator, Jemma Tabet, will explore the use of improvisation in music and movement in the primary classroom, using repertoire from Musica Viva In Schools ensemble Eastwinds and a variety of interactive singing, playing and dancing activities.





Friday, October 4, 2019 - 12:20 pm
CONCURRENT SESSION 9H1: RACHEL WHITE

UWA AUSTIN LECTURE THEATRE

Authentic Learning Strategies in Secondary School Music Education

Rachel White

Rachel is a music and creative arts educator and musician living in Sydney, NSW. She is currently undertaking a PhD at the Sydney Conservatorium of Music, examining the teaching practice of music educators at schools with consistent high achievement in senior secondary music. She has taught in a number of primary and secondary schools across NSW, as a specialist music and drama teacher. Rachel is currently a casual lecturer and tutor in Music and Creative Arts subjects in preservice teacher education degrees, at tertiary institutions including the University of Sydney, Western Sydney University and Australian Catholic University.

Authentic learning has been defined as an educational approach that features learning environments and activities designed to immerse students in contexts that promote real-life applications of knowledge (Rule, 2006). It has roots in situated cognition, or situated learning, and endeavours to provide students with meaningful learning experiences beyond the abstract instruction of a classroom. However, as this is an emerging area of research, authentic learning is not clearly or consistently defined, and is not without its critics. In a grounded theory study of music teaching practice in high achieving schools, 50 teachers in 23 schools around NSW were asked to describe how they taught their students and the musical milieu they curated within the school, in an effort to examine the characteristics of high achieving music education environments and teaching practices. Many of the strategies and opportunities teachers provided for their students were based on real-world applications of musical knowledge, with a particular focus on providing a range of performance opportunities and the value of professional expertise. A discussion of the educational strategies of teachers in high-achieving music programs will provide insights into the different pedagogical approaches used, their connection to authentic learning practices, and an illumination of authentic learning research and design more broadly.

Keywords: authentic learning, high achievement, secondary education, grounded theory





Friday, October 4, 2019 - 12:50 pm
CONCURRENT SESSION 9H2: JEMIMA BUNN

UWA AUSTIN LECTURE THEATRE

Looking to the Future: a Re-visioning of Music Education

Jemima Bunn

Jemima Bunn is Director of Music at Blackburn High School, a co-educational government secondary school situated in the state of Victoria, Australia. In this role, she administrates a vibrant classroom, instrumental and ensemble program, teaches in the general classroom program and conducts ensembles. Prior to Blackburn High School, Jemima directed music programs at Camberwell High School and Glen Waverley Secondary College, coordinating active classroom and instrumental programs. Having completed a Masters in Music Education at University of Wisconsin Madison (2001-2002) and a Bachelor of Education from The University of Melbourne (1996), Jemima has recently completed her PhD study in music education at the Melbourne Graduate School of Education. She has presented at conferences for the American Educational Research Association (AERA), Australia and New Zealand Research Association of Music Education (ANZARME), Australian Society of Music Educators (ASME) and graduate conferences for the University of Melbourne.

More recently, she has presented at the European Association of Music in Schools Conference in Malmo, Sweden and Visions of Research in Music Education in New Jersey, USA. Jemima has been active in the Australian Band and Orchestra Directors' Association (ABODA) over several years, serving as a committee member, president and vice president at state and nationally level. In 2006, she received an ABODA Victoria Excellence Award and in 2018 a National Citation of Excellence for her work as a conductor and music educator.

This presentation is given by a director of music, a classroom and instrumental music teacher, an ensemble director, a student and a musician. It is through the interaction of these experiences that questions have emerged for me that concern music education and its relationship with the contemporary school environment. Although my relationship with music has been both powerful and transformative, my understanding of being in music education has been marked by a questioning of the purpose of teaching music in schools. As the juncture where music and education meet, classroom, instrumental and ensemble music provide distinctive yet potentially interconnected ways to experience music in an educational setting. The value of the musical experience in these educational situations, dependent upon the educational footprint in which it is cast, focuses experience in an epistemic direction where ways of knowing music and ways of doing music are the primary considerations of ways of being music. Compromised within an epistemic orientation the experience of music is cast as skills and knowledge to be taught, learned and put on display. The experience of music, however, is not found in the acquisition of knowledge and skills but in a more profound level of understanding which emphasises a way of being that is entwined in who we are at any given moment. It is an opportunity to explore a collection of unique ways of being that connect with music at multifarious levels of experiential intensity. Firstly, this presentation will survey ways in which musical experience has been shaped by the institutionalisation of music into classroom, instrumental and ensemble, following the footsteps of historical and situational circumstances that have purposed music education as ways of knowing and ways of doing. With future implications for who, how and what is taught in school music, this presentation then explores the complex meanings of being-a-music-student and being-a-music-teacher through narratives derived from their lived experience of a classroom, instrumental and ensemble music program in a Victorian government school. Finally, bringing this together, we have the opportunities to create pathways into a future where the purpose of music education is seen through an ontological turn, as a re-visioning of the music educational situation that offers a deeper level of communication and that finds meaning as made through who we are and who we become in the musical experience.



Simplifying Complex Rhythms - a hands-on approach using additive rhythmic components in a circular perspective

Dr John Varney

Brisbane-based John Varney is an established professional double bass player with professional distinction in virtually all areas of music. He has played in almost all of Australia's symphony orchestras, led a highly successful salsa band for many years, has professionally performed in Persian, Turkish, Indian ensembles and, more recently has spent time in Azerbaijan learning how to play the tar, and about Azerbaijani mugham. His expertise has seen him teaching in both the jazz and classical areas of Queensland Conservatorium, University of Southern Queensland and University of Canberra and performing at festivals in Queensland, New South Wales and in the Northern Territory. A graduate of S. Cecilia Conservatorium, Rome, Italy, where he studied with the eminent double-bassist and pedagogue, Maestro Franco Petracchi, he has performed professionally in Europe, South America and the U.S.A. He is currently active as a freelance double bassist, band-leader, composer, arranger and ethnomusicologist; recently he presented papers and workshops at ISME conferences in Glasgow and Baku. He has also recently had published a rhythm concept project with TED-Ed, which has had well over 1,300,000 views.

This workshop relates to the conference theme by creating pathways to a simple understanding of rhythms usually considered to be complex. It opens music education to the future incorporation of such elements of rhythm into our mainstream, enabling a far richer and inclusive musical experience. It is based on the rhythmic elements that have historically pervaded the music of the Middle East, Africa and Latin America, as well as secondary expressions, such as funk and soul. It distils their essence into key structures, to better understand such music, and also enables the users to expand their own creative capabilities. My experience in teaching Latin American rhythms to Australian students has shown me that using a circular approach to rhythm, while grouping the rhythms in 2s and 3s, greatly facilitates its understanding. It can be then shown how, by varying the relative orientation of these groups, new composite rhythms can be created, that still maintain a relationship with the previous ones. The applications for music education are quite extensive, as they enable musicians and students alike to see diverse rhythmic configurations as a participatory experience and not something strange that belongs to different cultures, or that needs to be in one's blood. This workshop was successfully presented at the ISME conference in Baku in June 2018, and is related to the convenors TED-Ed animation, which, at the time of writing, has had over 1,300,000 views. <https://www.youtube.com/watch?v=2UphAzryVpY>





Friday, October 4, 2019 - 12:20 pm
CONCURRENT SESSION 9J: DR ANITA COLLINS

UWA CLUB THEATRE AUDITORIUM

Fireworks in the Musical Brain

Dr Anita Collins

Dr Anita Collins is an award-winning educator, researcher and writer in the field of brain development and music learning. She is internationally recognized for her unique work in translating the scientific research of neuroscientists and psychologists to the everyday parent, teacher and student. Anita brings a wealth of experience as an active educator to every presentation. She is an experienced classroom teachers and conductor (Canberra Grammar School), has been musical director for three award winning productions and she has over a decade of experience as a teacher educator across all areas of tertiary education (University of Canberra and the Australian National University).

Over the past five years enormous leaps forward in understanding have occurred in our understanding around how music learning impacts on brain development. The important question for music educators is how can this new knowledge improve the way we teach music. Bring your questions and ideas along for an interactive session on the practical application of neuromusical research on the way we teach music.





Friday, October 4, 2019 - 2:40 pm
KEYNOTE ADDRESS: DR ANITA COLLINS

UWA CLUB THEATRE AUDITORIUM

What are the Footprints in our Future?

Dr Anita Collins

Dr Anita Collins is an award-winning educator, researcher and writer in the field of brain development and music learning. She is internationally recognized for her unique work in translating the scientific research of neuroscientists and psychologists to the everyday parent, teacher and student. Anita brings a wealth of experience as an active educator to every presentation. She is an experienced classroom teachers and conductor (Canberra Grammar School), has been musical director for three award winning productions and she has over a decade of experience as a teacher educator across all areas of tertiary education (University of Canberra and the Australian National University).

The public perception and education beliefs about music education have shifted significantly in Australia over the last twelve months. From state wide commitments to systemic and longitudinal change, to game changing documentaries and the passing of significant leaders in our field, music education in Australia is primed for change. But what change do we want to see and lead and how do we create the footprints that will change the future of our profession.

