

**Muted Voices: Developing Musical Agency in a
Victorian Primary School**

Susan Buchan

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Abstract

This thesis, *Muted voices: Developing musical agency in a Victorian primary school*, explores the implementation and development of music learning by the researcher (a music teacher), in collaboration with generalist teachers in a small government primary school in the state of Victoria, Australia. Music is mandated as one of the arts in the Victoria curriculum. However, in many primary school contexts the potential of music learning to contribute to children's growth and development is insufficiently understood and supported. As a consequence, the voices of many children and teachers are muted.

Dewey's pragmatism frames the methodological choice of action research. Study participants comprise four generalist teachers, a class of 20 Year 3/4 children, and the music teacher/researcher. The conceptual underpinning of agency highlights the advocacy role of the researcher and facilitates expression of the participants' voices. Data are derived from participants' self-expression through artistic media, semi-structured interviews, journals, and the music teacher-researcher's reflexive account of the experience of implementing and developing music learning and teaching. Exploration of agency facilitates understanding of the teachers' and the music teacher/researcher's participation. Data were analysed using thematic analysis. Identity and policy were overarching concepts that facilitated exploration of the personal and professional meaning that teachers derived from their participation in the study.

The neo-liberal context, disadvantage, teacher disengagement, and participation in the Regional Schools Music and Movement Festival dominate

the study's findings. The Year 3/4 children derived personal meaning from their participation in the festival, which in 2014 attracted performances from more than 2000 students from government and non-government schools. However, festival participation conveyed implicit or unintended learning. This thesis identifies the critical importance of cultural hegemony, the U.S. mass-entertainment industry, and the intersection of ideology, policy, pedagogy and the social and cultural context. It considers these in relation to the way in which primary school music learning and teaching is conceptualised and implemented.

Declaration

I, Susan Buchan declare that the PhD thesis entitled 'Muted Voices: Developing musical agency in a Victorian primary school' is no more than 100,000 words in length including quotes and exclusive of tables, figures, appendices, bibliography, references and footnotes. This thesis contains no material that has been submitted previously, in whole or in part, for the award of any other academic degree or diploma. Except where otherwise indicated, this thesis is my own work.

Signature

Date

Dedication

This thesis is dedicated to my beloved mother who died not long before its completion. Her belief in education and a more equitable world, her encouragement and her love have sustained me throughout this huge journey.

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PRELUDE

The purpose of this research is to explore the implementation and development of music learning by the music teacher/researcher in collaboration with generalist teachers in a government primary school setting in the Australian state of Victoria. Children's responses to their participation in music learning will also be explored. This thesis has its genesis in the understanding that enriching and comprehensive classroom music programs have the potential to contribute to children's growth and development.

In recent decades, the impact of education policy on the implementation of primary school music programs has been profound. A narrow understanding of literacy and numeracy; the marginalisation of the arts through inadequate funding, resources and support; high-stakes testing; and the crowded curriculum are all factors that have been identified and extensively documented in the National Review of School Music Education (Department of Education Science and Training, 2005) and the Victorian Parliamentary Inquiry into Music in Schools (2013). The combination of the above factors has resulted in an inability or unwillingness on the part of many schools to implement music learning or to employ specialist music teachers (Department of Education Science and Training, 2005).

There appears to be an issue other than funding, resources and support that contributes to music's marginalised status in the curriculum. My experience in schools that are fortunate enough to have specialist music teachers has been that most classroom teachers were relieved to send their children off to the music specialist—it became one less curriculum area to worry about. Generalist teachers have many demands on their time, and the implications of the crowded curriculum have been well documented (Alter, Hays, & O'Hara, 2009; Department of Education Science and Training, 2005; Ewing, 2012). Referring the responsibility of music learning to a specialist music teacher saves many generalist teachers from having to reveal their real or perceived musical inadequacies—of having to sing, hum, strum a few guitar chords, or move to a simple dance tune.

Most recently, I have explored the responses of nine-year-old children in a primary school context to making music on marimbas and other specially designed instruments with Artist-in-Residence, Jon Madin (Buchan, 2012; Buchan & Rankin, 2015). Although the school implemented a limited formal music program, there was little sense that it was particularly engaging, or that it permeated beyond the walls of the music room. The music learning occurred in isolation from other curriculum areas. Few teachers attended sessions with their classes during the work of the Artist-in-Residence—for a variety of reasons. When teachers were able to come along to the final whole school performance, they appeared to be apprehensive about musical participation. I also witnessed the development of the children's confidence, and their pride, excitement and delight in being able to make music together. For the children, the joy of collective music making with teachers was almost palpable. There seemed to be a disjuncture between teachers and children's responses to participation in music making. It caused me to wonder about the way that music learning in schools is conceptualised.

The Victorian Parliamentary Inquiry into Music in Schools (2013) noted that 'the (parliamentary) committee's task of assessing the adequacy of music education provision in Victoria was hindered by the lack of data collected by the Department of Education and Early Childhood Development (DEECD)' (Education and Training Committee of the Victorian Parliament, 2013, p. xvii). The parliamentary inquiry report highlighted the difficulty of understanding and assessing exactly what happens in Victorian primary school music programs. The limited data available on the nature of primary school music learning suggested to me that introducing this thesis with an account of my unanticipated involvement in the Regional Schools Music and Movement Festival may be of value in understanding the complexity of issues around primary school music learning and teaching. Further, beginning with my experience of the festival situates me in the inquiry as the researcher, musician and teacher.

The Regional Schools Music and Movement Festival is an annual event that attracts performances from government and non-government primary and secondary schools in a regional area of the Australian state of Victoria. The festival has been running

for more than 60 years, and in 2014 attracted performances featuring more than 2000 children. School performances at the festival reflect current understandings of pedagogy, as well as musical, social and cultural values and the impact of government education policy. The festival exists at the nexus of policy and social and cultural values. As such, it offers a valuable lens through which issues that are central to the implementation of music learning in Victorian primary schools can be explored.

CHAPTER 1: SETTING THE SCENE

Music learning and the Regional Schools Music and Movement Festival

'How about all the children sing at the festival?' asked Kylie (the Principal) as she rushed into the staffroom, eager to begin the meeting. I could feel her enthusiasm and her anticipation of the possibility of all the children performing at the Regional Schools Music and Movement Festival, which would be held in about eight weeks' time. I knew little about the festival and it was not something that I sought to explore or indeed had anticipated when designing the research study. I wondered about the implications for the children, the teachers and the study of agreeing to participate in the festival.

It was Wednesday afternoon in the last week of Term 2. Along with the school's 78 children, Kylie, the three generalist teachers, and other staff members had squeezed into the Year 5/6 classroom, which had become the music room on Monday and Wednesday afternoon for two terms. There was an air of excitement as the classes shared the repertoire they had learned during the term. After the Year 3/4 children had performed 'Scoo be Doo'—an upbeat 3-part song with lots of movement, I knew they would enjoy finishing the afternoon with 'Swing Low', the beautiful traditional African American spiritual. There are several theories about the song's meaning, including redemption, finding a heavenly home, and that the song holds encrypted meanings about African Americans escaping slavery. It is a powerful song with timeless appeal, and has been recorded by countless artists. The children sang with enthusiasm and were projecting their voices in a way that they would not have felt confident to do several weeks earlier. They listened respectfully to one another in ways that enabled shared participation. They recognised the contribution of others and they were developing a sense of what is involved in communicating with others through music. Kylie sat at the back of the classroom with Jordan on her lap. Jordan is a Year 1 child whose behaviour can often be quite challenging. Today, he looked completely engrossed. Kylie too looked moved by the energy of the children and the depth of meaning of 'Swing Low'. The cultural tradition, the lyrics and melody all combined to create a powerful song to which the

children were responding. In the staff meeting, Kylie commented: "Swing Low" does it for me every time. The children sounded beautiful.' Kylie then recounted how she had heard one of the Year 4 children, Ava, telling one of the other children about the meaning of the song—that it was an African American song about death and the possibility of a better life. 'Swing low, sweet chariot, comin' for to carry me home, swing low, sweet chariot, comin' for to carry me home'.

Two days later, I received the following email from Kylie:

Hi Sue,

Having a lovely time cleaning up my desk and tidying up a few things.
Just wanted to share with you something that happened yesterday.

We took the children to the performance of 'Beauty and the Beast', which they all loved by the way! We arrived a little early so we took them for a run in the park. We lined up in the park to go back across the road to the theatre, and suddenly this beautiful singing of 'Swing Low' erupted from the line. They sang as they walked across the road. I was in tears! It was so beautiful and so spontaneous.

Looking forward to next term...

The children's unprompted joyful musical expression and Kylie's heartfelt response reminded me of the power and potential of music learning and why, in this study, I had chosen to understand how music learning might be developed in collaboration with teachers in a primary school setting.

The Regional Schools Music and Movement Festival is an annual, weeklong performing arts event, the aim of which is to give children from Foundation to Year 12 in government and non-government schools throughout the region an opportunity to perform in a professional theatre in a non-competitive context. Schools may choose to perform any style of music and/or movement and dance. I understood Kylie's enthusiasm for participating in the festival. This was an opportunity for the children to develop musical skills and self-efficacy. It could be a particularly valuable experience for the children, who like many others in government primary schools have limited opportunities to participate in music making. However, at the

same time I wondered whether a performance in a professional theatre would determine the repertoire and the nature of the music learning and teaching for the forthcoming term. It was likely that developing a shared vision for music learning in the school would become secondary to focusing on the quality of the musical outcome. If the performance venue were the school, or a smaller space, there would be ways of including parents and families. It might be possible to offer 'informances' in which the music curriculum and children's learning was explained and explored within the context of performance. This would keep the focus on the children's learning rather than simply on the outcome. Performing in public in a large professional venue would inevitably require numerous rehearsals and a focus on a limited range of repertoire, with little flexibility to include audience and family participation. This style of public performance also made it probable that a teacher-dominated learning process would prevail. Further, it was likely that the generalist teachers' perceived limited musical skills would deter them from initiating musical and pedagogical decisions. Nevertheless, despite my concerns, I believed that it could potentially be a positive experience for the children, and I hoped that the teachers would take some ownership and immerse themselves fully in the experience by singing, moving and dancing with the children.

The physical and musical constraints of the professional theatre, the children's minimal musical skills, and the audience/performer distinction caused me to think about judgement in relation to music making. It was likely that our performance and those of other schools would be judged. It takes time to develop musical skills and understandings and, in the early stages of children's development, public performance is not always appropriate. My misgivings grew when I was informed that most schools simply devised movement routines to backing tracks. Only a few schools that had made prior arrangements to play marimbas would use these and any other larger instruments. Otherwise, schools could only use instruments that could be easily carried on and off stage by the children. It was possible that our simple percussion and piano accompaniments might sound forlorn. There would be no way I could convey to an audience that, in this context, the presentation of a musical product was of lesser importance than the development of the children's and teachers' musical skills and understandings leading to self-efficacy, identity and growth. How

would the children feel about performance? Would our performance be compared by them and by the audience with slick entertainment-style performances? To allay the children's fears, I knew it would be important to spend time discussing with them how apprehension is an inevitable aspect of public performance (Kenny, 2010; Osborne, Kenny, & Holsomback, 2005). I was grateful that I would have some musical support from Kylie, who would play the guitar. What must it be like for generalist teachers with limited skills, confidence and musical support?

In 2014, the festival reflected a trend towards the use of recorded music from the U.S. mass entertainment industry, meaning that children's singing voices were less likely to be heard than the voices of popular artists. Of the 65 non-government and government, Foundation to Year 6 schools that participated in the festival, 19 performed items that featured children playing instruments or singing. The remainder devised movement and dance routines to backing tracks. The following are examples of the recorded music to which schools devised dance routines during the five days of the festival:

- Year 1-2 dance routines to a medley of 'Austin and Ally' Disney songs: 'A Billion Hits', 'I Got That Rock and Roll', and 'Can't Do It Without You';
- Year 3-4 dance routines to theme songs from 'The Great Gatsby' movie: 'Bang, Bang' and 'A Little Party Never Killed Nobody';
- Year 3-6 dance routines to 'The Wall' and 'Smells Like Teen Spirit', 'Pumped up Kicks', 'Moneymaker'.

This narrative serves to illuminate some of the current issues in primary school music education in the state of Victoria, Australia. It positions me as the researcher and music teacher and provides insight into my values and my understanding of music education, musicality and pedagogy. Music education philosophy, pedagogy, policy, and social and cultural values are all manifested in some way by each school's participation in the festival, and my observations of the issues in many of these areas will be explored in detail in this thesis.

CHAPTER 2: LITERATURE REVIEW

Contextualising primary school music learning and teaching

The issues that I have previously described in relation to music learning and teaching in Victorian government primary schools provoke in me a sense of agency—a desire to act. Agency is at the core of this thesis in which I seek to explore the contention that agency in music learning and teaching, or ‘capacity for action in relation to music’ (Karlsen, 2011, p. 110)—can be developed through collaboration between a primary school principal, generalist classroom teachers, and myself as the music teacher/researcher. In exploring the development of teachers' musical agency, it is important to consider first why I am exploring primary school music learning and teaching. In considering teachers' musical agency, I need to interrogate the power of music and its personal and professional meaning in my life. I will begin by exploring why I find it so meaningful and desirable that I devote much of my life's energy to making music, teaching it, thinking about it, and researching its role in education?

My musical agency and the influence of Orff Schulwerk

My anticipation of the artistic and personal enrichment that I would be likely to experience as a result of attending the biennial Australian national conference of Orff Schulwerk was well justified. Listening, singing, moving, playing, creating and relating to other participants in an atmosphere of musical spontaneity and creativity nurtures the spirit, and reminds me of what I enjoy about music teaching and the Orff approach.

It was a warm, lazy January afternoon as the Australian Orff Schulwerk national conference opening ceremony unfolded in the recently constructed performing arts auditorium of an independent school in Hobart. Independent (non-government) schools in Australia are in receipt of government funding. Therefore, the use of the word 'independent' can be misleading. The following description illuminates the fundamental difference between independent and public (government) schools in Australia.

Public schools are neighbourhood zoned with universal obligations under legislation to take all-comers who live in their zone and to not charge compulsory fees for their education. Their student populations are differentiated from the non-government sector by the relatively high proportions of students from poor and low SES backgrounds, indigenous students, and students with a disability. (Hopgood, 2015, p. 643)

A highly respected educator gave the opening address. She spoke eloquently about the vital role of teachers in transforming lives, and the imperative of addressing educational disadvantage. She also spoke enthusiastically about her personal involvement in music education and the Orff approach after having attended an international summer course at the Orff Institute in Salzburg some years earlier.

The Orff approach to music and movement education is an innovative and holistic one developed by German composer and educator Carl Orff (1895–1982) and Gunild Keetman (1904–1990). Orff emerged as a significant composer with the performance and publication of the powerful *Carmina Burana* in 1936. Orff's and Keetman's approach to music education emerged in Munich in the first decades of the twentieth century during a period of intense artistic growth in which dancers, writers and poets were inspired by new cultural forms, and by Asian and African cultural influences. Orff and Keetman explored non-Western musical forms and instruments such as the Balinese gamelan, and a variety of percussion instruments, including gongs, Indian bells, cymbals, claves, and timpani. Orff and artist/dancer Dorothee Gunther explored the unity of dance and music. Between 1924 and 1934, Orff became director of the Guenterschule—a modern dance school for young adults—and it was here that he and Keetman conceived of the ideas of structures and instruments that would enable untrained dancers to create their own musical pieces. They developed a dynamic, creative and unique approach to music education known as the Orff Schulwerk. It encompasses a unity of language, music, and movement that reflects the beliefs of Orff and Keetman that children's bodies are integral to their learning (Goodkin, 2006; Haselbach, 1994; Warner, 1991). Participation and praxis are of fundamental importance and, in the Schulwerk, Carl Orff declared that he sought to develop an approach to music education that would be accessible to all

children. He did not think of an education for specially gifted children, but of a music education of broad foundations in which all children could take part regardless of ability (Orff, 1977). The Schulwerk, for Orff and Keetman, was much more than a 'what works' approach, but a way of improving children's lives through nurturing their ability to create their own music and dance forms. In the Schulwerk, Keetman and Orff questioned the dominance of Western musical forms (Andrews, 2011; Frazee, 1987). Keetman regarded the Schulwerk as emancipatory because 'it questions existing structures of knowledge, authority, and power, seeking to know and to challenge whose musical knowledge is privileged' (Andrews, 2011, p. 309). Orff and Keetman used the term 'elemental' to refer to music built on natural speech, body rhythms, and the use of simple musical structures and forms that are accessible to all children (Orff, 1977). The development of the whole person was central to Orff and Keetman's conception of the Schulwerk. They referred to their conception of music for children as 'musica humana' (Salmon, 2012).

I reflected on the irony of access to music education in Australia. In the Schulwerk, Orff and Keetman developed an approach to music learning that because of its elemental nature is accessible to all, and is understood as a child's birthright. Instead, children in many Australian government schools are denied access to enriching music learning. In Australia's two-tier education system that 'overfund[s] the advantaged and underfund[s] the disadvantaged' (Teese, 2015), children in independent schools are more likely to be the recipients of comprehensive music learning (Caldwell & Vaughan, 2012; Department of Education Science and Training, 2005; Smyth, 2008). Students at independent schools such as the one that is the venue for the Orff conference are rewarded for their good fortune.

As part of the opening ceremony of the Orff Schulwerk conference, Year 11 and 12 students performed works for combinations of marimbas and other instruments. The student ensembles were conducted by a music teacher from the school who spoke of his belief in the value of marimbas in education despite the opposition he had encountered from the status quo in the local music education community.



Figure 1: Treble marimbas

Student performances included an arrangement of a song by ‘The Corrs’, in which a marimba ensemble accompanied a soaring melody that was beautifully played by a young violinist. Another performance featured an original student composition for treble and bass marimbas, bodhran, guitar, and percussion. It had a driving rhythm and was a musically sophisticated work. All the pieces were played without scores. As I watched the students' bodies revel in the music, I was reminded of what I love about music making and teaching, and why I wanted to understand more about its potential in education. Music participation for these students meant that they had to listen, watch, think, feel and act. It demanded cognitive understanding, artistic and kinaesthetic awareness, and intense concentration. Again, I could not help but reflect on the loss of human potential when the majority of children in Australian government primary schools are denied similarly enriching music-learning opportunities. Watching and listening to the students reminded me that behind these performances there was an approach to learning that enabled creativity to flower and that was just as much about education as about music. Participation in a musical ensemble such as this one demands that participants listen critically, observe, and be responsive to other ensemble members' embodied musical and emotional responses, gestures, and visual and aural cues. It demands that they are motivated, engaged, and are able to reflect and problem solve. Ensemble playing is valuable not only 'for the sheer need to employ concentrated thought' (P.S. Campbell, 2010, p. 254), but also because it demands that students develop relationships in which they have to communicate, cooperate and compromise—skills that are much needed in a complex, pluralistic and rapidly changing world.

My pre-service teaching experience of the Orff Schulwerk consisted of watching a dramatised film of *Carmina Burana*. In this work, Orff sets sacred and profane Latin texts to music. The film version was controversial at the time, and the images of youthful lust combined with Orff's dynamic and powerful music left an indelible impression. Later in my pre-service training, I read about the Orff approach and wrote essays about it. I had played some of the so-called 'Orff instruments' in my secondary schooling—xylophones, metallophones and glockenspiels, and later, like most primary school music teachers, I taught in schools in which there was often a mixed collection of these instruments. At the time, I thought I knew about the Orff approach. How wrong I was. Early in my teaching career, I also experienced (and embraced) different music education approaches including the prescriptive Yamaha method that trains pianists and keyboard players with its primary focus on the development of aural skills and musical literacy. Musical creativity is narrowly defined in terms of keyboard improvisation and composition skills. The students' bodies and the group-learning context are simply vehicles for the development of individual musical skills. My experience was that there was limited sense of an emancipatory agenda at the core of the Yamaha approach.

As a music teacher who embraces the Orff approach, I have been fortunate to experience the artistry and holistic conception of music education of many inspiring Orff practitioners from around the world. I am reminded by Eisner (2002, p. 164) that 'language is a very limited vehicle for the description of qualities' and so I acknowledge my limitations in trying to convey in words the nature of an ephemeral art form and an approach to music education that really only has meaning in active participation. Nevertheless, the influence of the Orff Schulwerk in my personal and professional life compels me to try.

My memories of the repertoire used in the Orff approach are vivid. It was not contrived, or so called 'educational' music for children. It included Greek dance tunes and Eastern European folk songs that were inherently accessible, and had beauty and integrity. Another striking feature was the teachers' economy of words. There were no long-winded explanations. It was simply learning in action, which is consistent with what children do best—action, rather than inaction. In addition, the

learning nurtured all the senses and was inclusive of other art forms—visual art, poetry, story, and drama. Further, I felt that I was learning music from the inside, rather than the outside. Experiencing and expressing musical concepts with the whole body in a community of learners is a more powerful way of developing understanding than learning in an individual practice room from a musical score.

While xylophones, metallophones and other 'Orff' instruments are an undisputed characteristic of the Orff Schulwerk, there are other dimensions of the approach that are equally as important. It is no accident that the body is a powerful dimension of the Orff Schulwerk. Children's bodies are integral to how they respond to the world, and Orff and Keetman understood this. However, they took their understanding a step further. In the Schulwerk, the body is more than a means to an end. It is an instrument of artistic expression. Learning in and through the body also takes place within the context of community that provides a sense of inter-connectedness and a further level of meaning. My experiences of animated and active learning that are the hallmarks of the Orff Schulwerk approach began in a professional development music and dance course with a dozen other teachers. The communal nature of learning emphasised for me the power of the patterns of relationships that connect us all. It is not possible to learn in isolation in an Orff class. Critical analysis, discussion, response, sharing, and validation through sound, gesture, movement, and words are all part of the learning process. Each person's contribution is expected and valued. The learning processes reflect Orff's vision of a 'whole human being' in which music learning should nourish children's artistic, cognitive and humanitarian potential.

In my exploration of what it is about music learning that compels me to devote my energy to it, I find that it is my Orff experiences that have been deeply meaningful at many levels—artistically, philosophically and pedagogically. It is in the Schulwerk that I have found an approach to music education that is personally satisfying.

However, this is not to suggest that there are no other valuable approaches to music learning. It is likely that human relationships are just as important as adherence to a particular approach (Green, 2001). It is also significant that an approach to classroom music that seeks to enable all children to access their innate musicality,

creativity, and humanity is very different from approaches that aim to develop a narrower range of skills. Further, instrumental music tuition is usually premised on the assumption that parents can afford to pay for instruments and tuition. The Orff Schulwerk is also very different from teaching that begins with 'what works', or approaches that are based on repertoire that students already know from the mass entertainment industry. My understanding of the Orff Schulwerk has undoubtedly influenced my approach to piano teaching. Teaching for musical understanding rather than for rote performance, and developing musical fluency, expressiveness and creativity are all-important dimensions of my teaching. But more than that, the Orff approach has contributed to the joy that I experience in music making and my desire to ensure that students are intrinsically motivated and leave their lessons as 'highly motivated, passionate, and joyful "musical citizens"' (D. Elliott, 2008).

In the typical primary classroom, teachers need to cater for a range of needs, interests and abilities. This is the essence of teaching and is likely to be part of what Regelski (2012) is referring to when he contends that the worth of teachers' pedagogical choices can only be judged afterwards rather than claimed in advance. Nevertheless, the holistic nature of Orff Schulwerk, its inherent capacity to cater for differentiated learning, and the emphasis on creativity that is at the core of the approach provide a sound pedagogical framework for facilitating enriching music learning. The onus is on teachers to engage imaginatively with the tensions between maintaining the integrity of the approach and meeting children's diverse and complex needs. Such needs are more important than rigid adherence to a methodological approach (Allsup & Westerlund, 2012; Benedict, 2009; Regelski, 2014).

Through conveying some of my experiences of the Orff Schulwerk, I have tried to show that approaches to music education that are holistic and that have both enjoyment and understanding at their core are deeply satisfying and should be accessible to all children, not just those from advantaged backgrounds. Enjoyment and understanding are central to Aristotle's understanding of happiness—one that he termed *eudaimonia*, meaning an 'active well-being and well-doing' or a 'flourishing state of the soul' (Grayling, 2003, p. 31). The important point about *eudaimonia* is that it encompasses a much fuller and richer understanding than what is generally

meant by the term happiness in contemporary usage. Given the capacity of *eudaimonia* to contribute to human happiness, it would seem to be an educational goal worth pursuing.

In this discussion, I have described aspects of my relationship with music, and my experience of an approach to music learning and teaching in which enjoyment and understanding are central. I have highlighted different ways of knowing music, and clearly, music is diverse and has multiple meanings—personal, cultural, and inherent (Green, 1988) that are reflected in music education. My experiences of the Orff Schulwerk approach, of music learning and teaching, and of participation in the Regional Schools Music and Movement Festival reveal tensions and paradoxes that I seek to understand. Participant meaning-making is central to this thesis and the meanings of the issues I have encountered and their implications will inform the inclusion of scholarly literature. The exploration of literature associated with the tensions that I have experienced will inevitably be a partial examination of the extensive and diverse body of literature on primary school music learning and teaching.

Music in the beginning

Music is seen as an important part of human life. It is a powerful and pervasive phenomenon that is valued by all human societies (Dissanayake, 2006, 2007, 2009). The crucial role of music in human evolution has been identified (Blacking, 1973; P.S. Campbell, 2010; Dissanayake, 1992; Eisner, 2002; Small, 1977), and from their extensive study of mother and infant communication Malloch and Trevarthen (2009b) identify ‘communicative musicality’. They suggest that our ability to communicate wordlessly with others requires shared intuitive communication, and that it is our common musicality that makes this possible. They define musicality as ‘expression of our human desire for cultural learning, our innate skill for moving, remembering and planning in sympathy with others that makes our appreciation and production of an endless variety of dramatic temporal narratives possible’ (Malloch & Trevarthen, 2009a, p. 4). Musicality facilitates emotional richness and enables us to ‘share time meaningfully together’ (p. 5). Because musicality plays such an important role in the nurturing of the self, it is likely to be intrinsic to our biological-

psychological make-up (Dissanayake, 2007; Malloch & Trevarthen, 2009b; Sacks, 2007; Trevarthen, 2012).

Through studying music's purpose in the lives of the Venda people of South Africa, the eminent ethnomusicologist John Blacking contended that music is an important part of the development of the mind and body, and of harmonious social relationships (Blacking, 1973). Although music cannot change people and societies, he contends that it can confirm our relationships with others, and it prepares us for love—something that he describes as our most difficult task as human beings. Studying the function of music in the lives of the Venda would, he believed, facilitate a better understanding of music in other societies. He saw music as a product of human minds rather than as a stage in human history. The meaning of music, he suggests, 'resides in what the music has come to mean to an individual as a member of a particular culture or social group' (Blacking, 1973, p. 33). Blacking and other theorists (Boyce-Tillman, 2000; Dissanayake, 2005, 2007; Small, 1977, 1998; Turino, 2008) have noted that music in traditional societies is not seen as something set aside as a performance by specialists, rather it is seen as something in which all participate. There is now a growing body of research to support the inclusion of comprehensive music learning in early childhood and primary school music education (Adachi & Trehub, 2012; Collins, 2014; Education and Training Committee of the Victorian Parliament, 2013; Williams, Barrett, Welch, Abad, & Broughton, 2015). However, there are different opinions on how it should be taught and learned.

The value of music learning

Some people value music for its intrinsic worth. It is valued by others for its instrumental value—its capacity to contribute to other areas of learning. This significant issue underlies much of the discourse around school music—even if it is not explicitly stated. My diverse experiences of school music confirm this often unhelpful dichotomy. It was an underlying tension in my exploration of participation in the Regional Schools' Music and Movement Festival. Should the children perform repertoire that may be good for their growth and development and the building of a learning culture at the school? On the other hand, would a more appropriate

response be to simply present a 'product' that is culturally recognizable, regardless of its learning potential? This dualism is not only relevant to music learning in government schools. I have found that my music-educator role in independent schools was often dominated by the need to be a producer of school concerts and ceremonies. These occasions alerted me to the world of marketing and the ways in which students' musical performances can be of instrumental value in projecting an image of the school.

Two of the most influential philosophies of music education in recent decades have been the aesthetic philosophy of Bennett Reimer and the praxial philosophy of David Elliott. Philosophy is a mode of inquiry and is described by Alpers (1991, p. 217) as 'the sustained, systematic and critical examination of beliefs'. Music education must be concerned with more than 'just music'. It is vital that it embraces both musical and educational values. To do otherwise underestimates or denies the problems of the wider world and the influences of wider historical, social and political contexts (Benedict, 2013; Benedict & Schmidt, 2011; Woodford, 2012b). Music education needs to be able to respond to the challenging questions that an increasingly uncertain and unknowable future will bring. As much as any other area of the curriculum, it needs to accept the responsibility of enabling students to see themselves as capable of creating futures of their own choosing. Music educators need to reflect on how music education might contribute to the growth and development of human beings, and to society and culture (Alpers, 1991; Fiske, 2012; Regelski, 2012; Woodford, 2012b). However, it is important to understand that philosophy itself is shaped by politics and social and cultural forces and is often used to justify music education rather than uncover its ideological foundations and articulate a vision for the future (Benedict, 2013; Vogt, 2003; Woodford, 2012a). Philosophies of music education themselves are not immune to the division of the mind, body, and spirit that typifies Western traditions and value systems (Bowman & Frega, 2012; Jorgensen, 1990; Vakeva, 2012). Both D. Elliott (1995) and Reimer (1970) have grappled with the dualism of music's intrinsic or instrumental value, and in doing so have sought to provide music education with a narrative and a vision that would ensure its place in the curriculum.

An aesthetic philosophy of music education

Bennett Reimer's philosophy of music education (Reimer, 1970, 2003) contributed to the valuing of music learning for aesthetic development. Reimer emphasised music's intrinsic value and its aesthetic properties that, he believed, would enable it to be valued in schools for contemplation and personal enrichment (Regelski, 2006). An aesthetic philosophy provided a credible foundation and strong theoretical justification for music education (McCarthy & Goble, 2002). Reimer rejected extra-musical or instrumental values and those based on societal needs, and maintained that music should be taught for its own sake (P.S. Campbell, 2010; Mark, 2013). However, teaching music simply for its own sake often means insufficient attention is paid to the broader ideological, cultural and social contexts. The practical, religious, therapeutic, moral, political and commercial dimensions of music are marginalised (Boyce-Tillman, 2012a). The 1970s saw a gradual recognition of the tensions between a dominating aesthetic philosophy of music education, and an increasingly pluralistic society (McCarthy & Goble, 2002). Around the same time, Blacking (1973) was publicly discussing alternative views about philosophies of music education from his study of music in the Venda culture. Blacking concluded that music in Venda society had a vital communicative and cultural role. This, he believed, had implications for the way that music is valued and taught in Western societies. Also around this time, Christopher Small (Small, 1977, 1998) identified the powerful influence of the scientific world view on the development of Western music. He contended that, rather than viewing music as a product, it should be seen as a social process. Music, Small maintained, is an important way of living—something that is akin to verbal communication. He later went on to use the term 'musicking', conceptualising 'music' as a verb rather than a noun (Small, 1998). However, during the 1970s, Small's and Blacking's work had little influence on music education philosophy. The Western value system in which music is seen as a product continued to be reflected in music education philosophy. Nevertheless, Reimer maintained that an aesthetic philosophy provided coherence for the profession. However, the increasingly pluralistic nature of Western society and student disengagement from school music (Gammon, 1996; Green, 1988, 1997,

2001) set the stage for a philosophy of music education based on music's value as praxis.

A praxial philosophy of music education

David Elliott developed his praxial philosophy of music education (D. Elliott, 1995) as a response to the aesthetic philosophy. Elliott's praxial philosophy is concerned with making and doing music. Although definitions of praxis vary according to the disciplinary focus, praxis is generally regarded as a set of sayings, doings and relatings (Schatzki, 1996; Schatzki, Knorr-Cetina, & Savigny, 2001). Elliott sees praxis as a form of cultural doing in which self-growth and musical enjoyment are central. An important dimension of his philosophy was the possibility of understanding the role of 'music' within diverse and non-Western cultural contexts. The most fundamental point about the adoption of a praxial approach to music education is that music exists to be used in a variety of human social practices, rather than merely understood (D. Elliott, 1995, 2012, 2013; Silverman, Davis, & Elliott, 2014). However, it is important that praxis is not interpreted as something that is simplistic. Freire's conceptualisation of praxis is centred on human relationships. It is interconnected with theory and is part of an ongoing cycle of action and reflection, conscious engagement and dialogue (Allsup, 2003a). Freire contended that it is crucial to break down hierarchies and to learn from and with students. Praxis needs to be understood as it is lived. It is not separate from the way that we are with one another (Kress & Lake, 2013). Significantly, Westerlund (2002) and Boyce-Tillman (2000) contend that both Reimer and Elliott inadequately address human relationships in their respective philosophies.

Cartesian thinking that values objectivity, logic, and categories of thought based on scientific evidence has influenced many areas of Western culture, including music. When such ways of knowing are privileged, there is an implicit devaluing of other ways of knowing. Emotion, feeling, and 'subjugated ways of knowing' are marginalised (Boyce-Tillman, 2000). Educational values are a reflection of the main political and economic systems in which the values associated with consumer culture and materialism are dominant. In Western societies, music is a valued dimension of many peoples' lives. It is used for relaxation, emotional self-regulation, and healing,

and gives life meaning, richness, and purpose (Cross & Tolbert, 2009; DeNora, 1999, 2000, 2013; Thrane, 2012). It contributes to a sense of belonging and identity that society is often no longer able to provide. However, for many young people there is a huge gulf between their in-school and out-of-school musical experiences (Cavicchi, 2010; Green, 2001, 2006). Careless or insensitive pedagogy has stunted many children's inherent musicality and has denied them opportunities to access the power of music. School music has often been seen as representing Western art music, elitism and privilege (Green, 1988, 2001, 2003, 2006). Green contends that 'the demands of fettered establishment music have led straight to alienation, ambiguity, and mystification for many children' (Green, 1988, p. 143). The denial of opportunities for transformational learning through music and the other arts adds to feelings of isolation and loss of personal identity.

Intrinsic versus instrumental: Conceptualising alternatives

The hunger for transcendence draws people to techno trance music, dance, and mind-altering drugs (Boyce-Tillman, 2000), but it also highlights the potential of musical engagement to provide richness and meaning to people's lives. Further, there is increasing recognition of the power of music to contribute to healthy individuals and communities. It is worth reflecting on the World Health Organization's definition of health: 'It is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity (World Health Organization, 2010, p. 1). A nuanced understanding of health has led to increased interest in the role of community arts, including music (Clift & Hancox, 2010; Clift & Morrison, 2011; White, 2009). Models that support flourishing communities and communal ways of knowing are being explored as music and health, community music, and community music therapy expand and evolve (Boyce-Tillman, 2012a, 2013; D. Elliott, 2008; Rickson & Skewes McFerran, 2014; Trondalen & Bonde, 2012).

In education, however, there is still a false dualism between knowledge mastery and well-being. There is an assumption that the two can be separated. 'While music teachers have historically been focused on the acquisition of music skills, and music therapists on the treatment of problems, it is clear that such distinct divides are neither necessary nor helpful for diverse learners in schools' (Rickson & Skewes

McFerran, 2014, p. 14). Such divides diminish the capacity of the arts to enrich people's lives (Boyce-Tillman, 2000; D. Elliott, 2008; Wright & Pascoe, 2015). Clearly, there are children with specific needs for whom music therapy is a valuable intervention. At the same time, there is an increasing understanding of the need in education for 'human connectedness' and 'meaning' (Boyce-Tillman, 2012a, 2013; Halpern, 2010; Seligman, 2004). Currently in schools there are many children who are affected by violence, physical and emotional abuse, and sexual and substance abuse for whom participation in the arts, including music, is crucial (Myers, 2007; Thram, 2012; White, 2009; Wright & Pascoe, 2015). The embodied nature of musical experience is a particularly powerful means through which human relationships and our common sense of humanity can be affirmed. It is particularly important that children from situations of disadvantage are not denied access to the cultural capital associated with power. Powerful music learning—deep encounters, rather than 'vague approximations of an artistic experience' (Seidel, 2012, p. 161)—have the potential to nurture children's growth and development. For many children, a 'well-nurtured imagination might be the difference between a productive life of hope and one of despair and soul death' (Oppenheim, 2012, p. xxvi).

Boyce-Tillman (2000) contends that insufficient attention is paid to the spiritual dimension of musical experience. She understands the term 'Spiritual' in relation to the fusion of the four domains of musical experience: 'Materials', 'Construction', 'Expression' and 'Value'. She defines the spiritual dimension as 'the ability to transport the 'experiencer' to a different time/space dimension' (Boyce-Tillman, 2007, p. 114). A similar idea of entering a different space, or 'flow', has been identified by Csikszentmihalyi (1990). Flow describes a state of enjoyment in which the challenge of a particular task and a person's capacity to act are balanced. Flow is important, because it intensifies the present moment and promotes self-confidence and a heightened sense of awareness. 'Wide-awakeness' is a term used by Greene (1977) to describe embodied, emotional and cognitive engagement in the arts. Boyce-Tillman argues for the restoration of the soul in Western education (Boyce-Tillman, 1987, 2004a, 2012a, 2013). She contends that 'being' rather than thinking should be the essence of our humanity. Boyce-Tillman (2014) suggests that people in different contexts draw from the inter-Gaian, interpersonal, extra-personal/ethical, and

metaphysical dimensions of experience to construct a sense of being. Being may be characterised by the following:

- a sense of belonging in the world,
- a sense of empowerment,
- a feeling of unity with other people, beings and the cosmos,
- a sense of empathy,
- an affinity with mystery which can be manifested in creativity, and
- an enhanced peace of mind. (Boyce-Tillman, 2014, p. 24)

Boyce-Tillman (2007) identifies the importance of these dimensions of experience in children's relationship with music. She contends that experiencing them in childhood promotes well-being in adulthood.

A conceptual framework for exploring musical experience

To assist in exploring the literature relevant to participant meaning making in this study, I will draw on Boyce-Tillman's model of music experience in which she identifies four interlocking domains that are fused by Spirituality: Materials, Construction, Expression and Value (Boyce-Tillman, 2000, 2004b). (Capital letters are the author's, and will be used throughout this discussion). The interlocking areas of musical experience identified by Boyce-Tillman (2014, p. 26) provide a conceptual framework and a means of exploring the dimensions and potential of musical experience. The conceptual framework illuminates my educational and musical values that underpin this study.

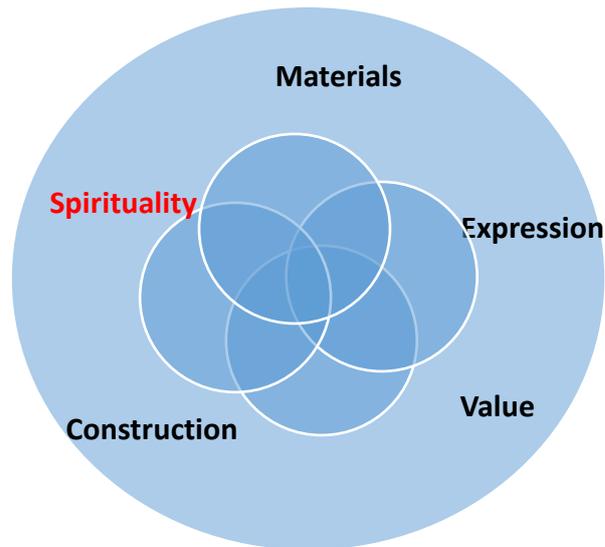


Figure 2: The interlocking areas of musical experience

Four interlocking areas of music experience

(Boyce-Tillman, 2007, pp. 105-116)

1. Materials

All music draws on tone colours, through the use of materials from the natural world as well as the human voice and body. It includes the sound sources from diverse instruments and cultures. The acoustic space and the materials all contribute to the meaning of the musical experience.

2. Expression

Expression refers to the evocation of mood, atmosphere, images, and memories of all those who are involved in the music. It is the intersection of the subjectivities of the composer, performer, and listener. Of particular importance is the subjective meaning that participants bring to the experience.

3. Construction

Construction refers to the management of contrast and repetition in the music, which differs greatly between the different cultural traditions. Often, Western interpretations of beauty will inform the musical experience.

4. Value

Value relates to the context of the music-making experience. Significantly, music contains both explicit and implicit value systems that are related to the cultural context.

5. Spirituality

Spirituality dimension refers to 'a time when the experiencer experiences a perfect fit between all the domains' (Boyce-Tillman, 2007, p. 116).

Intersections of the domains of musical experience

I will now explore the four domains of musical experience and their intersection with Spirituality in relation to current music learning and teaching in Victorian primary schools.

1. Materials

The way Materials are conceptualised in music education often privileges some instruments and marginalises others, including the child's body. This is a reflection of the Western value system and the separation of the body from the mind and the spirit. The child's body in education is largely seen as simply an aid to cognitive processing (Bowman, 2004a; Egan & Chodakowski, 2009; M. Johnson, 2007; Nagatomo, 2011; Stinson, 2004). Children's bodies are often perceived as unpredictable and difficult to control and this may explain the reluctance of teachers to explore them as instruments of artistic expression. Darder (2015) and Darder, Baltodano, and Torres (2009) go beyond this to suggest that the erasure of the body in education is a political act that facilitates the management and control of students and teachers. Denial of bodies in schools, Darder contends, is a denial of our humanity. Music learning that considers the body only in relation to the technical requirements of playing instruments overlooks the body's potential for artistic expression and for contributing to holistic musical experiences. Further, dance and movement offer the potential for 'flow' experiences (Csikszentmihalyi, 1990), which can powerfully reinforce feelings of unity, participatory consciousness, and shared humanity. Denying the role of the body lessens the opportunities for experiencing

'flow'. The muscular and neural networks in the brain are closely interwoven (Peretz & Zatorre, 2005), which highlights further the importance of the mind/body connection. Children tend to feel music viscerally and kinaesthetically and 'what [they] physically do with music is what they remember' (P.S. Campbell, 2010, p. 239). Within Orff and Keetman's philosophy of elemental music, inherent in which are movement and dance, children can potentially enter into 'the totality of the musical experience' without sophisticated musical instruments or a high degree of technical skill (Boyce-Tillman, 2007, p. 107). Music education can potentially contribute to children's flourishing through the 'linking of cognition, affect and somatic ways of knowing' (Wright & Pascoe, 2015, p. 2).

Another central dimension of Materials is the acoustic space that can enhance or detract from the musical experience. The venues in which musical experiences occur convey certain values. Performing on stage in a professional theatre confirms the audience/performer distinction and the notion of music as a product and as entertainment. It conveys different values than experiencing music in a less specifically hierarchical venue.

2. Expression

The domain of Expression—the evocation of moods, memories, and atmosphere—is often the most important reason for engaging in music. Children intuitively understand the importance of emotional expression and yet, so often, insufficient thought is given to children's need to express their emotions through music (P.S. Campbell, 2010; Hallam, 2010). One of the reasons may be that in a culture of efficiency and outcomes, the expressive dimension is not easily measured and encapsulated in verbal statements. In the domain of Expression, it is possible to see the relationship with Value. However, it is important to recognise that all music exists in relationship to the culture in which it was created and therefore all the domains of musical experience intersect with Value. Value is the domain of musical experience concerned with the context—'who sings, who plays and why?' (Blacking, 1973, p. 32). It is important to understand the implications of Blacking's question in the current policy context of primary school music education in Australia before exploring the ways in which Value interacts with the other domains of musical

experience—Materials, Construction, Expression and Spirituality. It is significant that Blacking's question is just as relevant now as it was in the 1970s.

3. Construction

In the domain of Construction, effective repertoire choices need to contain the right amount of repetition and contrast. Music that contains motifs, patterns and repetition is engaging for children and helps develop a cognitive connection with music.

Construction highlights pedagogy and the importance of teachers' thoughtfully considered choices. Children's engagement in music learning and the success of a lesson rests on the choice of repertoire. It should have emotional appeal and the lyrics need to be age-appropriate and convey the beauty of language rather than banality. Songs need to be in a vocal range that suits children's developing voices. Choices should not ignore Indigenous Australians, or cultural diversity, and they should offer opportunities for holistic and differentiated learning. Cross-curricular links that offer learning potential for teachers and students beyond the walls of the music room are helpful too. Teachers' subjectivities and personal tastes are also factors. Increasing secularism and pluralism in Western societies contribute to the complexity. Given the number of different factors to be considered when choosing repertoire, it is not surprising that within communities there is often an absence of shared songs that can potentially promote participation. When people gather for social occasions, there are very few songs that everyone can sing together, beyond the ubiquitous 'Happy birthday to you'. This issue exemplifies the need to reflect continually on problems in relation to the particular context of the time. Although there are numerous songs from different cultures that come from powerful traditions, embody universal themes, and have timeless appeal, their selection requires thoughtful pedagogy. Several criteria have been identified for selection of repertoire: it should be of good quality, teachable, and appropriate to the context (Apfelstadt, 2000). Clearly, 'good quality' might seem to be a subjective judgment, but Apfelstadt describes 'good quality' music as having craftsmanship and expressivity. Craftsmanship is concerned with the balance of symmetry and asymmetry, and expressiveness refers to the music's capacity to convey through artistic means something of the depth of human experience. The music should 'nurture a sense of

wonder' (Feierabend, 2006, p. 3), hold children's attention, have expressive and creative potential and offer significant learning opportunities. Drawing on Boyce-Tillman's (2008) conceptual framework, the emotional power of repertoire highlights ways in which Construction can intersect with Expression.

4. Value

I have previously stated that Value is concerned with 'who sings, who plays and why?' (Blacking, 1973, p. 32). Exploring the current overarching ideological context of neo-liberalism will illuminate Boyce-Tillman's notion of Value and its influence on the way that music learning is conceptualised in the curriculum.

4.0: Neo-liberalism

Neo-liberalism as a political and economic force is the belief that, broadly speaking, the market has the capacity to deliver goods and services to those who deserve them, away from those who do not deserve them (Giroux, 1989; Leistyna, 2007; Levin & Greenwood, 2011). The creation of new markets and the broadening of existing ones is happening on a global scale and, increasingly, public arenas are organised in ways consistent with a business model in which profit-making and accountability are central. Neo-liberal policies emphasise de-regulation of the corporate sector and privatisation of the public sphere that is often accompanied by cuts to public spending, including welfare (Klein, 2014). In neo-liberalism, children are likely to be regarded as human capital and many critical theorists (Giroux, 1989; Kenway, 2008; Kincheloe, 2003; Prest, 2013) see education as a process in which children are sorted into appropriate social roles, a process that 'reproduces the privileges of dominant social groups through time' (Connell, 2013, p. 104). The children who bear the brunt of the effect on education of market-driven policies are the most vulnerable, for example, children with low socio-economic status, who are Indigenous, or from migrant groups. These groups, their families, and the schools they attend are unlikely to have the professional and cultural resources to meet children's needs (Smyth et al., 2014; Teese, 2014). However, neo-liberalism also affects children's lives in less obvious ways. J. Williams (2014, p. 25) identifies three ways in which neo-liberalism influences education:

- through privatisation and the distribution of funds away from welfare,
- through a culture of control in schools, and
- through a culture in which all areas of public life and democracy are commodified, and which erodes the idea of education as common good.

Clearly, cuts to public spending and welfare exacerbate educational inequalities and diminish educational opportunities for the most disadvantaged children and for teachers seeking to teach well. However, to understand the current education environment it is also important to distinguish between the theory of neo-liberalism as economic growth, and the acceptance of neo-liberalism by policy-makers, administrators, teachers and students as a socio-political narrative by which to live (Giroux, 2005; Greene, 2009b; Metcalfe, 2015; Smyth et al., 2014). Connell (2013) and Metcalfe (2015) contend that because neo-liberalism shapes normative discourse and political narrative, its effects are more profound than we can yet fully appreciate. In the neo-liberal society, 'the free market becomes the ideal amoral environment that people are encouraged to strive to create, in a world fraught with human suffering, oppression and violence' (Metcalfe, 2015, p. 26). Language is a powerful means of asserting cultural hegemony or dominance (Darder, 1991; Smyth et al., 2014) and neo-liberalism's infiltration into the language of education is evident in the use of words such as 'goals', 'challenges', 'opportunities', 'effective' and 'stakeholder' (Connell, 2009). Neo-liberalism as a normative discourse may also be seen in the technicised and instrumental policies of auditing, counting, comparing and measuring which are some of the defining characteristics of the teacher 'professional' in the current educational climate (Connell, 2013; Darder, 1991; Down, 2009; Kenway, 2008). In a neo-liberal education, there is 'little concern with quality of life if this quality cannot be quantified and traded in a material sense' (Thomas & Yang, 2013, p. 112). The influence of neo-liberalism may also be seen in the choice of subjects taught in schools, how they are taught and by whom. I will now turn to exploring how primary school music is taught, and who teaches it with particular reference to the Australian primary school context.

4.1: Generalist and specialist music teachers in primary schools

Music is mandated as one of the arts in the Australian curriculum (Australian Curriculum Assessment and Reporting Authority [ACARA], 2014). However, music education in Australian government primary schools is, generally speaking, undervalued and highly dependent on the context. In 2005, a federal government review of music education in Australian schools was conducted, in which the authors asserted that 'music education in Australian schools is at a critical point where prompt action is needed to right the inequalities in school music' (Department of Education Science and Training, 2005, p. v). The following issues were some of those identified in the report:

- Huge discrepancies in the music education programs available to the rich and the poor in Australia,
- Inadequate support and resources in many schools,
- The need for greater depth and breadth of pre-service learning, and
- The crowded curriculum.

Individual schools themselves often have a large influence on the formulation and implementation of arts education policy, and programs can depend on the level of interest, support and/or expertise within individual schools. Often, there is a discrepancy between mandated arts education (including music), and what actually happens in schools (Bamford, 2006; Finley, 2011).

There is a growing body of evidence to add weight to the importance of music learning in the early childhood and primary years (Collins, 2014; Williams et al., 2015). Many educators and theorists have called for music education to be taught by specialists (de Vries, 2013, 2014; Temmerman, 2006a, 2006b). However, a shortage of specialist music teachers and decreased funding for arts-related programs (Russell-Bowie, 2009) present significant barriers. In the meantime, generalist teachers are often faced with the responsibility of implementing classroom music programs. An oft-cited study by Mills (1989) has argued that the central role of generalist teachers in children's lives offers advantages for music learning. It can take place as and when the need arises. Music is likely to be more frequent when

children see it as part of the total curriculum, and it may help dispel any notion of elitism. Further, it is likely to be relevant to the needs of individual children (Jeanneret & Degraffenreid, 2012; Mills, 1989). However, increasingly in current Australian contexts, the responsibility of generalist teachers for classroom music is becoming a more problematic option. The perceived 'crowded' curriculum, lack of resources, and a disinterested or unsupportive school culture all deter generalists from teaching music (de Vries, 2014). Teachers' musical backgrounds are also an important factor. It is often the case that teachers have 'not learned to cherish music for its intrinsic aesthetic/cognitive value' (Bresler, 1993, p. 115). Lack of exposure to music and the other arts through early, primary and secondary schooling, and lack of involvement in the arts outside of school pose a significant challenge for arts educators' (Russell-Bowie, 2010, p. 76).

Further, there is a 'highly significant link discovered between participation in musical activities and confidence to teach' (Holden & Button, 2006, p. 33). The issue of the musical self-efficacy and confidence of generalist teachers is a recurring theme in the literature both in Australia and internationally, and lack of confidence is cited as one of the main reasons why teachers are reluctant to teach music (Alter et al., 2009; Biasutti, Hennessy, & de Vugt-Jansen, 2015; Bresler, 1993; de Vries, 2014; Holden & Button, 2006; Russell-Bowie, 2009, 2010; R. Wiggins & Wiggins, 2008). The development of teacher confidence and self-efficacy has been explored within the conceptual framework developed by Bandura (1977). Teacher self-efficacy 'is a teacher's belief in his or her ability to affect change in students' learning outcomes' (Garvis & Pendergast, 2010, p. 7). Factors that contribute to self-efficacy are: mastery experiences, vicarious experiences, verbal persuasion, and physiological arousal (Bandura, 1977). Bandura highlights the importance of persistence and mastery because of their potential to further enhance the sense of self-efficacy (Bandura, 1977, p. 191). For teachers, mastery experiences may be those in which they are able to meet their own expectations in terms of students' learning outcomes. Teachers' musical understanding and values will influence such expectations, which in turn are influenced by the cultural context, and the sense of collective efficacy. Importantly, individual and collective efficacy are determined by the extent to which

the principal and the school community support learning by students and teachers (Garvis & Pendergast, 2010; Heyning, 2011).

Whilst teachers may be helped to develop confidence and musical self-efficacy, they often still lack the necessary competence to facilitate students' ability to think in terms of sound (Bresler, 1993; R. Wiggins & Wiggins, 2008). R. Wiggins and Wiggins (2008) sought to explore what actually happens in primary music classrooms, and who should teach music. They investigated music education in primary schools in an anonymous country. Questionnaire data, observations of lessons of 21 music teachers and interviews with teachers, administrators, and tertiary music educators were conducted. Government schools were selected within a variety of socio-economic, rural, regional and urban contexts. Much of the teaching that the authors observed revealed inadequate subject knowledge, and reflected a 'lack of understanding of the importance of an aural framework for music teaching' (R. Wiggins & Wiggins, 2008, p. 13). Un-musical teaching and lack of understanding of what musicians actually do were consistent findings of the research. Interestingly, generalist teachers were often able to engage students in music learning more successfully than specialist music teachers because of their focus on the child's learning and the fact that they were less likely to teach in the way they had been taught. However, their lack of subject knowledge limited the extent to which musical learning could occur. R. Wiggins and Wiggins concluded that 'if teachers genuinely do not have the background and understanding to teach music, then they should not be teaching it' (p. 23). To do so is likely to perpetuate the cycle of impoverished music learning and teaching. In a 12-month collaborative professional development program with Australian early childhood educators, Bainger (2011) has concluded that in early childhood settings, previous musical training does not necessarily lead to good teaching practice. Bainger concluded that striving for musical accuracy and performance is sometimes pursued to the exclusion of experimentation, improvisation and musical play, which is so essential in early childhood music-making experiences.

The issues around musical competence and confidence are complex. Self-efficacy is connected to beliefs about musicality. For musical confidence and competence to

develop, teachers' beliefs about their own musicality and the value and role of music learning need to be explored. Awareness of the importance of an aural framework for teaching music is more likely to grow if professional learning is tailor-made to teachers' unique school contexts. A collaborative, trusting and supportive learning environment is vital. The realities of decreased funding, marginalisation of the arts, and the shortage of primary music specialists, means that generalist teachers will continue to be expected to teach music.

In 2013, the education and training committee of the Victorian parliament conducted a study titled 'Inquiry into the Extent, Benefits and Potential of Music Education in Victorian Schools' (Education and Training Committee of the Victorian Parliament, 2013). The report concluded that 'all Victorian students [should] have the opportunity to experience a sequential and in-depth music education at school. This vision is grounded in the Committee's belief that music is a unique and intrinsically important art form' (Education and Training Committee of the Victorian Parliament, 2013, p. 145). The inquiry identified the role of music in enhancing learning outcomes. I would add that just as important is the development of a broader societal participatory consciousness through involvement in music learning that facilitates the growth of collective musicality. The inquiry also found that, although music learning is highly valued by the community, its value is often inadequately understood by schools. The inquiry identified the need for the implementation of the committee's recommendations to ensure that:

- School leaders and teachers value the role and benefits of music education,
- Victorian primary schools are supported to deliver a sequential and in-depth music education,
- Primary classroom teachers have access to the professional learning and support they need to integrate music education into the curriculum, including using the voice and other instruments, and
- Victorian government schools have adequate music facilities and equipment. (Education and Training Committee of the Victorian Parliament, 2013, p. 145)

The way in which music learning is valued, and the autonomy of Victorian primary schools (Bentley & Cazaly, 2015), clearly have implications for whether or not classroom music programs are implemented. Those children who are most likely to be denied 'sequential and in-depth' classroom music learning in Australia because of the way that music is valued are those children who are already disadvantaged.

4.2: Disadvantage

Disadvantage is generally understood as being something that causes problems. Exploring the synonyms of disadvantage reveals meanings that can also inform. They include 'shortcomings', 'weaknesses', and 'inconveniences'. Such understandings and connotations 'tend to frame the problems of educational disadvantage according to individual and group deficits rather than structural and institutional factors' (Smyth, Down, McInerney, & Hattam, 2014, p. 95). Nevertheless, I will use this term because its meaning in relation to education is likely to be widely understood.

Disadvantage in Australia and other developed countries is an important and complex issue that has far-reaching implications for education and health policies and for society generally. Nevertheless, it is important to note that its meaning is very different from disadvantage in less developed countries. The physical and mental health issues that arise because of disadvantage are being increasingly recognised. 'The World Health Organisation has predicted that by 2020 mental ill-health will be the second greatest cause of debilitating illness in developed nations' (White, 2009, p. 51). Currently in Australia disadvantage is the single biggest factor affecting educational outcomes (Bentley & Cazaly, 2015). However, perusal of the list of conference participants at the recent Orff Schulwerk national conference, and the schools and institutions with which they are affiliated, suggests that participants from independent schools and advantaged government schools outnumber those from less affluent government schools. Victorian postcodes in which there are high levels of disadvantage are under-represented at the national conference of Orff Schulwerk. It may be the case that teachers and principals in disadvantaged schools have limited awareness of the value of music learning. It is also highly likely that such schools are simply unable to afford the costs of attending conferences. The implications of

the gulf between advantaged and disadvantaged schools in Australia have been widely documented (Smyth, 2008; Smyth et al., 2014; Teese, 2014, 2015) and the issues around disadvantage and music learning will be explored later in this thesis. However, exploration of Value as a domain of musical experience draws attention to the need for music educators to understand ways in which Value and the broader ideological, political and economic context intersect with music education. Music education must be concerned with more than 'just music'. It is vital that it embraces both musical and educational values. To do otherwise under-estimates or denies the problems of the world. Many theorists contend that music education should be informed by the principles of social justice (Jorgensen, 2007; Reimer, 2007; Silverman, 2009; Woodford, 2012b; Younker & Hickey, 2007). Jorgensen (2007) argues for a broad concept of social justice and Freire reminds us of the need to be aware of injustice that is taken for granted or invisible (Freire, 1997). Sadly, the children for whom enriching music learning might be of most value appear least likely to benefit from the music learning embodied at the Orff Schulwerk national conference.

4.3: Disadvantage, learning, and teaching

Nevertheless, it is important to understand that children from disadvantaged backgrounds are likely to have occasional opportunities to access music learning. However, the learning is often experiential in the form of short-term Artist-in-Residence programs, or visiting artist incursions, which although valuable in terms of offering diverse cultural experiences and role models of artistic practice, are unlikely to lead to long-term demonstrable acquisition of skills. The emphasis on experiential learning may also be a reflection of an educational trend that emphasises the discourse of learning (Biesta, 2013). It is a discourse in which 'the language of education has been taken over by the language of learning' (Biesta, 2014, p. 29). Children are entitled to access knowledge that takes them beyond their own experience and that allows them to participate fully in the economic and political life of society. Such knowledge has been identified as 'powerful knowledge' (Mayo, 2014; Young, 2010, 2013; Young & Muller, 2013). It is a term that is used to refer to differentiated specialist knowledge. Young distinguishes between experiential

learning and powerful knowledge, and he contends that powerful knowledge is the basis for a morally just curriculum (Young, 2010, 2013; Young & Muller, 2013). Gramsci identified the importance of 'rigour' and wrote of its importance in the lives of students from disadvantaged backgrounds. He contended that watered down knowledge can disadvantage further those children who are unable to access knowledge from various cultural milieus outside the school (Borg, Buttigieg, & Mayo, 2002). A music curriculum based solely on experiential music learning may make the curriculum more accessible. However, it may also have the unintended consequence of disadvantaging further those children who are already disadvantaged. McPhail (2016) contends that:

In our ethically motivated moves to democratize the curriculum we have overlooked matters of knowledge differentiation, widening the potential for increased participation but not necessarily for epistemic access, and we must be careful not to disadvantage those we aim to advantage through the reification of a new curriculum ideology largely empty of 'powerful knowledge'.

(McPhail, 2016, p. 12)

Educators are likely to disagree over what constitutes 'powerful knowledge'. Dewey's pragmatism and his identification of false dualisms (Bacon, 2012; Badley, 2003) highlights for me the possibility that democratising the curriculum through increased participation, and providing access to 'powerful knowledge', are not mutually exclusive. Three categories of children's learning have been identified by P.S. Campbell (2010): enculturative, guided, and highly structured. Enculturative learning is a natural process that occurs without any formal instruction. Guided learning contains some direction and sequence, and highly structured learning is the structured and sequential learning that occurs in schools. Campbell's three categories of learning are consistent with the continuum of informal and formal learning identified by Folkestad (2006). Conceptualising the varying degrees of structure and sequence in learning suggests the merit in using a combination of approaches that are appropriate for the children within a particular context. For children to grow and flourish there is a need to balance the three ways of learning. Some theorists have questioned how the role of the teacher can be reconciled with the increasing

acceptance of informal learning (Allsup & Westerlund, 2012; Biesta, 2014; McPhail, 2016). I would suggest that, above all, thoughtful pedagogy is required—pedagogy that embodies an understanding of the importance of social interaction, the social context of learning, and Vygotsky's 'zone of proximal development', which refers to the distance between students' ability to perform tasks under adult guidance, and the ability to solve problems independently (Vygotsky, 1978). Underlying thoughtful pedagogy are teachers' moral choices, and the factors that might constrain or enable moral choices. Teacher identity—who teachers are professionally and personally—and the explicit and implicit values and attitudes that teachers display are all highly influential. This is eloquently expressed by Elliot Eisner:

How we as teachers treat ideas, the exhilaration we display in the company of good ones, how we relate to our students, how we handle conflict, how differences in perspective are reconciled—or not—also teach, perhaps more vividly and surely than we do. (Eisner, 2002, p. 57)

The importance of understanding who teachers are professionally and personally has been identified and extensively theorised (Beijaard, Meijer, & Verloop, 2004; Day, Kington, Stobart, & Sammons, 2006; Kelchtermans, 2009; Zembylas, 2003). The pervasiveness of neo-liberalism highlights further the importance of understanding teachers, how they see themselves and how they are shaped by the broader world. Some teachers actively respond to the curriculum constraints imposed by neo-liberalism. Others are more passive in their stance. A conceptual framework of Kelchtermans (2009) assists in understanding why teachers respond the way that they do, and what the implications might be for the implementation of primary school music learning. In the following chapters in which I seek to understand the inter-relationships between the teachers and the research context, I will explore teacher identity in greater detail.

In the above discussion, I have explored Value in relation to access, disadvantage and primary school music education: who has learning opportunities and who does not. Children in Australian government primary schools are more likely to be denied access to comprehensive music learning than their counterparts in independent schools (Bentley & Cazaly, 2015; Connell, 2012; Department of Education Science

and Training, 2005; Teese, 2013, 2015). I have also highlighted the possible implications of pedagogy that emphasises experiential learning to the detriment of the conceptual organisation of knowledge. I will now explore some of the ways in which Value interacts with Materials, Expression, Construction and Spirituality.

Value and musical performance

Education supports the current dominant value system, and in developed Western countries, I have previously discussed how auditable competencies, best practice, managerialism, and efficiency, that are frequently the hallmarks of neo-liberalism, are often venerated. This is becoming increasingly apparent in schools and universities (Allsup, 2015; Connell, 2013; Down, 2009; Prest, 2013). It is reflected in school curricula that are dominated by a narrow understanding of literacy and numeracy in which the arts are often marginalised.

A culture of managerialism and efficiency suggests that music learning in schools will emphasise Materials and Construction. They are domains of music experience that can be more easily encapsulated in verbal statements about knowledge of music. Alternatively, there may be a tendency to promote packaged approaches in which the complexity and diversity of students, pedagogy, teachers and contexts—'the tangles of teaching' (Palmer, 1998, p. 2)—are minimised. A culture of managerialism and efficiency is also less likely to value approaches to music learning in which the aim is to build community. Value suggests a need to interrogate the performer/audience paradigm and the implications of the dominance of this paradigm over approaches that aim to develop collective musicality. Significantly, Christopher Small (1998) identified the importance of the social context for music making. He contended that one of the biggest challenges for music educators is 'not how to produce more skilled professional musicians but how to provide that kind of social context for informal as well as formal musical interaction that leads to real development and the musicalising of the society as a whole' (Small, 1998, p. 208). Eisner (2002) too has identified the importance of the social context and the education of the public. Ultimately, he maintains, 'the school will only be permitted to do as much as the community believes is appropriate' (Eisner, 2002, p. 175). An increasingly pluralistic society and the perceived elitism and irrelevance of school music in the

lives of young people (Green, 1988, 2001, 2008) have fuelled interest in the nature of musical participation. The tensions and questions that my teaching experiences in this study have provoked highlight the need to explore participation.

4.4: Participation

The word participation in common usage means simply to take part. A more complex understanding of participation is the participatory worldview of Heron and Reason (1997) that encompasses the understanding that human beings are part of the whole. Keil (1987, p. 276) highlights the need for 'more...participatory consciousness if we are to get back into ecological synchrony with ourselves and the natural world' (1987, p. 276). Participation in relation to music education has particular meanings that have been theorised by Thibeault (2015) and Turino (2008, 2009). Turino (2008) identifies participatory performance as 'a special type of artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles, and the primary goal is to involve the maximum number of people in some performance role' (2008, p. 26). An important dimension of Turino's definition is that all participants are integral to the performance, and it frequently involves movement and dance. Another, and more commonly known form of music-making is 'presentational performance', the most important defining characteristic of which is that the performers aim to present to audiences music of high technical and artistic quality. Turino (2008) contends that participatory and presentational performance are different forms of artistic practice and need to be understood as such. He does not see the two approaches in dualistic terms. There is value in both approaches, depending on the context. However, the significance of Turino's conceptualisation of participatory performance is that it is an experiential model that seeks to change habitual ways of engaging with music (2008).

As relatively cooperative, egalitarian spaces that are about sociality, bonding, and fun, rather than about hierarchy, competition, financial achievement, or the creation of art objects for listening, participatory performance provides a powerful experiential model of alternative values and ways of being for people in capitalist societies. (Turino, 2009, p. 112)

The worth of participatory performance in capitalist societies, in which competition, hierarchy, and profit making are pervasive, is not easy to grasp. An important dimension of Turino's (2008) identification of participatory performance is the building of musical confidence and skills at an early age so that people feel able to 'join in'. This contributes to an individual's sense of identity and promotes the understanding that music and dance are valuable and normal parts of family life and life generally.

Turino's exploration of participatory performance reflects his understanding of the importance of diversity, and the need for ways of engaging with music that stem from different ideologies and principles. Various forms of musical experience and engagement are integral to meeting the needs of diverse cultural and learning contexts. Participatory performance highlights the need to move away from the notion of celebrity and individual talent, to exploring approaches that value collective musical participation and growth.

4.5: Talent

Participating in music is frequently seen as a specialist activity that must be learnt and practised (P.S. Campbell, 2010; Lubet, 2009; Rickson & Skewes McFerran, 2014; Turino, 2008). The notion of individual musical talent as something that few individuals have—the 'talent myth' (Scripp, Ulibarri, & Flax, 2013)—has contributed to this pervasive idea. It is confirmed by the media's portrayal of celebrity culture where 'talented' individuals are acclaimed, and those who are not should play air guitar or resist the desire to sing and play. The talent myth inhibits collective participation in music and dance activities, and results in communities in which there is a lower level of musical competence. Further, acceptance of the talent myth by principals, teachers and parents suggests that music learning should be concerned with identifying 'talented' individuals rather than developing school cultures that value and celebrate community and participation. John Blacking's insightful comment continues to resonate: 'Must the majority be made "unmusical" so that a few may become more "musical"?' (Blacking, 1995, p. 130). Acceptance of the talent myth at a policy level absolves governments from providing opportunities for all children to access comprehensive music learning. In participatory approaches to

performance, the notion of talent can become a hindrance and an excuse for not joining in. One of the important features of collective participation is that it provides a cloak and comfort for those individuals who feel less confident of their musical abilities. Social values that encourage general musical participation and thus early music/dance formation are more important than innate ability for achieving musical competency. This highlights the need for participatory music making habits to be established in childhood, so that teachers themselves have first-hand experience of a form of music making that is not dependent on 'talent'.

I began this chapter by using the written word in an attempt to capture some of my experiences of Orff Schulwerk—an approach to music learning that is most meaningful in the moment of participation and within the context of the diverse relationships that it facilitates. The learning community, the body, creativity, and the vital connection between enjoyment and understanding that is consistent with Aristotle's concept of *eudaimonia*, are central dimensions of the Schulwerk. I have offered insight into the potential of the Orff Schulwerk to facilitate 'Spirituality' (Boyce-Tillman, 2000), 'flow' experiences or 'wide-awakeness'. I have explored the most recent influential philosophies of music education and their respective emphases on aesthetics and praxialism which some theorists regard as paying insufficient attention to human relationships (Boyce-Tillman, 2000; Westerlund, 2002). Central to my exploration has been the need for a different conceptualisation of participation—a conceptualisation that is not based on talent, celebrity and hierarchy, but rather, is based on the need for the growth of collective participation in music. I have described the value of the arts and classroom music learning as articulated in policy documents (Australian Curriculum Assessment and Reporting Authority [ACARA], 2014). The National Review of Music in Schools (Department of Education Science and Training, 2005) and the Inquiry into the Extent, Benefits and Potential of Music Education in Victorian Schools (Education and Training Committee of the Victorian Parliament, 2013) have both identified the important role of music learning, and the inadequacies in its current provision. Policy documents reflect an understanding of the value of music learning for enhancing children's lives. However, despite the rhetorical commitment to children's flourishing, there is a disconnect between the value of music learning as described in policy, and music's

implementation in many Australian primary schools. Key to the provision of enriching music learning is ideology and the way in which education supports the dominant ideology. It becomes apparent that there is a relationship between policy, ideology and Spirituality (Boyce-Tillman, 2000) as an important domain of musical experience.

5. Spirituality

Spirituality in Boyce-Tillman's (2000) conceptual framework refers to a sense of being transported to another space and time. It is concerned with richness, meaning and transcendence and is likely to be one of the most compelling reasons why people seek musical experiences. Opportunities to access the transformational potential of Spirituality in the current Australian music education context are dependent on Value, which in turn is influenced by the prevailing paradigm of neo-liberalism.

Education in Australia now exists in an ideological context in which the values of neo-liberalism are dominant. In neo-liberalism the technical aspects of managing education are often more important than the moral questions of whose values are given prominence and whose values are ignored. Little time is left for reflection on pedagogy or for those aspects of the curriculum that do not fit into these parameters (Allsup, 2015; Connell, 2012, 2013; Darder, 2015; Smyth, 2008). This may be evidenced in the adoption of 'packaged' approaches to education in which critical and deeply reflective teacher pedagogy is not central. For example, 'Musical Futures' is an approach to music learning that has been implemented in secondary schools in a number of countries including Australia. It uses popular repertoire, often from the U.S. mass entertainment industry, and informal approaches to teaching and learning to facilitate accessible and personally meaningful music making. It has been found to be of value for secondary school students in a number of different contexts (Evans, Beauchamp, & John, 2015; Hallam, Creech, & McQueen, 2015; Jeanneret, 2010; Jeanneret, McLennan, & Stevens-Ballenger, 2011; McLennan, 2012). Students perform 'covers' of popular repertoire, and composing, and improvising are important dimensions of the approach. The teacher's role is generally one of observing, modelling, diagnosing and suggesting rather than didactic teaching (Jeanneret, Stevens-Ballenger, & McLennan, 2014) or taking responsibility for the conceptual

organisation of knowledge. As it is currently conceptualised, the program is premised on schools buying sets of instruments that include guitars, drum kits, keyboards, and 'jam hubs' (Evans et al., 2015).

Currently, in Victoria, policymakers are endorsing Musical Futures from Year 3 to Year 9 as a solution to the problems of primary school music (Jeanneret et al., 2011; McLennan, 2012). However, I contend that it is unwise to assume that approaches to music learning that are successful in secondary school contexts are necessarily appropriate for primary-aged children. Conflating the needs of primary and secondary students reveals a limited understanding of pedagogy and children's developmental needs. Children's growth and development benefit from musical parenting, and from learning contexts in which parents and caregivers are encouraged to sing, dance and interact musically with children. Recent research identifies the importance of comprehensive music learning for supporting children's growth and development. Movement, dance, music literacy, and aural training, as well as singing, playing and creating all have a role (Acker, Nyland, Deans, & Ferris, 2012; Collins, 2014; Custodero, 2007; Niland, 2009; Williams et al., 2015). Understanding the value of comprehensive music learning in early childhood has implications for how music learning is conceptualised in the primary years. Children do not cease to benefit from comprehensive music learning programs when they begin Year 3 at primary school. Implementation of 'packaged' pedagogical approaches may be convenient, but doing so minimises the importance of reflective pedagogy, teachers' understanding of music, and the need to offer more than rhetorical support to the use of diverse, context appropriate approaches to music learning. Further, when the implications of pedagogical choices are insufficiently considered, schools are likely to perpetuate the status quo in which the dominant cultural values are those of celebrity culture as portrayed by the media and the U.S. mass entertainment industry. The status quo often reveals a blurring of education and entertainment (Allsup, 2003b; Kenway & Bullen, 2001; Kincheloe, 2007; Woodford, 2014), and the popular musics of diverse cultural traditions are likely to be marginalised. Gramsci identified the crucial role of education in perpetuating dominant cultural values and stressed the importance of understanding that schools are concerned with more than simply 'scholastic' relationships (Borg et al., 2002).

Clearly, in the current educational environment there are a number of obstacles that prevent Spirituality as a domain of musical experience from fulfilling its potential.

Conclusion

In order to illuminate my motivation for implementing this study, I began the chapter by exploring my relationship with music education and the influence of the Orff Schulwerk approach. I have described philosophical conceptualisations of music education over the last few decades, and the influence of social and cultural values. I have described the way in which the ‘talent myth’ influences understandings of musical participation. The intersection of government policy with social and cultural values has important implications for the way that music learning is conceptualised. It informs who teaches and who learns music and how it is taught and learned. Factors that are likely to thwart many children’s opportunities to access primary school music learning have been highlighted, not least of which is inequality. Australia's increasingly unequal education system (Bentley & Cazaly, 2015; Connell, 2012; Teese, 2014, 2015) denies many children in government schools access to comprehensive music learning. There are also the less obvious challenges and injustices associated with pedagogy that I have described in this chapter. Frequently, children in some government schools are offered superficial conceptualisations of music learning in which the balance between challenge and nurture is insufficient to facilitate artistic and cognitive growth. Valuing participatory conceptualisations of music performance is essential for the development of collective musicality and facilitating access to Spirituality as a domain of musical experience that is more widespread. The influence of ideology and policy on teachers' capacity to think creatively about curriculum—their agency—will be discussed in my exploration of participant meaning making in the forthcoming chapters.

CHAPTER 3: RESEARCH DESIGN AND METHOD

In the previous chapters, I have made myself visible in the inquiry and have provided insight into some of the issues that influence the implementation of music learning in Australian government primary schools. Despite the rhetoric about its value, music learning is marginalised in the curriculum, and many children in government schools are denied opportunities to participate in programs that have the potential to contribute to their growth and development, and enrich their lives and school communities. The well-documented crisis in school music (Department of Education Science and Training, 2005) highlights the need for me as a music teacher/researcher to find a way to actively respond. A research design that has at its core agency—the 'capacity for action in relation to music' (Karlsen, 2011, p. 110)—seems a moral imperative.'

The research question

Underpinning this study is the contention that agency in music learning and teaching, Karlsen's 'capacity for action in relation to music' (2011, p. 110)—can be developed through collaboration between a primary school principal, generalist classroom teachers, and myself as the music teacher/researcher. In this study, I will explore the following questions:

- What meaning do the teachers and the principal make of the development of their musical agency in the music-learning and teaching program of the music teacher/researcher?
- What meaning do children make of their participation in the program?

The aim of the research project is to enrich a primary school learning environment through developing participants' musical agency.

I will begin this chapter by exploring the role of agency as a conceptual framework for understanding the development of music learning and teaching.

Agency

An Oxford dictionary exploration of the etymology of agency notes that it is derived from the mid 17th century, from the Medieval Latin *agentia*, or 'doing'. It is a word

that has active rather than passive connotations. Agency is a frequently used but elusive concept that is referred to in the social sciences in terms of intentionality, will, initiative, creativity, action, and freedom (Emirbayer & Mische, 1998). It is a commonly misconstrued dimension of our individual and collective lives, according to Priestley, Edwards, Priestley, and Miller (2012), who suggest that there is a tendency to either focus on an 'over-socialised macro view of agency' (Priestley et al., 2012, p. 194), or on a highly individualised notion of agency such as that identified by Giddens (1984).

In his theory of structuration, Giddens (1984) has defined agency in terms of the individual's meaningful, intentional behaviour and ability to be able to act independently. He identifies the dualism of social structures and agency and contends that social structures shape the conduct of human agency. At the same time, human agency can shape social structures. Individual and collective agency is influenced by power, identity, subjectivity, and freedom and the way they intersect and inform one another (Pignatelli, 1993). There is thus interplay between structure and agency. The writings of Foucault offer insight into the extent to which 'teachers both generate and are constrained by official discourse' (Pignatelli, p. 428). Pignatelli notes that although Foucault pays little explicit attention to human agency, implicit in his extensive writings is an understanding of the way that society's institutional structures affect how individuals can act.

Although agency has been extensively theorised (Priestley et al., 2012), Biesta and Tedder (2007) contend that it has been insufficiently explored from a conceptual viewpoint. They suggest that a sophisticated definition of agency is required—one that places the particular context or environment for action at the forefront. They emphasise that agency is not something that people have. It is something that people do—something that is achieved. It denotes some quality about people. Achievement of agency can vary over time, depending on people's cultural, economic and social circumstances. Priestley et al. (2012) use the term 'ecology of agency' to describe the interconnected relationship with context. People act by means of the environment rather than simply in an environment. In addition, the agency of individuals assumes different forms in response to the context (Priestley et al., 2012, p. 6). An 'ecology'

of agency may also inform understanding of why people can achieve agency in one context but not in another. It is also important to recognise that contexts for action can change over time.

A sophisticated understanding of agency can be developed through the use of a conceptual tool that comprises three dimensions: the iterative, the projectional, and the practical-evaluative (Emirbayer & Mische, 1998). Emirbayer and Mische stress interconnectedness, with the three dimensions of agency functioning together. Often, one dimension of agency will be predominant.

The iterative dimension of agency is concerned with the choice and use of past patterns of thought and action that are then routinely incorporated into practical activity. The iterative dimension may be seen in patterns of action or habitual responses in the individual's relationship with music. There may be a low level of conscious reflection on habituated actions. Emirbayer and Mische (1998) suggest that:

The concept of iteration is crucial for our conception of agency since we maintain that both the projective and practical-evaluative dimensions are deeply grounded in habitual, unreflected, and mostly unproblematic patterns of action by means of which we orient our efforts in the greater part of our daily lives. (Emirbayer & Mische, 1998, p. 975)

Memory is the most dominant aspect of the iterative dimension of agency. Memory refers to diverse cognitive capacities that enable us to retain information about experiences. Emotions are integral to memory and, further, memory is a key aspect of our identity (Sutton, 2016). In this research study, I will explore the iterative dimension of agency in teachers' relationship with music through questions and prompts such as the following:

- Tell me about your background and memories of music learning.
- What are your memories of the repertoire that you may have learnt?
- What do you think musicality is?
- How would you describe your own musicality?
- Can you tell me how you currently engage with music?

- Can you tell me about the reasons for the amount of music that you currently do with your children in the classroom?
- Can you describe how your perception of your own musicality affects how you engage with music and music making?
- Can you describe how your musical experiences and perceptions of your own musicality influence what you think about the value of music learning?

The projectional dimension of agency may be expressed in people's fears, anxieties, aspirations, and hopes for the future. Agency can give shape and direction to the future. People's sense of agency can enable them to invent new possibilities for thought and action. They can think about alternatives. The following questions are examples:

- What sort of role you would like to see for music learning in the curriculum?
- How comfortable do you feel about implementing music learning in your classroom?
- What sort of music learning you would like to be able to implement?
- What might be some of the constraints on the type of music learning that you could implement?
- What do you hope the music learning and teaching project will bring to the school?

The practical-evaluative dimension of agency is about people's capacity to make 'practical and normative judgments among alternative possible trajectories of action in response to the emerging demands, dilemmas, and ambiguities of presently evolving situations' (Emirbayer & Mische, 1998, p. 971). The following questions may enable study participants to make judgements about courses of action:

- Tell me about the sort of music learning that you feel able to implement.
- Tell me what has constrained you from implementing music learning in the past.
- What might be some of the ways in which the constraints for developing music learning can be lessened?

- If another teacher in a staff meeting were to comment negatively on the role of music learning in the curriculum, what would you say?
- What are some of the criteria that you would use for choosing repertoire for your class?

The way people understand their past, present and future will affect their capacity for agency. Further, agency can only be captured in its full complexity 'if it is analytically situated within the flow of time and if it is acknowledged that contexts of action are themselves temporal, as well as relational fields' (Emirbayer & Mische, 1998, pp. 963-964). The key to understanding the dynamic possibilities of agency is to view it as composed of variable and changing orientations within the flow of time' (Emirbayer & Mische, 1998). Change in people's lives, suggest Biesta and Tedder (2007), is likely to lead to insight, understanding, and the possibility of agency. The way people respond to change is inherent in the practical-evaluative dimension of agency in the conceptual framework of Emirbayer and Mische (1998). The development of teachers' relationships with music learning and teaching over time may provide insight into the achievement of agency.

Agency requires a mediational means (Forman, Minick, & Stone, 1996). The language of music and its capacity for interpretation may offer many possibilities for the expression of agency. In music learning and teaching, the lens of sociology may facilitate an understanding of agency beyond simply being able to play an instrument. Increasingly, it is recognised that people use music for self-regulation, self-protection, shaping self-identity, as a medium for thinking, for matters of being, and for developing music related skills (Batt-Rawden & DeNora, 2005; DeNora, 2013; Karlsen, 2009). Musical agency, as noted earlier, has been described by Karlsen (2009, p. 110) as the 'individual's capacity for action in relation to music. The power to act and to achieve agency, suggests Jorgensen (2007), is dependent on the individual having exposure to, and opportunities to access, a wide variety of musical styles and expressions during childhood and adolescence.

The conceptual framework articulated by Emirbayer and Mische (1998) is inherently social and relational and will provide a tool for the exploration of collective agency. Collective agency can be developed in informal social contexts, or 'communities of

practice' (Wenger, 2009). Music can be used for affirming and exploring collective identity and can articulate the values of a social group. Further, 'music can set the tone for the framework for the organisation of social agency' (DeNora, 2000, p. 17).

The eminent music sociologist, Christopher Small (1998), has been influential in identifying the structures of power and the intricate web of relationships that operate in human engagement with music. Small contends that structures and institutions in Western industrial societies induce a passive and frequently impersonal way of engaging with music. Although Giddens (1984) acknowledges the role of institutions and structures in determining individual agency, he also suggests that, in institutional settings, teacher agency may be both constrained and enabled.

Teacher agency in schools may mean a willingness to be open to different possibilities and ways of seeing our practices and ourselves. This may mean questioning the commonly accepted view that 'individuals are assumed to be unmusical unless they show evidence to the contrary' (Small, 1998, p. 210). Teachers should retrieve and honour what Foucault calls 'the local memories, the local popular knowledges, the disqualified knowledges' (Foucault, cited by Pignatelli, 1993, p. 431). Foucault contends that 'the present holds us with a normalizing power that threatens our ability to think and be otherwise' (cited by Pignatelli, 1993, p. 429). Being 'otherwise' may mean placing greater value on 'experiential' knowing, which is an integral part of being, and in a musical context means 'participating through the perceptual process in the shared presence of mutual encounter' (Heron & Reason, 2008, p. 369). By being otherwise, participants will know what it feels like to make music together: feelings will be an integral part of the experience. Being 'otherwise' in a school may mean valuing 'musicking'. Small (1998) identified the word 'musicking' as a conceptual tool that allows us to think of music as a verb—something that people do. It is being able 'to take part in any capacity in a musical performance, whether by performing, by listening, by rehearsing or practising or by dancing' (Small, 1998, p. 9). Small suggests that it is useful as a conceptual tool, only if it is free of value judgments.

Although musicking encompasses any type of involvement with music, in the school context I will seek to explore the often under-valued forms of spontaneous music

making which may indicate development of agency. These include whistling a tune in the corridor, or soothing an upset child with a song. It might also mean beginning the day with an energising circle dance; it might be children bursting into song while writing, or a teacher spontaneously integrating musical expressions into a literacy or maths lesson. In this study, I will seek to explore how participatory first-hand music making can be woven into the day-to-day social and cultural life of the school so that music becomes 'a communicative activity rather than a mere transmission of musical information' (Odendaal, Kankkunen, Nikkanen, & Vakeva, 2013, p. 8). 'Musicking can also be seen as a political act, a medium of promoting agency: it can empower growth by building a sense of communality, making people more aware of the possibilities of shared life' (Odendaal et al., 2013, p. 7).

The social context is central for developing musical interaction. Documenting all musical interactions and expression within the school context informs understanding of how agency is possible. I will explore how participants explore and use music to construct their lives and how music is used for social purposes in the school? I will seek to explore what sort of musical engagement develops individual and collective musical agency and the relational/temporal contexts that develop musical agency. I will explore whether the contextual conditions through which agency was achieved can be reconstructed. The conceptual framework of Emirbayer and Mische (1998) positions the learner at the centre of the inquiry and allows the researcher to focus on a wide range of people's encounters with music. It offers the possibility of a nuanced understanding of how people construct their musical lives.

In this section, I have discussed how the concept of agency is used in relation to how participants make meaning. In the discussion that follows, I will explore the choice of research paradigm. I will then explore how it informs the choice of methodology and the design of the study.

The paradigm of pragmatism

A paradigm, according to Bogdan and Biklen (2007, p. 24), is a 'loose collection of logically related assumptions, concepts, or propositions that orient thinking and research'. A number of paradigms, including positivist, interpretivist/constructivist,

transformative, and pragmatic are discussed in the literature as frameworks that can potentially inform the choice of methodology, method, and design of qualitative research (Bogdan & Biklen, 2007; Creswell, 2003; Denzin & Lincoln, 2011). The paradigms move in a continuum from rigorous design principles on one end, to emergent, less well-structured directives on the other' (p. 243).

The positivist/post positivist paradigm is sometimes called the scientific method and is based on rational empiricist philosophy (Denzin & Lincoln, 2011). It is judged on its internal and external validity, reliability and objectivity. The interpretivist/constructivist paradigm assumes that there are multiple realities and is likely to rely on the participants' views of the situation being studied. The transformative paradigm grew from dissatisfaction with the existing and dominant research paradigms and their perceived inadequacy in addressing issues of social justice and marginalised peoples (Mackenzie & Knipe, 2006). The pragmatic paradigm's emphasis on the 'consequences and meanings of an action or event in a social situation' (Brydon-Miller, Kral, Maguire, Noffke, & Sabhlok, 2011, p. 246), suggests its value in informing the research design of this study.

The connotations associated with the term pragmatism can frequently be misleading. It is often used with reference to someone who will do whatever it takes to succeed, or someone who has a matter-of-fact approach to a problem. Pragmatism in relation to research is difficult to define and there are many different definitions and interpretations. However, it is generally perceived as emphasising provisional knowledge within the cultural and social context of real-world practice. It focuses on consequences and the meanings of an event within a particular social context (Badley, 2003; Cherryholmes, 1992; Garrison, 1994; Mackenzie & Knipe, 2006). Denzin and Lincoln (2011) identify the theoretical and philosophical dimensions of pragmatism. Biesta and Burbules (2003) contend that pragmatism is not a recipe for educational researchers. They argue that it is more 'a way of *un*-thinking certain false dichotomies, certain assumptions, certain traditional practices and ways of doing things, and in this it can open up new possibilities of thought' (p. 114).

The philosophical foundations of pragmatism derive from the classical pragmatism of Charles Pierce, William James, Margaret Mead, and John Dewey who are

regarded as the founders of America's distinctive philosophy. Thayer (1989, p. 12) contends that the roots of American pragmatism are 'deeply lodged in the historical course of European philosophy'. John Dewey was particularly influenced by the social changes and the development of scientific understanding after World War II. These changes were interpreted by Dewey and other pragmatist philosophers as highlighting the need to revise the classical conception of knowing. Dewey spent considerable time developing a new understanding of knowledge—an understanding that he regarded as crucial for the profound issues facing humanity. Dewey's philosophy is a critique of the philosophy of consciousness, in which it is assumed that there is an underlying reality. Instead, Dewey contends that humans are always in transaction with the world that is in a constant state of change. Dewey sought to understand how stable sources of belief could be found in a pluralistic society and a constantly changing world (Hammond, 2013).

In addition to the influence of social change, and the development of scientific understanding, Darwin's theory of evolution with its emphasis on the interaction between an organism and its environment contributed significantly to Dewey's understanding of the acquisition of human knowledge. He saw knowledge as being acquired through conceptualising problems and enacting possible solutions that result in further questions, adjustments and understandings. 'There is no end to this expanding, growing way of understanding, adjusting and questioning in the light of experience' (Pring, 2000, p. 13). Dewey's identification of the importance of continually seeking to understand and question, highlights the value of pragmatism in framing this study. Further, Dewey's understanding of the relationship between actions and consequences also highlights further the role of agency. Knowledge enables us to control our actions and respond intelligently to problematic situations. Clearly, knowing and action—theory and practice—are linked in Dewey's understanding of knowledge. They each inform the other. The 'wholeness', or integrated interpretation of human life, suggests Cherryholmes, is one of the hallmarks of Dewey's pragmatism (Cherryholmes, 1992, 1994). Dewey sought to understand how knowledge could be connected with values, and abstract knowledge connected with feeling and doing. This has led pragmatists to seek to overcome the dualisms of knower and known, fact and value, mind and matter, acting and feeling,

abstract and concrete knowledge. In educational research, pragmatism offers a way to think about these relationships. It values both positivist/post-positivist and constructivist approaches to educational research, believing that there can be both an objective reality, and that reality can be socially constructed (Badley, 2003; Pring, 2000). As well as the dualism of positivist/constructivist approaches to research, Badley contends that the crisis in educational research has its roots in 'false primacy', 'false certainty' and 'false expectations'. He suggests that 'false primacy' gives science a dominant role in exploring the ambiguous worlds of the social and educational. The crisis of 'false certainty' is met by agreeing that research can no longer offer infallible truths. Badley also contends that 'false expectations' arise when researchers expect that research can provide more than tentative and suggested ideas for action and intervention. Dewey's theory of knowledge reminds us that because the future is always uncertain, our knowledge, or 'warranted assertions', will always be fallible.

Pragmatism's value as a research paradigm has been contested. R. Johnson and Onwuegbuzie (2004) claim that pragmatic research may only promote incremental change rather than fundamental structural change. Rorty, cited in Reason (2003, p. 114) suggests that pragmatic researchers sometimes fail to provide a satisfactory answer to the question 'for what is a pragmatic solution useful'? McKernan (2006) contends that pragmatism is a simple or crude means of researching social contexts and argues that something more sophisticated is needed than 'what works and when' (p. 204). Reason (2006b) refutes that claim by identifying the need to begin with action in the world rather than with thinking. Action, he argues, is a starting point that is consistent with the fundamental physical reality of the human need for survival. J. Elliott (2006) contends that inherent in Dewey's theory of philosophical pragmatism is his understanding of methodology as not so much a subject-specific procedure, but as a manifestation of certain general attitudes and virtues in all forms of inquiry (including ethics, aesthetics and philosophy). Dewey identifies some of these virtues as curiosity, objectivity, honesty, open-mindedness, and a commitment to freedom of thought and discussion (J. Elliott, 2006, pp. 178-179).

It is likely that demonstrating such qualities in research will call for complex moral, relational, epistemological and practical choices to be made—choices that Reason (2006b) contends are neither simple nor crude as McKernan (2006) has suggested. Like Dewey, philosopher and neo-pragmatist Richard Rorty rejects dualisms and identifies the importance of being aware of the way they permeate Western thinking and use of language. The use of dualisms also leads to metaphysics, or existence of a higher reality or truth beyond the human imagination to which humans should be responsible. The implications of Rorty's understanding of a pragmatist philosophy are that human inquiry does not naturally result in a truth, goodness, or reality. 'Rather, our only useful notions of "true" and "real" and "good" are extrapolations from human created practices and beliefs, which will necessarily change over time' (Rorty, Williams, & Bromwich, 2008, p. 377). Rorty argues for an understanding of pragmatism in which there is an absence of the constraints of the mind, the nature of objects, or of language. He also identifies the importance of dialogue and contends that the quality of reasoning needs to be disciplined by democratic values (J. Elliott, 2006). Bacon (2012) is critical of what he sees as the insufficient attention paid by Rorty to the way that political and moral discourse is distorted by powerful interests. Bacon (2012) suggests that pragmatism is often seen as useful for addressing certain issues in certain contexts, but Dewey's theory of pragmatism 'transforms it into a philosophy which speaks to questions of epistemology, metaphysics, moral and political theory, and to social problems more generally' (p. 22).

Biesta and Burbules (2003) and Biesta (2010, 2014) have drawn on Dewey's writings to articulate a more philosophically nuanced understanding of pragmatism. Biesta describes pragmatism as a 'philosophy of communicative action' (Biesta, 1994) and suggests that Dewey's pragmatism offers a means of exploring more than improved technical know-how in education. Dewey identified pragmatism as a way to think intelligently about the world, not as a prescription for what we should think about the world. Dewey discussed communication in *Experience and Nature* (Dewey, 1958) and he concluded that all the attributes that we consider as being human come about as a result of communication. Communication is central to Dewey's theories about human interaction in the world. However, his theory of communication is concerned with more than the transfer of information from one person to another. Instead, it is

about the 'practical coordination and reconstruction of individual patterns of action, which results in the creation of a shared, inter-subjective world' (Biesta & Burbules, 2003, p. 12). Biesta (2010) identifies a framework in Dewey's theory of communication as participation 'for those who seek to explore the significance of education in the light of the urgent questions of our time—questions about identity and difference, about social and ecological justice, and about meaningful and peaceful human co-existence' (pp. 710–711).

A major influence on modern philosophy and education has been the shift from a consciousness-centred conception of human subjectivity to communication. Biesta argues that a nuanced understanding of pragmatism needs to reflect this philosophical shift (Biesta, 2010). Dewey maintained that the human mind is acquired through the processes of participation and communication, and that meaning exists in social practices rather than in the minds of individuals. Education therefore needs to be analysed in its own terms—of communication, social interaction, and collective meaning making. There has been insufficient attention paid to the quality of the educational relationship, and the making of something by students and teachers together (Vanderstraeten & Biesta, 2006). Biesta's contention that 'meaning only exists *in* social practices' (2010, p. 715) has implications for the way that pragmatism and its central ethos of communication can be understood. Biesta goes on to suggest that the future of pragmatism lies in continuing with Dewey's position of moving beyond a philosophy of consciousness to embracing a philosophy of communication. However, whilst Biesta supports the value of a philosophy of communication, he also identifies the philosophical problems of doing so, and suggests that such a philosophy requires deconstruction. Derrida (1997) acknowledges the complexity of the term 'deconstruction' and uses the word in terms of 'criticising', 'transforming', and 'opening up'. He contends that the 'meaning and mission of deconstruction is to show that things—texts, institutions, traditions, societies, beliefs and practices...do not have definable meanings...for they exceed the boundaries they currently occupy' (Derrida, 1997, p. 31). Biesta concludes that the only 'possibility for a philosophy of communication lies in its deconstruction' (Biesta, 2010, p. 724). In the section that follows, the implications for research methodology

of a deconstructive pragmatism—a pragmatism that interrogates itself, will be discussed.

The problems and 'crisis' of school music education have been clearly identified in the National Review of School Music (Department of Education Science and Training, 2005) and in the Victorian Parliamentary inquiry (Education and Training Committee of the Victorian Parliament, 2013). Since publication of the National Review of School Music Education, successive governments have been unwilling or unable to respond to problems at a systemic level. This has influenced my perception that changes within individual school contexts could be more easily achieved than changes at a systemic level. Government responses have reinforced my sense of the importance of individual agency. Combined with my identification of the need for individual agency, is my perception that the conceptualisation of school music within rapidly changing cultural, social and political contexts might be inadequate. My understanding of current primary school education caused me to wonder whether music learning in schools might reflect the broader social, political and cultural context, in which a culture of 'performativity' and measurement is the prevailing paradigm (Ball, 2003; Down, 2009; Wadsworth, 2010). Perhaps in music education there are parallels with the valuing of presenting music to entertain audiences over more participatory forms of musical presentation that nurture children's and teachers' innate musicality. Music needed to be valued as essential to children's growth and development (Collins, 2014; Williams et al., 2015) and as an integral part of the school culture (Rickson & Skewes McFerran, 2014). This leads to the question of what sort of methodological framework would facilitate the exploration of questions other than those concerned with improved implementation and technical expertise? Biesta contends that '[T]he point of doing educational research is not only to find out what might be possible or achievable, but also to deal with the question of whether what is possible and achievable is desirable' (Biesta & Burbules, 2003, p. 109).

Dewey's pragmatism, inherent to which is a 'philosophy of communicative action' (Biesta, 1994), suggests that action research as a methodological approach can facilitate an individual's desire to act. In addition, deconstructive pragmatism has the

capacity to facilitate the interrogation of researcher assumptions and questioning of the way that primary school music education is currently conceptualised.

Communication is central to action research informed by deconstructive pragmatism and Biesta (2010) identifies the role of communication in contributing to human evolution. He suggests that Dewey's philosophy of communication contains assumptions that are not shared by people of all social and cultural backgrounds. Therefore, a deconstructive pragmatism can only *offer* rather than stipulate communication suggests Biesta (2010). This idea is also consistent with the inherently adaptive characteristic of pragmatism. Action research too, is consistent with pragmatism's non-prescriptive nature. Action research is an *orientation to inquiry rather than a methodology* (Reason, 2003, p. 106). It offers *communicative space*, and further, 'it is absolutely necessary if one's vision of education is to stand a chance of being realized' according to John Elliott, the highly respected and long-time advocate for action research (J. Elliott, 2003, p. 171).

Action research

Understanding the origins of action research reinforces its value as the methodological lens for the exploration of participant agency in this study. Action research originated in a diversity of traditions and came about as people sought to understand their world and gain self-determination (Cain, 2008; J. Elliott, 1988, 2003; Reason, 2006b; Somekh, 2006). It has often been seen as facilitating the transformation of society by enabling the emancipation of marginalised and oppressed people. Critical reflection on power structures has been an important part of action research, which has since evolved to become associated with empowerment, raising individual self-consciousness, and with developing self-advocacy and self-actualisation. More recently, empowerment has been used in the sense of group and collective empowerment and it has contributed understandings about personal being and competencies. Emancipation and empowerment are both connected with participatory democracy. The concept of participatory democracy is also an inherent part of the practice of action research (Boog, 2003; Kemmis, 2010b; Kemmis, McTaggart, & Nixon, 2014; Kemmis et al., 2013; Reason, 2006a). The practice of action research in Asia and Africa, and the ideas and experiences of Paulo

Freire (Freire, 1970, 1976) in Latin America, have had a profound influence on participatory and educational action research in developing and developed countries.

Educational action research

In education, the roots of action research may be traced back to the science of education movement of the late nineteenth century (McKernan, 2013). The role of educational action research has been developed more recently (Carr, 2007; Kemmis, 2006, 2009, 2010a, 2010b; McNiff & Whitehead, 2002; Somekh, 2006) with action research theorists differing in their emphases. Although there are variations in the approaches to action research, they share similar assumptions including:

- Action research starts from a vision of social transformation and aspirations of greater social justice for all.
- It involves a high level of reflexivity and sensitivity to the role of self.
- It involves exploratory engagement with a wide range of existing knowledge.
- It engenders powerful learning for participants.
- It locates the enquiry in an understanding of broader historical, political, ideological contexts. (Somekh, 2006, pp. 6–8)

The extent to which action research makes sense as an approach to methodology will depend on whether the accounts of the research experience are linked to the wider field of scholarship (Reason, 2006a, p. 189). Further, the quality of the research 'rests internally on our ability to see the choices we are making and understand their consequences; and externally on whether we articulate our standpoint and the choices we have made transparently to a wider public' (Reason, 2006a, p. 190). J. Elliott contends that quality depends on the 'questioning of the terms and conditions that shape practice' (J. Elliott, 2003, p. 172). The extent to which this research study makes clear my choices as a researcher depends on my capacity for reflexivity and my critical exploration of music learning and the music education paradigm.

In all the action research traditions, praxis is at the centre of the methodological approach. There is no one commonly accepted understanding of praxis, with definitions depending on theoretical orientations. Schatzki (1996) discusses his

understanding of the inter-relatedness of the mind and the body. He suggests that practice can be expressed through action, but the action itself is generated by thoughts, ideas, perspectives and beliefs that exist intellectually and emotionally. Praxis is integral to human selfhood and the process of self-formation in an individual and collective sense. However, it is important to note that 'practices precede individuals, historically and logically' (Warde, 2005, p. 4) and 'are developed over time by groups of practitioners who are engaged in that practice' (Warde, 2005, p. 4). Kemmis (2010) identifies two understandings of praxis: (1) 'the morally informed and committed action of the individual practitioners who practise education' and (2) the role of praxis in shaping social formations and conditions for collectivities of people' (p. 9). Kemmis (2010) contends that educational research into praxis has two main purposes that are consistent with the two dimensions of praxis: (1) to guide the development of educational praxis, and (2) to guide the development of education itself (Kemmis, 2010a, p. 9). Researcher reflexivity is central to making clear these meanings.

Action research is often thought of as involving iterative cycles beginning with observations, leading to reflections, planning, and actions before the cycle is renewed (Brydon-Miller, Greenwood, & Maguire, 2003; McNiff & Whitehead, 2002; Somekh, 2006). The cycles of action inform the theory and the theory informs the cycles of action. Although research cycles are often thought of as the defining quality of action research, critical action researchers Kemmis et al. (2014) contend that they place less significance on the individual steps of action and reflection than they did in their earlier work. Data in many qualitative research studies is often more complex than can be explored through adherence to fixed cycles of planning, action, observation and reflection. Further, it is important that the cycles of action research are not misread as the purpose of the research. Notwithstanding any possible shortcomings of action research in framing understanding of participant meaning making and musical agency, it has been chosen as the methodological framework for this study for the following reasons; Firstly, the aim of action research is usually to enact change. This is consistent with the aim of this research study, which is to enrich the school culture through developing participants' musical agency. Secondly, action research will facilitate the framing of this study within broader historical,

political and ideological contexts. Thirdly, central to action research is the collaboration between the researcher and the participants in the knowledge acquisition process. Greenwood and Levin (2007) emphasise the collaborative and democratic strategies for generating knowledge in action research. They contend that 'AR centres on 'doing "with" rather than doing "for" stakeholders and credits local stakeholders with the richness of experience and reflective possibilities that long experience living in complex situations brings with it' (Greenwood & Levin, 2007, p. 1).

Critical action research

In the field of music education, Cain (2008) has analysed 24 music education action research studies according to the characteristics identified by Somekh (2006). He has found that most of them focus on teaching technique, and generally have had little impact on music education practice over the last 60 years. This is consistent with the contention of Kemmis (2010a) about the nature of much educational action research:

Instead of regarding all educational questions from the perspective of how best, under changing and sometimes difficult and distorted circumstances, to develop the capacities of every individual and every community and society for individual and collective self-expression, self-development and self-determination, official questions of school education have largely become questions of administering the learning and the lives of all children towards enhanced participation in the economic life of societies. (Kemmis, 2010a, p. 24)

Cain's identification of the paucity of research studies situated within political and ideological contexts alerted me to the possibility that this research study could be framed by critical action research rather than action research. In critical action research, there is an emphasis on understanding and transforming the way things are done in light of rapidly changing social, political, and environmental contexts (Kemmis et al., 2014). Kemmis contends that schooling must be continually and critically probed and transformed in the light of changing issues and circumstances,

and in the light of its historical consequences for people, groups and societies' (Kemmis, 2006, p. 463). Kemmis' more recent action research publications (Kemmis, 2010b; Kemmis et al., 2014; Kemmis et al., 2013) make even more compelling cases for critical action research. Environmental destruction and social inequality have been caused by the structures and design of our industrial, capitalist society. These are problems, suggests Kemmis that require responses into which we will all be drawn:

Not just by using different resources and technologies but also by living differently—practising differently. The task of transformation required is vast, but it is also intimate. It involves each one of us in self-transformation, and it involves us in tasks of collective self-transformation. (Kemmis, 2010b, p. 473)

I understand Kemmis' sense of urgency on the need for education and educational research to respond to the complex issues facing humanity. However, critical action research takes an emancipated view of teaching and learning, and even though the teachers in the research context in this study have expressed interest in the implementation of music learning, I cannot assume that they will *all* be interested in exploring music education within the broader cultural, social, and political contexts. Johnston (1994) contends that teachers do not normally inquire into their practices because it requires reflection and the capacity to step outside normal habits. Further, the marginalised status of music in the curriculum (Department of Education Science and Training, 2005) and the emphasis on subject areas with measurable curricular outcomes may deter teachers from being interested in music learning for transformation. The emancipatory agenda of critical action research is in contrast to pragmatic action research in which the focus is more likely to be on the agency of the practitioner and the learners. It may be argued that action research that is not 'critical' and that doesn't seek to transform a particular context, is missing the opportunity to contribute to the wider world of social inquiry by underestimating the intersection of power, politics, and pedagogy. However, it is also important to recognize that pragmatism as the methodological framework for this study, is not 'naïve or complacent about inequalities of power and the exercise of vested interest' (Hammond, 2013, p. 613).

Collaboration

For the research study to have methodological integrity and to fulfil its democratic potential, it demands collaboration. Collaboration means respecting the knowledge that teachers have of their students and offering a communicative space, even if this is not always straightforward. There may be a fine line between action research and professional development, suggest Pine (2009) and Somekh (2006) particularly if teachers' voices are not listened to, and if genuine collaboration is not fostered. Teachers may perceive action research as just another imposition and an external control. Negotiating this fine line depends on my reflexivity, my capacity to explore thoroughly the intertwining of practice and theory, and—importantly—my capacity to negotiate the web of human relationships that lie at the heart of collaborative action research.

Reflexivity

I have already identified the integral role of the self in pragmatic action research and the exploration of praxis. Dewey argued that each individual creates his or her own world and hence his or her own subjective truths based on past unique experiences (Garrison, Reich, & Neubert, 2012). He maintained that questions about truth only become relevant when we act with others in interrogating the meaning of our immediate experience in social situations. I need to critically interrogate and scrutinize my own beliefs, judgments, and assumptions, and be aware of any shortcomings of a pragmatic action research approach. Developing such awareness means more than simply being reflective. It means 'a conscious experiencing of the self as both inquirer and respondent, as teacher and learner, as the one coming to know the self within the processes of research itself' (Lincoln, Lynham, & Guba, 2011, p. 124). Reflexivity is accepted within qualitative research as a way to 'legitimize, validate, and question research practices and representations' (Pillow, 2003, p. 175). Validity is concerned with truth and falsity or the relationship between our immediate experience and our possible responses to it (Biesta & Burbules, 2003). Etherington (2004) suggests that because of the socially constructed nature of a research context, an absence of reflexivity amounts to

withholding information. We ask participants to reveal their stories in research and yet our researcher self and our own stories can be unknown. 'By allowing ourselves to be known and seen by others, we open up the possibility of learning more about our topic and ourselves, and in greater depth' (Etherington, 2004, p. 25).

There are various selves that the researcher brings to the research. Reinharz (2011) suggests that they fall into three categories: our research-based selves; our brought selves or personal selves that comprises our historically, socially and culturally created selves; and our situated selves, or ourselves within the overall research context. Each of these selves has a role and a distinctive voice.

Voice

My discussion of voice refers to the presentation of the participant voices within the data. Voice in the pragmatist paradigm is not the passive voice of positivism in which the data are seen as speaking for themselves (Lincoln et al., 2011). Instead, 'voice' within the paradigms of constructivism, interpretivism, and pragmatism refers to the 'passionate participant' as facilitator of multi-voice reconstruction (Lincoln et al., 2011, p. 99). Voice has been described by Lincoln et al. (2011) as 'a multi-layered problem' in which the researcher presents his or her own selves and voices, whilst simultaneously presenting the voices of other participants. Although the term 'voice' is used, Atkinson and Rosiek (2009, p. 192) highlight the 'polyvocal and dissonant' meanings that teachers make of their work'. Researchers therefore need to represent all teachers' voices critically and contextually—particularly those voices that are different from the researcher's voice. This not only demands clarity in presentation, but a continual intertwining of practice, reflection, and relating to others. In this study are heard the voices of the children, the teachers, and the principal. My voice comprises three different voices—my researcher/music teacher voice, my theorised researcher voice, and my reflective journal voice. My reflexivity is closely tied to the moral questions underpinning the project and my preconceived ideas and beliefs about education, music education, and the music education paradigm. I question the value in what I am doing and whose interests are served by my work. Why have I made the choices that I have? What has informed my choices?

I began a discussion of the methodological approach to this study by exploring philosophical pragmatism, which includes the following:

- the contextual nature of knowledge constructed in particular circumstances and for particular ends;
- intelligent action, stimulated by particular situations, that requires new habits of reflection and analysis;
- knowledge that is generated by considering the consequences of action, and
- the principle that warranted assertions can be made.

I have explored the nature of action research, its diversity and its distinguishing features. This action research study is framed by the pragmatic paradigm because inherent in pragmatism is the understanding of:

- the fallibility of knowledge,
- the consequences of actions that enable claims to be made about knowledge, and
- the role of collaboration in action research, which enables knowledge to be validated and 'warranted assertions' made (Hammond, 2013, p. 609).

Pragmatic educational action research conveys a particular approach to the nature of knowledge and how it is generated. The pragmatic stance helps in understanding why pragmatic action research requires practitioners to generate reflectively and systematically their own knowledge that seeks to address issues in particular contexts. In pragmatic action research, the generation of knowledge is a dialectical process in which the iterative processes are never complete—knowledge is always provisional. Warranted assertions can be made that take account of the social and moral consequences. Such assertions are 'stable, social agreements but they do not offer a correspondence view of reality' (Hammond, 2013, p. 613). However, it is also possible that a pragmatic action research approach will leave questions unanswered.

The success with which action research as a methodological approach facilitates the emergence of the meaning making of the participants depends on the study's internal and external transparency and coherence, and whether or not it addresses the moral

dimension of the research (J. Elliott, 2003; Reason, 2006a). As this thesis unfolds, I will endeavour to make clear how the theoretical framework and pragmatic action research contribute to the study's integrity and to participants' meaning making. In the following discussion, I describe and justify the method of data collection.

Data collection

The centrality of my role as the teacher and researcher highlights the need for reflexivity and clear articulation in field notes, journal and analytic memos of my insights, perceptions, tensions, and moral dilemmas. I am an instrument of the research process. Data will also be generated from teachers and children through semi-structured interviews, painting, and drawing.

Semi-structured interviews and staff meeting discussions were integral to the collection of data from the teachers. At the beginning of data collection at King Street Primary School, I conducted an introductory session for staff in which I sought to explain the nature of the research study. In that session, the teachers were also offered the opportunity to express, through drawing, aspects of their musical backgrounds. (Details of the introductory session are described later in this chapter). For the children, painting was integral to the expression of the meaning of their participation in music learning.

Semi-structured interviews

The interview is a commonly used method of exploring and understanding participant meaning making. A structured interview might be said to resemble a 'personally administered questionnaire' (Dowling & Brown, 2010, p. 78). At the other end of the spectrum is the unstructured interview. However, no interview can ever be completely unstructured. The interviewer will always bring their personal and professional life, and an epistemological position, to the interview (Roulston, 2010). Roulston identifies three dimensions that influence the interview:

- the researcher's theoretical conception of the research interview,
- the researcher's subject position in relation to the project and the participants, and

- the researcher's theoretical assumptions.

Between the polarities of structured and unstructured interviews lies the semi-structured interview, which provides a flexible and valuable tool through which perceptions, attitudes, and meaning can be explored. Semi-structured interviews enabled me as the researcher to explore the complexity of the research context. In an interview in which two people are involved, the exchange is not merely a neutral pursuit that elicits neutral information, but rather a collaborative effort that requires cooperation and empathy.

The semi-structured interview offers room for unpredictable turns in the dialogue that yield information and understanding that has the potential to contribute to the aims of the research study. The key interview topics help to maintain the momentum of the conversation and allow time for careful listening. Semi-structured interviews with the children required me as the researcher to enter fully into their life-worlds. I needed to be aware of silences and hesitations, and the implicit meanings in certain words.

Individual semi-structured interviews with all research participants were conducted in a quiet office space at the school in weeks 6, 12 and 18 of the 20-week data collection period. The interviews were audio-taped and then transcribed into word documents.

Visual forms of artistic expression

A research approach that uses as many ways of knowing as possible 'demonstrates a concern for our informants' voices, the human phenomena that are being expressed, and our own voices which are part of the ongoing conversation of understanding' (Todres, 2007, p. 64). The use of visual art as an expressive medium is also consistent with the understanding that the way children and adults comprehend music and other art forms cannot always be expressed in verbal symbols. Visual representation is very important for children and some children may feel more confident using artistic media rather than language for self-expression. Large sheets of paper, acrylic paints, and the resources of the art room offered children a familiar learning environment and another means through which they could express the

meaning of their participation in music learning. Offering visual forms of artistic expression also underscored the importance of enabling each child's voice to be heard and valued. Data were collected over two school terms (20 weeks) from the participant groups listed in Table 1.

Table 1: Participant groups and data sources

Participants and Data sources	Participants and Data sources	Participant and Data sources	Participant and Data sources	Participant and Data sources
Holly and John (generalist teachers)	Year 3/4 class (20 children)	Laura (the Year 3/4 teacher)	The music teacher/researcher	Kylie (the Principal)
Participation in music learning and teaching program: 1 x 40-minute lesson weekly	Participation in music learning and teaching program: 2 x 40-minute lessons weekly	Participation in music learning and teaching program: 2 x 40-minute lessons weekly	Implementation of music learning and teaching program 4 x 40-minute lessons weekly (total for all classes)	Participation in music learning and teaching as time permits
3 semi-structured interviews	3 semi-structured interviews	3 semi-structured interviews		3 semi-structured interviews
Twice-weekly staff meetings		Twice-weekly staff meetings	Twice-weekly staff meetings	Twice-weekly staff meetings
Drawing	Painting	Drawing	Drawing	Drawing
Reflective journals		Reflective journals	Reflective journal	Reflective journal
			Field notes, analytic memos	

(See [Appendix A pages 221-265](#)) for a comprehensive description of the music-learning program conducted with the Year 3/4 children).

In the following section, I will describe how the data were analysed, before introducing the participants and the research context at King Street Primary School.

Data analysis

Multiple participants and three interviews for each of the teachers and children generated a large amount of data. All interviews were audio-taped and after each interview, I transcribed the audio-taped data into Microsoft Word documents. I sought to do this as soon as possible after the interview to embed the data into my memory. Doing so also enabled me to begin to generate codes. The transcribed interviews were then given to participants to check for accuracy. After transcription, and formatting, and I read and re-read the data. Each reading contributed to the picture that I was building up of each of the participants. I worked systematically through the data set, identifying codes. Some extracts of data were coded into more than one category and theme. A significant number of codes were created, which initially seemed unmanageable. A table of the list of initial codes, their meanings and examples from the teachers' interviews was generated. The storage, organisation and management of data using NVivo 10 facilitated my ability to see patterns, categories, and themes. Braun and Clarke (2006) have identified the value of a thematic approach to analysis. They contend that '[A] theme captures something important about the data in relation to the research question and represents some level of patterned response or meaning within the data set' (Braun & Clarke, 2006, p. 82).

The above rationalistic description of beginning the process of simplifying, analysing, and interpreting data does not take into account the influence of my tacit understandings and emotional responses to the participants. These influences are not easily explained, and yet there is no doubt, suggests Michael Polanyi, in Bernauer, Lichtman, Jaco, and Robertson (2013) that they guide interpretation of the data just as my own presence, questions, status, and values are likely to have influenced the teachers' semi-structured interview responses. Importantly, the role of researcher judgement is highlighted in determining what a theme is. In essence, a theme needs to capture something important in relation to the overall research question. Reflecting on the teachers' interview responses, journals, and drawings facilitated the identification of patterns, and enabled me to gain insights into the similarities and differences in the teachers' and principal's meaning making. This influenced further

analysis of the data. The researcher's role therefore is an active one. Themes do not simply emerge from the data. Nevertheless, the differences that the teachers expressed about the role of music in their personal and professional lives quickly became apparent early in the data analysis. Teachers' differing emotional responses to the children also became apparent. The insights that I gained were then explored within the context of my own data that included field notes, reflective journal notes, and analytic memos. During the implementation of music learning, I wrote analytic memos in which I questioned my assumptions, moral choices, the research question, and my emotional responses to the context, the children, and the teachers. Analytic memos enabled me to reflect on the personal and ethical dilemmas that I faced during the study and they enabled me to see the links with theory and scholarly literature.

I developed definitions of the coding choices and, from the codes and patterns, categories were generated from which the themes developed. The following categories were identified that led to the identification of themes:

- teacher identity that included early music experiences,
- current relationships with music, and
- how teachers saw their role, policy and the broader educational context.

I created a thematic map of these categories from which I was able to identify two major themes, the personal and professional meaning that the teachers, the principal and I derived from the implementation and development of music learning.

Exploring the data through the lens of these two major themes enabled me to interpret and weave together the individual components and gain an overall sense of the data and the story it tells. The early examination of teachers' personal meaning making was then explored through the lens of identity, and teachers' professional meaning was explored through the lens of policy. Identity and policy became overarching concepts that facilitated exploration of the complexity of the implementation and development of music learning at King Street Primary School. Teachers' personal and professional meaning making will be discussed in the following chapters. In analysing the data, I have drawn on the following model by

Braun and Clarke (2006, p. 87). I have adapted this model to include the formation of categories from the initial codes.

Table 2: Phases of thematic analysis

Phase	Process
1 Familiarizing yourself with data	Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas
2 Generating initial codes	Coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code
3 Searching for themes	Collating codes into potential themes, gathering all data relevant to each potential theme
4 Reviewing themes	Checking if the themes work in relation to the coded extracts (and the entire data set) generating a thematic 'map' of the analysis
5 Defining and naming themes	Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme
6 Producing the report	The final opportunity for analysis: selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis

In analysing the children's data, I drew on the same model. Again, an unmanageable number of codes were generated. However, from the codes a number of categories were identified:

- cultural meaning,
- emotional meaning,
- kinaesthetic meaning,
- musical meaning,
- social meaning, and
- the Regional Schools Music and Movement Festival.

These categories were condensed into two major themes:

- the personal and cultural meaning that children made of their participation in music learning and
- participation in the Regional Schools Music and Movement Festival.

Recruitment

My decisions about school recruitment reflect both idealism and pragmatism. I hoped to enrich the school culture and create a musical environment in which both children *and* teachers had opportunities for expression of their musical agency. I felt that this might be easier to achieve in a smaller school. However, I gave less consideration to the possibility that in smaller schools, teachers may be less willing or confident to express themselves in ways that differ from the commonly accepted norms.

I decided to begin the recruitment process by doing a mail-out to local schools with enrolments of less than 150 students and that did not have specialist music teachers. The cover letter and proposal to schools are included as [Appendix D](#).

In my letter to schools, I introduced myself and described the potential of music learning programs, the importance of collaboration, and the nature of the proposed music learning. By including artwork that children in a previous research context had painted in a response to music learning, I hoped to convey the centrality of the children to the study. I also wanted to emphasise the collaborative nature of the music learning I was hoping to develop. After sending letters to 18 local primary schools, I followed up two weeks later with phone calls to school principals. (The letter of introduction outlining my proposal is contained in Appendix D). I received email replies from three interested schools. One of the three schools felt unable to commit to a project that was more than 12 months away. The other school was a rural school, with an enrolment of approximately 120 children. From the initial expression of interest, I visited the school and met with the staff and principal. Although the school was further from home, and would involve more travelling time, it appeared to be a happy and welcoming learning environment. Ultimately,

however, the very enthusiastic email that I received from Kylie, the principal of King Street Primary School, convinced me that her school was ready to embrace the implementation and development of music learning. She seemed to understand music's transformational power and expressed the view that she could not see any constraints on the development of music learning. Further, I perceived it likely that Kylie's enthusiasm for music learning would be representative of her staff's enthusiasm.

The following is the email reply I received from Kylie in response to my introductory letter.

19/3/2013

Dear Sue

Thank you for your letter. I was so excited when I read it!

I can't believe that our school would have the good fortune to be involved in such a program!

I think that our school is really ready as we are now having an end of year concert every year and trying to involve our students in the performing arts.

Many of our students are beginning to show a love of music. We have a brass music program operating in conjunction with the Salvation Army where our students can elect to learn a brass instrument for free. I'm doing a little with our students through my arts program, but in 2014 it is definitely time to expand further!

I believe that music has a profound effect on the whole tone of a school. I want children to love to sing, dance and play musical instruments. This is part of my vision for our school.

I don't think that there are constraints. I think such a program is unbelievably timely for King Street. I would love to discuss this further with you.

I'm taking leave for the first 5 weeks of term 2. Warm regards, Kylie

Ethical issues

The ethical issues associated with the study were uppermost in my mind from the outset. I sought to build trusting relationships by developing a music program *with* the principal and staff. Imposing a program on the school would be unlikely to lead to sustainable or meaningful long-term learning. Collaboration has been identified as crucial to the development and enrichment of learning cultures in schools (Hargreaves & Fullan, 2012). The learning program needed to be relevant to the needs, abilities and resources of the teachers and children. The perils of inadequately consulting with schools, principals and teachers in the implementation of primary school music learning in Victorian school contexts have been documented (Grimmett, Rickard, & Gill, 2010). I was very aware that going into a school with an idealistic vision of what I would do, regardless of the context and the needs of children, teachers and the school community, could be counter-productive. On the other hand, it was important to have a vision for music education, and to have musical repertoire and ideas that could inspire, and provoke discussion. This tension between my vision for music learning and teaching, the needs of the children, and the interests of the generalist teachers became one of the recurring themes during the implementation of the study.

The principal and teachers made the decision that the Year 3/4 children would be the participants in the study. However, the value that the principal placed on music learning was reflected in her desire for all the children at the school to participate in music lessons. She also expressed the view that the participation of all children in music learning would prevent possible ethical issues around favouring one class over others. Music became simply part of the whole school curriculum for two terms. The Year 3/4 participants had two weekly music lessons and the F-2 and Year 5/6 classes had one weekly lesson each. The principal contended that individual 'informed consent' forms for all the children were unnecessary.

Maintaining the anonymity of all research participants was essential and so the names of all participants, the school name and any other identifying features were changed and pseudonyms used. This research required and was granted ethics approval from the Arts, Education and Human Development Human Research Ethics

Subcommittee, Victoria University (HRE-13295). ([See Appendix E](#)). Approval was also required by and granted from the Department of Education and Training of the Victorian Government (formerly known as the Department of Education and Early Childhood Development; application number 2013_002213). ([See Appendix F](#)).

This research study is premised on the contention that agency in music learning and teaching can be developed through collaboration between a primary school principal, generalist classroom teachers, and myself as the researcher/music teacher. In this chapter, I have explored the iterative, evaluative and projectional dimensions of agency and the relationship between agency, deconstructive pragmatism, and action research as a methodological approach. Researcher reflexivity is key to making clear the research choices and communicating them effectively. In the next chapter, I will introduce the study participants and the research context of King Street Primary School.

CHAPTER 4: THE CONTEXT OF THE STUDY

The research context: King Street Primary School

King Street Primary School is located in a suburb within a large regional centre of Victoria. It is home to the peoples of the Kulin Nations, who are recognised as the traditional custodians of the land. One of the Kulin Nations is the Wauthaurong people who lived in the area for more than 25,000 years before the British colonised it in the early nineteenth century. Of the population in the region, 0.9 percent is of Aboriginal or Torres Strait Islander background (Australian Bureau of Statistics, 2016).

The suburb was developed during the 1960s and the school was constructed in the 1970s to cater for the growing population. The suburb now has an aging population with data from the Australian Bureau of Statistics (2016) revealing that the median age is 39.1 years, compared with the Australian average of 37.0. The majority of residents identify as being of English, Irish or Scottish descent. Children (5–9 years) in the suburb comprise 5.3% of residents, which was fewer than the Victorian average of 6.1% (Australian Bureau of Statistics, 2016). King Street Primary School is below average in the index of community socio-educational advantage (Australian Curriculum and Assessment Authority, 2014).

Table 3: Student backgrounds

Students at King Street Primary School	Number of students
Boys	44
Girls	34
Full-time equivalent enrolments	78
Indigenous students	5%
Language background other than English	13

The research participants: The Year 3/4 class

Of the total school enrolment of 78 children, 20 were in the Year 3/4 class, who together with the four classroom teachers were the participants in the research study.

The Year 3/4 children's musical backgrounds

The Year 3/4 children comprised 8 girls and 12 boys. Their average age was 9 years. Of the 20 children, two girls, Rill and Karla, participated in the Salvation Army brass instrument learning program. None of the other Year 3/4 children participated in regular formal music lessons.

Music at King Street Primary School

At the time of the research study, King Street Primary School did not have a specialist music program. The principal (Kylie) was a musician and she was able to do a little music with her F-2 class. She also ran a non-auditioned choir consisting of approximately 30 children. The choir performed at end of year concerts and occasionally during the year at shopping centres and at the annual school concert. The three other generalist teachers implemented little music learning with their classes, other than preparation for the annual school concert. Concert repertoire for

the upper primary grades (Years 5 and 6) was chosen by the students with assistance from teachers, and was drawn from popular and familiar songs on YouTube.

The general curriculum and school organisation

Table 4: Daily timetable at King Street Primary School

9:00–11:00	11:20–12:20	12:30–1:00	1:45–3:10
Literacy and numeracy	Sport and physical education	Cooked sit-down lunch served each day by teachers, with assistance from students	All other curriculum areas, including visual art, dance, drama, music, media, language, history, geography, science, design and ICT, civics, sustainability

The school is situated on an extensive grassy, slightly elevated site dotted with established eucalypt and melaleuca trees. The asphalted driveway and car park form the shared boundary with the local high school to which most of the primary school students from King Street transition. The changing demographics and aging population of the area have led to reduced enrolments that are reflected in a few abandoned looking weatherboard classrooms that now sit on the King Street campus. The main entry to the school passes by a seldom-used pavilion, some shrubs contained by concrete borders, and an old classroom with faded, peeling paint and pale blue vertical blinds that are partly open. The primary school campus consists of one long rectangular building and a number of storage buildings. In the rectangular building are four classrooms—two at the eastern end, two at the western end. Also at the western end of the main building is a classroom that is used by a few students and staff from a nearby school for children with special needs. On one side of the middle section of the wide corridor that runs the length of the school are the school administration area, offices, sickbay and staff room. On the other side of the corridor are the commercial kitchen, the art room, and storage areas. Vertical student groupings for literacy and numeracy mean that many children work in more than one classroom. Both sides of the corridor are decorated with the children's artwork.

Each of the four classrooms is separated by a corridor that is also a storage area for books, games, puzzles, and other learning resources.

The music program was conducted in the Year 5/6 classroom at the eastern entrance to the school. It is a rectangular space with an entire wall of north-facing windows on one side and a partial wall of shelving opening onto the main corridor on the other side. Smart-boards, shelving and storage were located at each end of the room. It was a utilitarian space dominated by charts, readers, and other trappings of literacy and numeracy learning. It had been relatively recently refurbished and was carpeted, warm and well lit. For the music sessions, classroom tables and chairs were stacked against the two longer walls of the room, making a long rectangular space. It was not ideal for music learning, but it was the most viable option.

Volunteer programs

The Salvation Army implemented a brass instrument learning program in which interested children participated in weekly group and individual lessons. Rehearsals and occasional concerts were held in conjunction with two other local primary schools. Approximately twelve children participated in the program.

A number of volunteers visited the school, including local service clubs who assisted with the breakfast program. The school also ran 'Time Help' programs in which volunteers, including secondary students from a local independent school, assisted with individual children's needs. Gardening and bike building were other programs that have operated at the school. At the time of the implementation of the research study, King Street Primary School was participating in the Victorian government school chaplaincy program.

King Street Primary School: At the beginning

Prior to commencement of the research study, I conceptualised a framework in which the collaboration with teachers and the implementation and development of music learning could work. In the artist-teacher collaboration, Remer (1996) has suggested the need for 3 phases:

1. An initial period of teaching-artist dominance during which basic concepts and skills are taught.

2. A middle period of equal shared responsibility and
3. A period in which the instructional leadership shifts to the teacher, with the artist serving as a living example and an instructional resource to larger curricular objectives.

However, consistent with the pragmatic paradigm that emphasises the importance of context, until I had established relationships with the teachers and students and I had an understanding of their needs and interests, I could not be prescriptive as to how the action research cycles of observation, planning, action, and reflection would unfold.

Observation is a crucial part of qualitative research. Observations, however, involve more than just looking: implied is an alert awareness of all that takes place within the context. Observations enabled me to gain a sense of the learning environment.

Visiting the school several times prior to the commencement of the implementation of music learning and teaching allowed me to develop relationships with the principal, teachers, and students, and become familiar with the organisation of the school. It enabled me to gain insights into the strengths and weakness of the school, and some of the possible constraints on the implementation and development of music learning and teaching.

At the beginning of the study, I perceived that the successful development of music learning and teaching would depend on my ability to convey clearly my motivation, my musical and education values, and the aims of the project. Further, I would need to communicate very clearly the collaborative nature of the project. The teachers, the principal, and I would be working together to implement and develop music learning. It was also important that I gained insight into the culture of the school. It would be helpful for me to understand where the arts fit in, the role of music in the school, the way that the children and staff interact and behave with one another, and the structures of power and leadership.

I needed to initiate discussions with the principal and staff to establish a clear sense of purpose for undertaking the project. I could better meet the needs of the children and teachers if I had some understanding of the teachers' interest in music learning,

their expectations and backgrounds and current musical involvements. What do they see as the reasons for implementing music learning? What might be some of the benefits for the children of participation in the program?

It was likely that some teachers may have had limited opportunities to be involved in first-hand music-making activities. Organising an introductory session would therefore be a priority so that teachers could gain insight into the learning potential of music participation and hopefully engage more fully with the cycles of observation, planning, action and reflection that are part of action research. Teachers' active participation in music would help to make the teaching pedagogy visible, and could provide an impetus for discussion about music education and the assumptions, values and practices that underpin it. The importance of shared learning experiences for generating professional discussion has been identified (Aubusson, Ewing, & Hoban, 2009). I planned the introductory session with a view to providing opportunities to 'break the ice' and develop mutually trusting relationships. In forming successful partnerships, educators and artists have to overcome both a language barrier and an anxiety barrier (Remer, 1996). Remer suggests further that 'partnerships are not about bringing the arts to the schools. Partnerships are bridges for bringing falsely separated partners back into conversation' (Remer, 1996, p. 145). The following is an outline of the introductory session.

Introductory session for teachers

1. Situating myself:

- My teaching background and musical values,
- Different ways of conceptualising music learning

2. Why am I doing this?

- Background to the research project: The national review of school music (Department of Education Science and Training, 2005), Inquiry into the extent, benefits and potential of music education in Victorian schools (Education and Training Committee of the Victorian Parliament, 2013)
- Value of music learning:
Intrinsic value: vitality and pleasure, agency, hope and meaning.

Instrumental value: enhanced student engagement, the role of cross-curricular music learning, increased personal and social development, bonding and belonging, and promoting a cohesive school community.

3. Current policy recommendations:

- Key recommendations of the Victorian government response to the Victorian Parliament Education and Training Committee Inquiry (Victorian Parliament, 2014)
 - Recommendation 9: 'That the Victorian Government develops a support network of music educators that delivers in-school professional learning and support to primary classroom teachers (Victorian Parliament, 2014, p. 106).
 - Recommendation 12: 'That the Victoria Government supports the provision of increased music professional learning opportunities for primary classroom teachers and specialist music teachers in rural and regional Victoria and supports teachers to attend' (Victorian Parliament, 2014, p. 110).

4. The importance of collaboration:

- Primary classroom teachers have an important role to play in delivering music education.

5. Aim of the research project:

- To develop the capacity for agency in relation to music: discussion of agency, including its meaning, and possible implications.

6. Watch a short video from a previous research study that documents children's participation in marimba playing with Artist-in-Residence, Jon Madin.

Points for discussion:

- Accessible and inclusive music learning leading to the development of musical self-efficacy;
- Findings from the research study: children's apprehension about participation, the need for teacher support; and
- Music learning and the roles of specialist and generalist teachers.

7. Research design:

- methodology;
- method, data collection; and
- teachers' roles.

8. Ethical Issues

9. Potential constraints

10. Ice-breaker activity: Song and movement game that embodies the importance of first-hand participation.

In this section, I have described the school and its social and demographic context. I have detailed the introductory session that I conducted with the teachers. I will now introduce the four classroom teachers who, with the exception of Kylie, have been teaching at the school for more 10 years.

- Kylie had been the principal at the school for four years. She also taught art to all four classes and was the generalist teacher for the Foundation to Year 2 class.
- Holly taught Year 5/6.
- Laura taught the Year 3/4 children, who were the participants in the research study.
- John taught Year 5/6 and F-2.

Although each teacher assumed responsibility for one class of children, in the afternoons they also taught other classes, depending on the curriculum focus. Ancillary staff at the school included the chaplain, teacher aides, and kitchen and office staff.

Four stories of teachers' early experiences of music learning

Kylie

Kylie had spent her childhood in a small country community in a family that she described as 'low SES'. Kylie's mother had been given a German piano when she

was a young woman. She subsequently had piano lessons and played the organ at church. She continued to play until she was eighty, and during her life the piano became her most treasured and 'prized possession'. Kylie identified the importance of the piano in her family life.

Kylie: We had the piano at home so everybody sang. Everybody learnt—everybody. It was what we did.

Kylie's love of music was clearly sparked and nurtured by her family background, but school musical experiences were also important. She remembers the regular folk dancing at school that was implemented in conjunction with an Australian Broadcasting Commission radio schools' program.

Kylie: We did folk dancing all the time. I loved it. Loved it. We danced at primary school every day. I loved it...still love to dance.

Kylie's mother understood her daughter's love of music and was determined that in spite of their disadvantage Kylie would have every opportunity to have lessons. Kylie describes how her mother went to 'extraordinary lengths to make that happen'. Her mother took her to piano lessons in Year 3 and Kylie continued to learn until she was in Year 11.

Kylie: I don't know how they afforded it. They must have gone without.

Kylie identified the extent to which music became a major part of her life.

Kylie: I started giving concerts at home right from when I first started. Playing the piano. I must have driven everybody mad.

Kylie recognised that, although piano lessons developed skills and understandings, it was her own agency—stimulated by her love of music—that enabled her to 'make it [music] my own'. She says she learnt 'in spite of the system'.

Kylie: As a young kid, I collected sheet music. I did my own thing at home. I knew every song on the radio. As soon as I had money, I collected sheet music. I turned it into my own thing. During my teens, I joined a band. I was in a band from then on, and paid my own way. I got a scholarship at secondary school. Mum and Dad,

neither of them had had secondary education. In the band in those days, cabarets were really big. I got 2 gigs a week. We made lots of money. I set myself up. I bought my own car and my own clothes.

The institutional structures associated with formal music learning—individual lessons, the emphasis on exams, and limited attention given to improvisation and diverse musical styles, had the potential to thwart Kylie's musical agency. However, Kylie's family background enabled her to act independently. Kylie's work in the band was the catalyst for her learning how to transpose. This is a practical musical skill that is not always taught in formal lessons.

Kylie: I played in a band but was always a keyboard player and I did all the transposition. We had an amazing singer, but nothing was ever in the right key so it was my job to transpose it. Then I learnt guitar and then did singing myself.

Her home background and schooling nurtured her love of music and her ability to act independently—listening to songs on the radio and collecting sheet music. This eventually became a 'real thing'. However, Kylie says she was 'just lucky really'. Her musical background enabled her to major in music at teachers' college, where she also learnt the guitar. She has been a primary school specialist music teacher.

Kylie's current relationship with music was one in which she used music every day for self-expression and mood regulation through playing, singing, improvising, composing, and listening. The musical traditions established in her own life have continued with Kylie's children.

Kylie: That tradition is continuing and my son is a muso and we did that with him (performing and dressing up) right through.

Kylie's young grandchildren sing and play, because of music in their family. Although the system thwarted Kylie's ability to implement a formal music learning program at the school, she sang with the children in her class and managed to find time to run a lunchtime choir. The iterative dimension of agency, or the past patterns of thought and action were clear in Kylie's current relationship with music. Musical experiences in childhood have determined the trajectory of her life. They have

influenced the value that she now placed on music in her own life and in the lives of the children in her care. Memory, or the selection of previous experiences of participation in music, is the important thread that weaves together her earlier understandings, and it informed her current values. Kylie's drawing expresses the vitality of her musical background.



Figure 3: Kylie's musical background

Holly

Listening, talking and the aural sense in general dominate Holly's memories of music in childhood. Because her grandmother was deaf, Holly grew up learning to value the aural sense and the importance of listening to music, conversation, or stories. These were prominent aspects of her childhood.

Holly: My first experience is of listening. My dad always had the radio on or music playing at home, so I've grown up with music playing all the time. Mum put us to bed with a musical story, or an audio book so there was always music or noise in the background at home.

Listening rather than playing music characterised Holly's early family music experiences. Instrument learning and musical participation occurred within the more formal context of the primary school music classroom. Holly, like Kylie, learnt recorder at primary school and had opportunities to play different sized recorders.

Holly: I was pretty proud of myself when I got to the biggest one. Then at high school, I learnt the organ. I followed in my sister's footsteps. She was learning it and it looked like fun. I didn't enjoy it as much as the recorder. I thought it looked like fun, but I didn't last very long. I learnt how to read music at that point in time.

Holly's childhood music-learning experiences did not facilitate her ability to play by ear. Although she can read music, she identified her need to 'hear it played by someone else before I can put that into practice'.

Holly's pre-service learning focused on the Kodaly approach to music education.

Holly: Then at Uni, similar to Laura, in teacher training we had to learn an instrument that brought in the recorder. We did the Kodaly method and then it brought in my very good friend who was a drummer. I remember seeing his band 'Paradiddle' written in my notebooks in every subject, and I still love going to watch bands and stuff.

Holly enjoyed music, but more as a consumer rather than as a participant. She recognised that the gaps in her musical understanding have implications for the sort of music learning that she is able to implement.

Holly: I can't sit there and play the piano or even the recorder while the others are playing.

Holly felt that she does not have 'that bible background knowledge' with music. The lack of expert knowledge constrained her sense of agency. She identified her need to feel more than two steps ahead of the children.

Holly: I want to know the process I'm teaching. I don't want to read something a couple of days before, and then think, yes, I can teach that. I don't feel comfortable in teaching music. I can experience it. I don't see myself as a music teacher with that expert knowledge.

Holly had opportunities during childhood to participate in formal learning. However, it appeared from her insights into her musical understanding and competence that the

gaps in her learning experiences limit the extent to which she can play with musical fluency. Holly's background in formal music learning is reflected in her drawing.

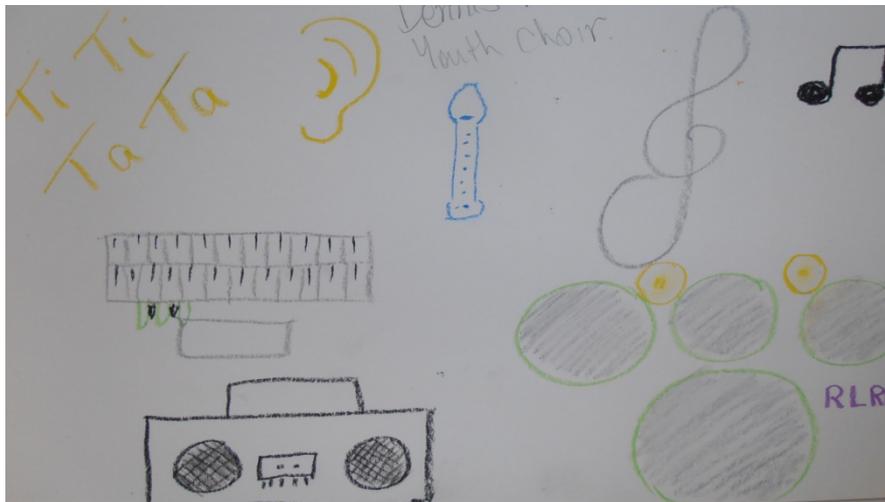


Figure 4: Holly's musical background

Laura

Music has had a limited role in Laura's upbringing and family background. She did not see herself as being musical and she identified her background as contributing to feelings of musical inadequacy.

Laura: I'm not very...because it's not been part of my background. Yes, I'm not very musical.

Sue: You see yourself as not musical?

Laura: Probably because I haven't had the exposure. Yeah, I haven't had the exposure.

The Australian Broadcasting Commission 'Sing' program, learning the recorder, and folk dancing were her most vivid memories of primary school music.

Laura: I remember at school we did lots of folk dancing. It was part of the PE program. I think we had weeks on it. We did it as a whole school and at the end, we had a dress-up thing.

Memories of pre-service music learning at university were particularly painful for Laura.

*Laura: When I went to Uni as part of the teacher-training program to pass the subject, we had to learn how to play the keyboard, and that was one of the most painful experiences I have ever experienced in my life. It was not fun and we **had** to do it. We had to learn to play keyboard or guitar. Everyone loved music...not really...Yes... it was not fun. It was either guitar or keyboard.*

Few musical experiences in childhood, and memories of negative pre-service learning contributed to Laura's limited musical confidence and competence. She perceived these as major obstacles to developing further skills. The only hint of the role of music in Laura's life currently, was her expression of interest in learning how to play a ukulele that she had been given for Christmas.

Laura: I have a purple ukulele at home that I was given at Christmas time. I haven't learnt to play yet. I thought about teaching myself from YouTube. There are some good sites.

Laura's past influenced her capacity for musical agency within the classroom. Her background in music is reflected in her drawing.

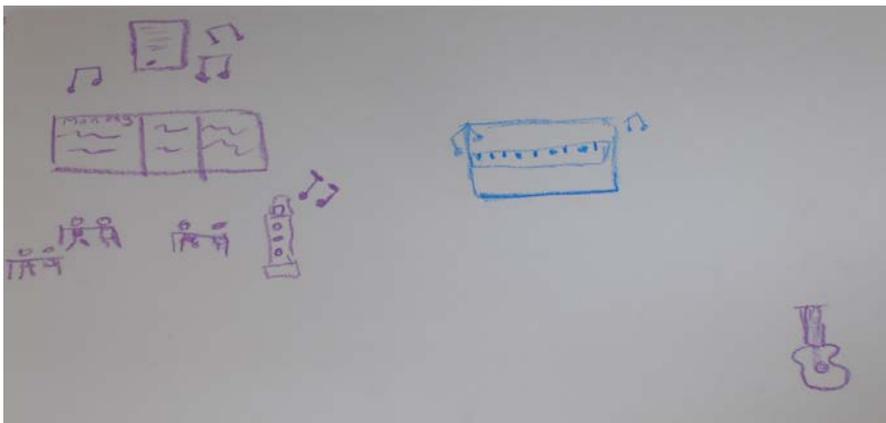


Figure 5: Laura's musical background

John

John came from a family in which his father enjoyed listening to music and his mother played the piano.

John: My mum played the piano. We always had a piano in the house. She played a bit, not very often...I played guitar.

As a child, John could not help but hear vinyl recordings of 'The Tijuana Brass' that his father would play incessantly.

John: It used to drive me insane and as soon as I could get records of my own, I did. I turned to cassettes. I like Rock 'n Roll and I like my music loud. Obviously, records and cassettes were something I grew up with.

He remembered learning recorder at school.

John: I did learn recorder at school but that's a distant memory. I bought myself a guitar and played around with that for about 5 years.

He sang in the school choir, but it seemed that when his voice changed during adolescence, there was little provision made for him to continue singing at school.

John: I sang in the choir at St Francis Xavier. It was a private school in those days. It had boarders and was obviously quite snooty. We used to perform at the eisteddfod and I really enjoyed that. I was only a member of the chorus. As soon as my voice broke, that was the end of my singing career.

Like Laura, John had negative memories of music learning during his pre-service university days. His experiences seemed to confirm for him his lack of musical competence.

John: My history of piano at university lessons came back to haunt me. We had a book. Ten lessons and had we to learn to play. Some people who had played before turned to the last piece, played that, walked out the door and were never seen again. Me, who had never played piano before, week 1... week 2... week 3 ... week 4. I could get to week 7. I could do this hand (points to right hand). Didn't have a problem. I could do this hand (points to left hand). Didn't have a problem. Couldn't put them

together. So for the last 4 weeks of the music, I was stuck at Level 7 in a room by myself. In a room with rows of keyboards. You could put the headphones on, record, and listen to yourself. So, the nuns would sit at the front of the room and so after 4 more weeks she passed me. She felt sorry for me. I do this, no problem, that hand, no problem. When it came to putting two hands together, it never happened. I could play each hand but couldn't get hands together. I sang songs by myself.

Between the ages of 17 and 22, I lived in a flat. It was good. I could play my music, my guitar, keyboard without bothering anyone. I could play guitar and everything. Having said that, I think I would be semi-comfortable doing singing and stuff with kids ...to a degree, and teaching music to kids. But I wouldn't say I was a musical person...much.

John's memories of learning how to play an instrument conveyed little sense of it being a joyful experience within a social context. John listened to music for enjoyment and relaxation. He related to music as a consumer rather than as a music maker.

John: I've played music my whole life. My daughter has continued and she's in musical theatre. I enjoy going along and doing back stage stuff with her. I still turn my music up really loud in the car much to the annoyance of everyone around me. That's about it really.

John's musical interests are depicted in his drawing.

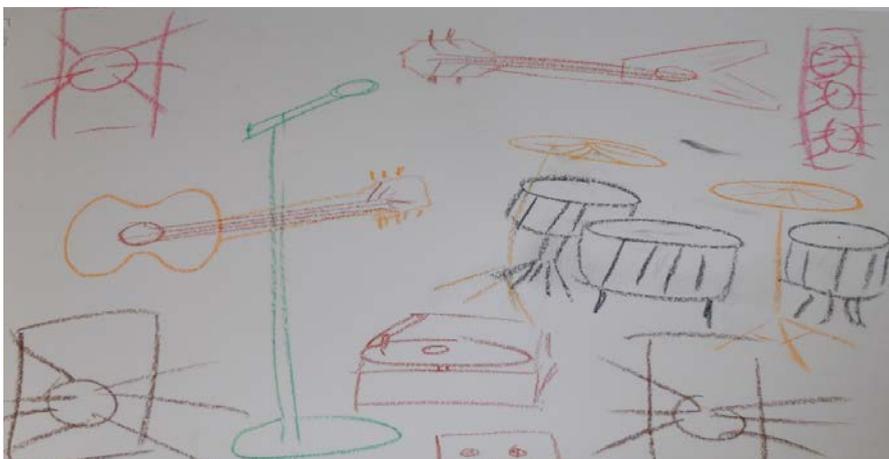


Figure 6: John's musical background

In this chapter, I have sought to provide a detailed picture of the learning and teaching context at King Street Primary School, and I have offered some insights into the teachers' and principal's early musical backgrounds. I have also described the introductory session with teachers. The inter-relationships between the teachers' musical backgrounds, the research context, and participant agency will be explored in detail in the forthcoming chapter.

CHAPTER 5: IN THE SCHOOL

Beginning at the school: Insider or outsider?

In exploring the children and teachers' responses to the implementation and development of music learning and teaching at King Street Primary School, I entered the school as a music teacher/researcher, and as an unknown outsider.

The researcher as insider/outsider is receiving increasing attention in the literature because of the perceived tensions that may arise when a researcher seeks to study a group of people, and is not a member of that group (Corbin Dwyer & Buckle, 2009; McNess, Crossley, & Arthur, 2015; Mercer, 2007; Thomson & Gunter, 2011). The researcher's status as an insider/outsider has been conceptualised in various ways. Thomson and Gunter (2011) have identified the consultant/researcher who comes into a setting and transfers knowledge to the members of that context, and the critical friend/coach who assists people to develop their own knowledge and expertise. Corbin Dwyer and Buckle (2009) identify the space in between insider/outsider and contend that it is one in which there can be paradox, ambiguity, and ambivalence. Rather than these dimensions detracting from the research, Corbin Dwyer and Buckle argue that the associated ethical tensions contribute to the value of the research. They state further that '[T]he core ingredient is not insider or outsider status but an ability to be open, authentic, honest, deeply interested in the experience of one's research participants, and committed to accurately and adequately representing their experience' (Corbin Dwyer & Buckle, 2009, p. 59). Another dimension that is often overlooked in the insider/outsider dichotomy is the fluid nature of the research context, and the changing and sometimes contradictory nature of the researcher's identity. Corbin Dwyer and Buckle contend that 'people are full of overlapping, confusing, ambivalent, mixed, and sometimes contradictory goals, motives, desires, thoughts, and feelings' (p. 59). It is in the contradictions and paradoxes that ethical tensions can arise, and such tensions offer opportunities to learn.

There is a body of unspoken knowledge, protocols, stories, information, and history in a school that outsiders like myself usually have to find out by default, through

personal experience, and with some nuances escaping us completely. Generalist teacher knowledge of children is often hard-won, with teachers often expressing the perception that they have to adopt a parenting role.

Laura: Parenting, psychologist, parenting.

John identified his perception of the need for parenting in the classroom teacher role.

John: The demands that we have to contribute to children's social and emotional well-being is horrendously draining on teachers. It's very, very difficult. You're not trained as parents for these kids. It's more and more difficult.

The perception that the role of the generalist teacher is concerned with parenting can mean that their knowledge of children is viewed as more significant, and likely to be more highly valued, than specialist teachers' knowledge of children. There may be lack of trust towards an outsider coming into the school to develop music learning, which like the other arts may be seen as entertainment—unlike the day-to-day directed learning efforts of generalist teachers. I perceived that trust was not something that I would win easily.

John: I'm really wary of being a specialist in a school. I've seen it 50 times over the years. Someone comes into a school, they move on and the program falls over. I've seen that happen so many times.

John went on to describe the case of the gardener who was urged by the teachers to do gardening with the children.

John: The kids had a few sessions, but it wasn't really his kettle of fish. He did it because we pushed him to do it. I suppose what I'm saying is ...we become an expert in something, and resource it and plan it and put in a lot of work and then 6 months later, something else, or somebody else comes along and then all of a sudden, that's just gone out the window.

The teachers had seen many fads come and go; they had experienced the imposition of ideas, beliefs and values, and were hesitant about new externally imposed demands on their time.

John: Anything that we really try to work on, we work on so it's going to be useful for us over a long period of time. Whether that be sport or PE—something that's going to be useful for us over a long period of time.

Further, John may have voiced the feelings of the other teachers when he said:

John: So, I don't know that music's for us. Us. I shouldn't really say us. Me. I don't know that it's enough of a priority for my kids in my class.

'Something that's going to be useful for us over a long period of time'. I reflected on John's words. Acceptance of change and the transience of life are part of my worldview. Schools are not immune to change and teachers need to continually reflect and reconstruct their understandings. Thinking about John's words gave me insight into why I was feeling something of an outsider. It is perhaps inevitable when I am seeking to implement learning in a subject that is peripheral to what is tested and ultimately valued in schools. John spoke of the children in relation to literacy and numeracy:

John: I look at some of them and they struggle to read and write.

It seemed that the low socio-economic context of the school influenced John's perceptions. Further, if teachers have not had powerful first-hand music learning experiences themselves, I cannot expect them to be passionate about ensuring those experiences are offered to the children they teach. John's views provided me with insight into what I might expect from the teachers.

Teacher identity

'Students come to the content they are expected to learn through the life of the teacher, and the quality of that life inevitably shapes the kind and quality of that interaction' (Bullough & Pinnegar, 2009, p. 243).

Moving from my experience as an unknown outsider, I seek to find what contributes to the way that teachers see themselves. Teachers' lives and their perceptions and understandings of themselves are crucial to children's learning. Teachers' self-understandings are crucial to the development of curriculum and school cultures, and

it is therefore important to explore how teacher identity has been theorised. My self-understandings and capacity to articulate my role—my thoughts, actions and feelings—with care and transparency will influence the way in which I am able to explore the self-understandings of other teachers. My self-understandings have been shaped by my love of music, and my early relationship with music may provide some useful insights into my assumptions, values and identity. The centrality of my role in this research study suggests the need for self-disclosure.

Aspects of my early relationship with music are likely to have a profound influence on my practice, and the meaning that the children whom I teach derive from music making. The following riffs encapsulate my early relationship with music.

A riff is a short recurring pattern often found in pop or jazz music. I am using this term because it seems appropriate for describing my recurring childhood musical experiences—despite the fact that learning jazz piano was virtually unheard of in my musical world. It was either classical repertoire, or nothing.

Riff 1: My heart is pounding as I stand nervously behind the red velvet curtains at the side of the wooden stage in the old church hall. Clammy fingers, butterfly stomach. The previous contestant has walked off the stage and the audience applause has quickly evaporated. Nearly my turn. I'm only waiting now for my cue—the piercing tinkling sound of the adjudicator's little silver bell. There it is. I climb the worn wooden steps onto the stage and bow to the audience that's pretty much just other students, parents, and teachers, with a few other people who have come along to listen and compare. I sit down on the stool at this beautifully polished, but unfamiliar, upright piano, and will my hands to stop shaking. I try to imagine what the first bars will sound like and how much arm weight will be required to coax from the piano the sound that I want. My hands feel cold and won't stop shaking. I try to keep my mind from wandering—that's when things go wrong. Breathe. I begin playing. After a few bars, I centre myself and sink into the music for a while. Again, my nervousness rises to consciousness and I catch my mind wandering. Somehow, my hands remember what's required of them and are able to override my nervousness. There are a few precious moments of enjoyment before

my performance ends. I walk back to my seat enveloped in a fog of competing emotions: relief, embarrassment, and pride—and wait for the verdict.

Riff 2: I marvelled at how my dad's friend Ted could effortlessly play the piano. He sat on the piano stool and played, smiled and laughed. Mum had told me that he couldn't read a note of music. His hands just knew where to go. I couldn't take my eyes off his cigarette-stained fingers dancing all over the keys. I loved the 'groove' he found with his left-hand chords and the delicious rhythms and catchy tunes he played in his right hand. I wanted to play like him. Ted's playing seemed a world apart from mine.

Riff 3: I loved playing fast. I loved making my fingers ripple quickly over the piano keys. I loved the way that my hands were able to play the music that I heard in my head—that my fingers were increasingly able to do what I wanted them to do. The sense of my developing technical mastery was exhilarating.

These riffs reveal not only my own early relationship with music, but different musical values. Riff 1 reveals the paradigm of music for presentation to an audience. Technical and artistic excellence is paramount within a social context of formality, comparison and judgement. I was learning to revere the piano repertoire of Western art music, rather than develop a playful, exploratory relationship with music. In Riff 2, Ted's enjoyment, the social context and enveloping family and friends in the sheer pleasure of a musical groove are all that mattered. Riff 3 provides a glimpse of the meaning of technical mastery to the learner. It is clear that there are diverse ways of engaging in music making. However, a culture of judgement in music learning has been a common experience for many learners that often results in feelings of musical inadequacy (Burnard & Hennessy, 2003; Holden & Button, 2006; Stunell, 2010). Despite the constant sense of musical judgement that pervaded my childhood and adolescence, I was one of a fortunate minority who was able to conquer feelings of apprehension, and traverse the steep terrain of piano examinations, music theory examinations, eisteddfods, competitions, and solo and chamber performances with orchestras and small ensembles. The development of my technical skills provided me with great enjoyment, and my sense of self was becoming increasingly entwined with my performing ability and successes. Despite being immersed in a culture of

performance and competition, my love of music remained intact, and I had an understanding of myself as a musician. My family and the educational context supported my performer identity. Nevertheless, there was emphasis on presenting music to audiences. I was always conscious of being 'on show'.

Conceptualising teacher identity

It is generally recognised that the relationship between teachers' personal and professional selves is a key factor affecting teachers' commitment, motivation, and the effectiveness of pedagogy (Durrant, 2013; Hargreaves, 2002). Bullough and Hall-Kenyon (2011, p. 128) contend that, without 'an intimate understanding of who teachers are and what they most value and find motivating about the work of teaching, even the most well-intentioned of school reform efforts is likely to fail'. There are varying definitions of teacher identity in the literature depending on how it is conceptualised. Beijaard et al. (2004, p. 123) discuss the body of research into teacher identity and describe the formation of identity as a 'process of practical knowledge-building characterised by an on-going integration of what is individually and collectively seen as relevant to teaching'. Teacher identity is not static, but changes during their life span (Beijaard et al., 2004; Day et al., 2006; Goodnough, 2011; Regelski, 2007). In a landmark study of 100 British primary school teachers Nias (1989) highlights the role of 'multiple selves' that she contends are established through experiencing increasingly complex interactions with others, using shared symbolic forms such as language. People internalise the attitudes and values of different social groups and 'the self as "me"' is socially constructed by significant and generalised others. 'Me' varies depending on the context. In addition, we have a 'well-defended, relatively inflexible substantial self into which we incorporate the most highly prized aspects of our self-concept and the attitudes and values which are most salient to it' (Nias, 1989, pp. 25-26). Nias also notes the presence of the 'I' that consists of powerful instinctual drives. She suggests that these two dimensions of self, inform identity. Further, it is also important to consider that people cannot simply assume any identity. The assumed identity must be plausible in relation to the person's individual and collective history. In the literature, the terms 'self' and 'identity' are used interchangeably (Day et al., 2006), not least because, in teaching, it

is impossible to separate the self from professional identity (Kelchtermans, 2009; Nias, 1989). There are 'unavoidable interrelationships between professional and personal identities, if only because the overwhelming evidence is that teaching demands significant personal investment' (Day et al., 2006, p. 603).

Music teacher identity

In an oft-cited study, Mills (1989) explored generalist teacher confidence in relation to music teaching in primary schools in the United Kingdom. Since then, music teacher self-efficacy and confidence have received considerable attention in the literature (Bainger, 2010; de Vries, 2013; Russell-Bowie, 2009). The self-identities of pre-service and beginning music teachers in Australian contexts have been extensively explored (Bainger, 2011; Ballantyne & Grootenboer, 2012; Ballantyne, Kerchner, & Aróstegui, 2012; de Vries, 2013; Garvis, 2011). However, the music teacher identities of generalists and specialists are usually understood in terms of self-efficacy. Self-efficacy and confidence are evaluations of identity and although they have received considerable attention, they represent only a partial view of teacher identity (MacDonald, Hargreaves, & Miell, 2002). Critical engagement with the moral, political and emotional dimensions of mid and later career musician and music educator identities as they as they unfold over time and within different contexts has received less attention.

Musician or music educator?

The identities of music educators are likely to be intimately connected to some aspect of the discipline of music (Ballantyne & Grootenboer, 2012; Ballantyne et al., 2012; Regelski, 2007). In this respect, music is different from other curriculum areas. For example, history or science teachers may not define themselves as historians or scientists—their teacher identity may not be so intimately related to the subject discipline. In music teacher identity, the dualism of educator and performer has often been identified in the literature (Bernard, 2004; Roberts, 2007). However, it is significant that viewing teacher identity in terms of the dualism of musician or educator can overlook the importance of understanding how and when these two identities are played out (Roberts, 2007; Stephens, 1995).

Exploring my musician/music educator identity within the context of a primary school that has previously not offered music learning assists understanding of generalist teacher identity and teachers' responses to the implementation and development of music learning. In my early days at King Street Primary School, I needed to gain the respect and acceptance of the other teachers, and credibility for the research study. 'Managing' behaviour rather than developing students' musicality was central to gaining this credibility. In primary school music learning, there is likely to be an absence of desks, tables and chairs, with the most fundamental ingredients being the bodies, voices, and imaginations of teachers and children. Such a learning environment immediately suggests the potential for problems—namely loss of control. 'When children are not nicely seated in desks that serve as containers, the possibility of chaos becomes more distinctly likely' (Stinson, 2004, p. 157). Competence in managing and disciplining children is very visible to other teachers, and Kelchtermans (1996) suggests that this explains why teachers place such value on order and discipline.

I was also keenly aware that I was a guest in the school, using borrowed time and borrowed teaching space. The onus was on the borrower to take care, and control of children is often seen as signifying care. The research study depended on developing trusting relationships—not just with the children, but also with the teachers. I had to walk a fine line between developing engaging and musical pedagogy with the children, demonstrating my management credentials, and providing musical experiences that generalist teachers might feel capable of exploring and developing. Uncontained bodies, a learning process that is essentially aural and that demands a degree of social competence and cohesiveness, together with the children's limited listening skills, flag the potential for anything but order and discipline.

Researcher journal: Too much, too soon

Holly, the Year 5/6 teacher, wrote in her journal after my first session with her class: 'behaviour management needs consistency'. Yet it's not quite as simple as management consistency. Behaviour management, musicality, and pedagogical choices are inter-related.

Getting to know the children/warming up/setting the scene/preparing the learning, is something that teachers have been taught to do. However, restless Year 6 boys made me question whether it would have been better to forget about talking and learning names, and instead launching straight into familiarising the children with the marimbas and playing some simple marimba tunes—especially when time is so limited. (Marimbas are large adult-sized Zimbabwean style xylophones). The boys in particular have limited patience, and want and need to be actively engaged in a concrete learning task. That's why the marimbas are so appropriate for that age group. I'll know better for next lesson.

I wasn't happy with the Year 3/4 lesson today. I think I attempted too much too quickly. Laura, the teacher wasn't happy with the behaviour of two of the boys and said that she would pull them out of the group next time. I don't know whether she was more disappointed with them or with me. She said they needed a very gradual increment of skill development. I too felt that I would progress more slowly next time.

I have attended numerous music education professional development workshops, during which flawless teaching pedagogy is often demonstrated. I have memories of perfect lessons, perfect teaching processes, and perfect lesson outcomes. I was conscious that my lessons did not measure up to the standards I have experienced. Nevertheless, I continued to teach less than perfect lessons in less than perfect contexts. I continued to make myself vulnerable. Perhaps I did so because of my belief in the potential of music education and my quest to experience the delightful and rewarding moments in teaching—often the unscripted and unpredictable ones. They can be the times when the children are moved by the power of music and are engaged to the point where they give the lesson vibrancy and excitement. They may be those moments when there is an emotional connection with students. It is in these instances that I feel that what I am doing matters, and it is what I am meant to be doing. It is likely that this is a common response and part of teachers' identity and their 'nearly universal sense of calling' (Bullough & Hall-Kenyon, 2011, p. 134).

Vulnerability and music teaching

The identities of experienced and competent generalist primary classroom teachers who otherwise have strong senses of self-efficacy and professional identities have been explored by Stunell (2010). She found vulnerability to be an issue particularly with regard to teaching classroom music. It is likely that even though the generalist teachers in Stunell's research were competent and confident, they did not see themselves as musicians. They did not see themselves as musically competent. Teachers who saw themselves as musical were more likely to feel in control. In Stunell's research, participants expressed the view that, with music, one must be 'in control'. According to Stunell, fear of loss of control associated with lack of musical self-efficacy could cancel out even strong motivations to implement music learning (Stunell, 2010). It is also likely that teachers' experiences of music learning and teaching from when they themselves were pupils are very influential, as has been found in relation to maths teaching (Gates, 2006). The marginalisation of music in the curriculum may lead to it being taken less seriously than other subjects, thus contributing further to negative teacher identity (Beijaard et al., 2004). In addition, there needs to be collective validation of a teacher's musical identity for that teacher to feel like a music educator (Roberts, 2007). Feeling like an outsider in the subject cancels out even a sense of peripheral participation (Lave & Wenger, 1991).

Control beliefs, performing, and teaching

The teachers' focus on behaviour management is consistent with the contention by Mackay (2013) that the desire for control drives much of human behaviour. Control beliefs are required for planning, initiating, and regulating goal-orientated actions (Flammer, 1995). Flammer also contends they are 'part of the self-concept, where they determine to a large extent, feelings of self-esteem, causing such emotional states as pride, shame, and depression'. Importantly, 'control and control beliefs are mostly domain-specific' (Flammer, 1995, p. 69) and are activated by remembering previous successes and failures. Being in control and being seen to be in control seem to be relevant to all teachers (Ballantyne & Grootenboer, 2012). However, according to Stunell (2010), for music teachers it seems to be an even greater issue.

The description of teaching by Palmer (1998, p. 17) as 'a daily exercise in vulnerability' appears to resonate even more for teachers of classroom music.

In the early days of the implementation of music learning at King Street Primary School, the generalist teachers validated my educator rather than my musician identity. My educator identity rather than my musician identity demonstrates whether I have 'control'. 'Behaviour management' is a challenge for me as an experienced music educator and it was an ongoing challenge for the staff in the school. Structure, routine, management, and control are very important issues for the teachers at King Street. This suggested the possibility that generalist teachers may feel ambivalent about implementing music learning or other curriculum areas in which the possibility exists for behavioural issues, or what might be seen as chaos. This was likely to be the case despite the fact that the music learning experiences could be beneficial for the children.

In the staff meeting Kylie, the principal, spoke of the difficulties all the staff had experienced in engaging the children in productive and positive collaborative group work. Collaborative work at the school was a relatively recent initiative. Kylie discussed the chaotic packing up of the art room that used to occur. She mentioned the children's need for structure and predictability, and how even the slightest change to routine can 'throw them'.

Sue: Is it different than at other schools you have worked at?

Laura: Oh yes. Change. One day you have a really great lesson and the kids are into things and the next day, it's really hard. You're always having to think.

Sue: Yes, you mean you can never quite predict?

Laura: You know what kids are like on a Monday and after a long weekend, and when there's a full moon. You can predict that... then there's a random day where they're all ...it's just weird.

How predictable are the teachers, I wondered.

Emotions and teaching

Teaching is often perceived as being a predictable and rational activity, when in fact emotions lie at its heart (Bullough, 2005; Kelchtermans, 1996, 2009, 2016; Schutz & Zembylas, 2009; Zembylas & Schutz, 2016). The role of emotions in teaching suggests a need to explore the relationship between emotions and identity (van Veen & Lasky, 2005). Often, it is regarded as a matter of personal disposition as to whether one is a nurturing and passionate teacher. However, insufficient attention is often paid to the context, and how the time, place, and organisation of teaching affect the emotions (Hargreaves, 2002). Hargreaves identifies the 'emotional geographies' of teaching, consisting of the moral, socio-cultural, physical, political, and professional. He suggests that excessive forms of closeness or distance in teachers' emotional responses in these areas affect the relationships that they have with parents, other teachers, and children. Zembylas (2003) contends that emotions are neither private, nor universal. They are constructed through language and the broader social context. Power relations, discourses, practices, and performances shape their expression. Teachers learn how to express emotions appropriately in schools—they learn how to perform according to the rules of the school culture. If they do not, they risk being seen as eccentric. Feelings of powerlessness, frustration, and vulnerability are commonly expressed by teachers (Bullough, 2005). When these feelings are combined with what is considered to be 'appropriate' emotional expression through the dominant musical paradigm of presenting music of high artistic quality to audiences, it is not surprising that teachers are reluctant to give voice to 'imperfect' musicality. To do so is likely to contribute to increased feelings of vulnerability. Yet, expressing our imperfect musical skills with children may be part of the paradox of teaching to which Kelchtermans refers when he contends that 'it is this inescapable vulnerability that ultimately constitutes the very possibility for teachers to “educate” and to teach in a way that really makes a difference in students' lives (Kelchtermans, 2005, p. 1005).

Teacher identity and context

Researcher journal

Eat and be merry

Each day, all children are served a cooked lunch that is prepared by ancillary staff in the commercial kitchen adjacent to the classrooms. Children eat their meals seated at tables in a classroom that doubles as a library, and teachers are responsible for setting up, serving the meals and supervising children. In one corner of the library is an old wooden piano that plays reasonably well and is not badly out of tune. On a few occasions, I have spent time in the 'dining room' and have sung with the children while they eat their lunch. However, I usually found that I needed all of lunchtime to pack up classroom furniture and set up for the afternoon music lessons. Some days when I have not felt quite so pressured by time, I have been tempted to play the piano and encourage the children to sing along with me. However, when I mentioned this to an astute Year 6 student who frequently demonstrated insight beyond his years, he replied that he did not think it was a very good idea. 'The teachers get cross if we don't eat quickly, because they have to clean up and then go out for playground duty'. Clearly, he understood that musical expression other than in designated music time was not part of the cultural context. In hindsight, I wondered why I had accepted his assessment of the situation. In previous schools where I had taught for several years and where my musician/performer identity was supported by other teachers, I would have had no hesitation in expressing emotions through playing and singing within communal contexts. However, this was a different context. The children supported the expression of my musician identity within the informal spaces of the daily timetable. But I could not assume that the teachers did—and there needed to be 'mutuality' (Rickson & Skewes McFerran, 2014). At lunchtimes at King Street, teachers had different priorities—yard duty, thinking about the afternoon lessons, preparing resources and dealing with the multitude of issues that constitute the 'classroom press' (Fullan, 2007). I was, largely, on my own—a guest, an outsider, and further, I had no desire to get the other teachers 'off side'.

The above extract from my journal gives some insight into the need for the development, maintenance and growth of teacher identity to be supported by the context. The importance of the context or the educational environment has been emphasised (Bresler, 1998; Bronfenbrenner, 1976; Rubie-Davies, Flint, & McDonald, 2012). Bronfenbrenner has formulated a conceptual framework for understanding the social and cultural influences on the self, consisting of micro, meso, and macro contexts. The micro context is the immediate setting in which the individual engages in the particular activity. The meso setting is the interaction of micro-systems, for example between the child and the school. The macro system consists of the over-arching institutions of society, which includes the mass media and government agencies.

In addition to the personal, moral dimension of vulnerability highlighted by Kelchtermans (2009), the significance of the relationship between the macro system and teacher vulnerability has been identified (Hargreaves, 1995; Kelchtermans, 2005, 2009; Zembylas, 2003). Day et al. (2006) identify the role of institutional structures in making teachers feel more vulnerable. The relationships between the different contexts have also been highlighted (Day et al., 2006; Goodnough, 2011) and, in the following discussion, I will explore how these relationships influence teachers' professional self-understanding and capacity for agency.

Conceptual framework for understanding teacher identity

I will draw on a conceptual framework developed by Kelchtermans (2009) for exploring teacher self-understandings. Kelchtermans' framework offers the potential for developing a nuanced picture of teachers' personal and professional selves—selves that he contends are inextricably linked. Further, the framework also offers a means of understanding teachers' cognitive and emotional selves that is inclusive of the political and moral dimensions of their understandings: the macro context.

Kelchtermans contends that all teachers develop 'professional self-understanding' and 'subjective educational theories' (Kelchtermans, 2009) as components of their personal interpretative framework. Kelchtermans uses these terms rather than the term 'identity', which he suggests implies a static dimension. Professional self-

understanding refers to teachers' conceptions of themselves as teachers. It incorporates the understanding developed of oneself at a particular moment in time, as well as the on-going process of making sense of one's experiences. Subjective educational theory is the personal system of knowledge and beliefs about education that teachers use when talking about their work (Kelchtermans, 2009). It incorporates knowledge as formal insights that teachers may have when talking about their work, and incorporates beliefs and idiosyncratic opinions that teachers gain through career experiences. Kelchtermans suggests that the professional self can be further differentiated into five components: self-image, self-esteem, job motivation, task perception, and future perspective (Kelchtermans, 1996, p. 308).

Self -image

Self-image refers to the way that teachers see themselves. Kelchtermans (2009) suggests that it is strongly influenced by our perceptions of how others see us, particularly colleagues, parents and students. It is closely linked to self-esteem. Kelchtermans and Ballet (2002) identify the vulnerability of the self and, when school programs change, the protection of the self will be important. 'When one's identity as a teacher, one's professional self-esteem or one's task perception are threatened by the professional context, then self-interests emerge. They always concern the protection of one's professional integrity and identity as a teacher' (Kelchtermans & Ballet, 2002, p. 110).

Self-esteem

In Kelchtermans' conceptual framework (Kelchtermans, 2009) self-esteem is part of the professional self and is an emotional state which is concerned with how well teachers feel they are doing their job. Positive self-esteem 'is crucial for feeling at ease in the job, for experiencing job satisfaction and a sense of fulfilment, for one's well-being as a teacher' (Kelchtermans, 2009, p. 262). Importantly, evaluations of oneself can be fragile and can fluctuate over time. It is likely that evaluations will need to be continually reviewed.

Job motivation

Job motivation refers to why people choose to become teachers or to remain in teaching, or perhaps choose a different career completely.

Task perception

Task perception is concerned with the individual teacher's perception of what is involved in being a good teacher. 'Task perception reflects the fact that teaching and being a teacher is not a neutral endeavour. It implies value-laden choices, moral considerations' (Kelchtermans, 2009, p. 262).

Future perspective

The future perspective is concerned with teachers' expectations about their job in the future. It is specifically concerned with the dynamic nature of teachers' self-understanding. 'It thus also indicates how temporality pervades self-understanding: one's actions in the present are influenced by meaningful experiences in the past and expectations about the future' (Kelchtermans, 2009, p. 263).

Teachers' Professional Selves

Self-image

Holly

Holly sees herself as a generalist teacher. She is not a music teacher because she does not see herself as a musician. She perceives that she does not have the depth of knowledge and musical understanding.

Holly: [As a generalist teacher], I know that I have a couple of bibles to go back to make sure that I'm not teaching any misconceptions. I don't have that bible background knowledge with music.

Holly expresses her limited understanding of music education pedagogy. She sees music's value in instrumental terms—in assisting understanding of rhyming in literacy learning and facilitating pattern recognition in maths.

Laura

Laura does not see herself as being musical. As she says, 'she just hasn't had the exposure'. Her professional self-image in terms of music learning seems to be dependent on her colleagues' input. At King Street Primary School and at previous schools where she has taught, her self-image is directly connected to the success with which she and other staff can present musical performances at the annual school concert.

Laura: The music program is always...it's based on a performance for the community. When I was teaching at Westport, we had 700 kids and we had to run the concert over two nights. It was massive.

Sue: How does your sense of your musical ability affect what you do?

Laura: You just do the best with what you know. Like what you know. Holly, she has a bit of dance background. You just pool resources and put them together. You work with other staff. Like last year, we had the whole school do a few songs. Holly came up with some steps and we practiced that as a whole school.

Laura refers to her perceived lack of musical skills when discussing why other teachers might comment negatively on the value of music learning.

Laura: Myself, knowing that I don't have the music knowledge, they might not have the music knowledge either. That's why they don't feel comfortable or see any value in music.

Kylie

Kylie's self-image is closely connected to her leadership responsibilities at the school and her desire to build a more effective learning community. The manner and extent to which she is able to communicate her vision for the school are dependent on her capacity for building relationships and gaining the support of staff, children, and parents.

Kylie: It has taken me 4 years to build [a learning environment] where pretty much everyone takes pride in what they do. Everyone can do something.

Kylie sees herself as a musician and it is a significant part of her self-image. Developing a musical culture in the school will allow her musician self-image to be supported even further.

Kylie: The whole endorphin thing that music brings is so powerful. For me it's a huge part of my life and what I do. But I also think within a school setting it does bring a huge range of connection.

The support from parents for the annual concert confirms for Kylie the importance of music, and this helps to maintain the role of music in her self-image.

Kylie: It also does it for parents too. The thing that we get the most parents to is the concert. It's a total turnout, and they'll bring extended family. They'll all come along.

The children support Kylie's self-image as a caring educational leader who is able to contribute to their well-being by loving and nurturing them.

Kylie: Yes, they love you being there. And these little faces and they love you being there. They were all beaming at me as if to say 'isn't that wonderful', and I think, yes, it is wonderful. Their reaction to me about the whole thing [the music program].

Sue: Yes, and your presence there [in music] validates it.

Kylie: Yes, even in the yard, they say 'can you look at me on the bars', 'look at me do this', 'look at me do that', and you think they just want somebody to really look at them and be part of what they are doing and say 'gee whizz that's great'.

John

John sees himself as a competent generalist teacher. He perceives that teaching is becoming increasingly complex because of the impact of government policy and the rapidly changing social context. However, he feels that his years of teaching experience and his curriculum focus on 'real life' skills enable him to meet the needs of the children, many of whom are from disadvantaged backgrounds.

John: Life skills. I don't do cooking, but I try to do things that will be helpful to them in life.

His self-image is supported by his perception of the needs of the students and their socio-economic backgrounds. His experience of the education policy implications of transient governments enables him to justify his focus on reading, writing and numeracy. The image he has of himself as an experienced teacher who understands the system enables him to withstand what he perceives as the latest policy iterations.

John: I probably sound a bit cynical. But I'm sure I'm not. But once you've been through so many political cycles, and once you get one politician in charge of the state system they have a process or bent, they have a barrow to push and they push it for a while and then the next person will come in and push their barrow for a while. Something else becomes a focus. There will be the next big push and...

Self-esteem

Holly

Holly's self-esteem in terms of developing music learning appears to be associated with the image she has of herself as a non-musician. Holly's musical self-esteem is related to her inability to play by ear and her insecure understanding of the relationship between musical symbols and sounds.

Holly: I don't see myself as a music teacher. I see myself as a general teacher that can probably bring music in. I think I need more guidance I guess. For example, maths. I feel completely comfortable teaching maths, in my way, the way that I do it. I don't feel comfortable in teaching music. As I said, I don't see myself as a music teacher with that expert knowledge.

Holly: I can't play anything by ear. I guess when I think of the playing and putting the sounds. It's not something that comes easily to me. I try to build up the idea of pattern, but putting the movement and things in doesn't come naturally to me. I need that repetition to be able to do it. I can read music and get that going. You know how some people can read music and hear what the music is doing? I don't do that.

I can read music and figure out what it should sound like, but I need to hear it played by someone else before I can put that into practice.

Laura

Laura's sense of professional self-esteem is tied to her sense of self-efficacy as a generalist teacher. She identifies the increasing emotional demands on teachers and the implications of these demands for the curriculum she feels able to deliver.

Laura: You have to do more. Parenting, psychologist role, parenting.

Laura recognizes the value of music learning for contributing to cultural understanding.

Laura: Aboriginal repertoire, that sort of thing. I see it being very useful as storytelling.

Laura's recognition of music's cultural value together with her acknowledgment of her limited musical self-efficacy creates tension, and impedes her ability to access culturally and pedagogically appropriate repertoire.

Laura: I guess the biggest thing is for me is finding the resources...like the songs...that sort of stuff. I could probably get around the teaching stuff and develop that. Especially songs in different languages and that sort of stuff. I would struggle with that. I just don't have the background.

Kylie

Kylie feels the pressure of responsibility and the multiple demands on her time. Her hectic teaching and administrative schedule allows very little time for art planning, which compromises the extent to which she sees herself as a successful art teacher. Despite this, Kylie does acknowledge that the children enjoy their time in art classes, and she feels that she has been successful in building a general culture of learning since she has been at the school.

Kylie: But I don't have a lot of time to plan in the art room. If you were an art teacher, you would be doing it so much differently. But I'm trying to do everything

else, but even so, the kids will ask 'have we got art today?' They love to get there and they appreciate whatever you do. I wish it was a lot better and I wish I had more time to plan. But it's all about them coming and having a really good time I guess. That's the thing that I have noticed improve over time too. There was no care about the way things were presented. There was no effort. No pride. Now, some of them will work on a piece for weeks.

John

The close connection between self-esteem and self-image is apparent in John's relationship with teaching. John devotes long hours to his teaching life and is committed to meeting the disparate and complex needs of the children. His self-image as a competent, efficient, and hard-working primary school teacher supports his sense of self-esteem. He feels competent across many areas of the curriculum and although he acknowledges that he is not a specialist music teacher, he feels that he could learn enough to be one step ahead of the children.

John: I could get a recorder, read up, and be enough of an expert in days. I can do that sort of thing and be one step ahead of the kids.

His self-esteem is related to how well he feels he is meeting the children's social and emotional needs, and how effectively he is instructing them in what he sees as the core areas of the curriculum: literacy and numeracy. Teaching in this particular context is difficult, he contends, and it justifies his need to separate clearly his teaching life from his home life. He describes his life as 'a Jekyll and Hyde existence'.

He values his many years of teaching experience, which he perceives have made him more resilient, and more able than younger teachers to meet the children's complex needs.

John: The demands that we have to contribute to children's social and emotional well-being are horrendously draining on teachers. It's very very difficult. You're not trained as parents for these kids. It's more and more difficult. That's why so many of the young ones give up.

Job motivation

Holly identifies the limited range of experiences that characterise the home lives of many of the children she teaches. Compensating for children's disadvantaged home backgrounds, and what she sees as their lack of meaningful interaction with parents, is a considerable part of Holly's job motivation. She feels able to make a difference in the lives of the students through being a competent and effective generalist teacher and by providing opportunities for interaction, sharing, and discussion.

Holly: Like I said, the kids in this school don't get the chance to play and sit and talk and share.

She contrasts this with her own background and childhood which appears to have been stable and happy, and in which there was plenty of interaction amongst family members.

Holly: I guess as a kid I grew up listening to things all the time, whether it be stories or music or what have you. We did a lot of talking. At the dinner table it was 'what did you do today?' We'd talk about stuff and share stories and that sort of stuff. We did a lot of speaking and listening.

Holly contends that she doesn't see her own childhood reflected in the childhoods of the children she teaches—particularly in the lack of social interaction, the conversations, discussions with family about life, the day's events, learning, or homework.

Holly: I feel sorry for kids who don't have that sort of experience.

Laura

Laura's recognition of the importance of the children being engaged, challenged, and moved beyond their comfort zones suggest that these dimensions could be an important part of *her* motivation to teach. Alternatively, it may indicate that she has different expectations of the children than I do. She did not expect that some of the children would enjoy being challenged. This is consistent with research that suggests

that the socio-economic status of schools affects teachers' beliefs and expectations (Rubie-Davies et al., 2012).

Laura: Some kids have been pushed out of their comfort zones [by the music program] and it's been interesting watching their emotional reactions. Curtis has been really pushed. He's interesting to watch. And then there are kids who I would never have expected to enjoy it. Nathan, Liam and Seth. They have all really embraced it and got right into it. Some of them have struggled with it and have had to really work at it, but they've got there. They've respected that of each other too. I haven't seen anyone laughing at anyone else. They've just kept working at it, working at it, working at it.

Kylie

Kylie's motivation for teaching and for leading schools has been to build learning communities that facilitate children's growth and development. However, during her career, she has experienced increasing difficulty in meeting children's needs. Kylie's thoughts about her future in education are sometimes not positive

Kylie: As I work through things, sometimes I think this is just too hard.

Education, she tells me, should provide children with what they need. The failure to do so influences Kylie's motivation to continue teaching.

Kylie: Isn't it sad that our education system doesn't provide what kids need. It's pathetic.

John

John's motivation to remain in teaching appears to lie in his perception of himself as being a competent teacher—someone who is able to meet the 'real life' needs of the children. He identifies the inadequate parenting that affects the lives of many of his students. Many of the parents, he contends, have no work ethic. He perceives that this highlights the importance of his role in modelling a work ethic.

John: Intergenerational poverty. That's the thing, breaking the cycle. Parents show no interest. There's no motivation to get a job. I want these kids to go and get a job and see that it's worthwhile. They have to get the work ethic from somewhere.

He highlights the importance of the generalist primary teacher role in giving children literacy and numeracy skills and breaking the poverty cycle.

John: The reality is that if your kids can't read, write and do maths, they are shot. If they can't run in so many minutes, or play the recorder, they will survive. The world today more than ever needs numeracy and literacy. We do pour it on pretty thick [literacy and numeracy learning].

Task perception

Holly expresses the view that she would need repetition of learning experiences to be able to develop musical competency and to feel better about her musical ability.

Developing her own musical ability is central to her moral decisions about how to implement and develop music learning. In order to continue to see herself as a good teacher, Holly wants to feel that she is 'more than two steps ahead of the children'.

Holly acknowledges the broader social and political context of teaching to the extent of mentioning the financially disadvantaged backgrounds of many of the students.

Holly: I have previously worked in a country town. There was some music going on. It was an F-12 college and they had a band program happening. Music as a structured subject. It was a little while ago. Time might have changed things. It was the start of my career too. I think it's got a fair bit to do with the economic background we have here. It's a time and society thing and the economic background we have here.

However, during semi-structured interviews, she did not offer any further indication of how the relationships between the broader social and political forces may influence her teaching.

Laura

Laura regards her job as difficult because many of the children she teaches are from disadvantaged backgrounds.

Laura: You have to laugh, otherwise it would send you crazy. All the things you see and hear.

She sees some of the value of the music learning projects in terms of providing opportunities: opportunities the children would not otherwise have.

Laura: It can provide opportunity. Something that they don't get, have. I think it builds tolerance, teamwork, and understanding.

Laura acknowledges the changed social context of teaching and the influence of policy on children's opportunities to access learning.

Laura: I remember at school we did lots of folk dancing. It was part of the PE program. I think we had weeks on it. We did it as a whole school, and at the end, we had a dress-up thing. It built towards something. I guess I've forgotten that kids don't do that now. You assume. You just assume. And they don't get the opportunity to go to lessons.

During semi-structured interviews, Laura did not offer any further indication of how the relationships between the broader social and political forces may influence her teaching.

Kylie

Kylie's perception of being a good teacher and educational leader are closely tied to the impact of government policy. The moral choices and dilemmas faced by Kylie in a tightening or 'intensified' (Ball, 2003; Durrant, 2013) educational climate affect the way that she sees her teaching role, and as a consequence the way that she sees herself. In such an environment, she perceives that her capacity to nurture students is compromised.

Kylie: I'd just like to take you home and give you a bath and read you a story and help you with something. Most of these kids don't get that.

Kylie also sees part of her role as providing emotional support to parents, some of whom are living in abusive circumstances.

Kylie: Well, his mother is living in a situation of domestic violence. She lives in public housing. She went to ask if there was any way that she could get help and they said 'no, you'll just have to get an intervention order and live with him'. There's nowhere to go. She's got her name down [for sheltered housing for women], but she's been living in that situation now for months. I'm a referee for emergency housing.

Further, Kylie contends that education should be able to compensate for the suffering of children from emotionally deprived and abusive backgrounds.

Kylie: My thoughts have always been, these kids here deserve the very best, and in fact, they probably even deserve a little more.

Kylie identifies the physical, emotional, and mental demands of the strenuous pace that she has worked at during her four years at King Street Primary School. Not only is she responsible for the running of the school, she is also the generalist teacher for 25 F-2 children, she runs the art program, and she tries to do a little music. Further, the teaching of a language other than English will be mandated in 2015, without the provision of extra funding.

Kylie: And you can't do everything. I've tried, but you can't.

John

John describes his perception of the value of music learning in relation to the music learning he implemented early in his career.

John: I mean when I first started teaching we got the 'Sing' books and you'd wack on the tape player and sing along and have a bit of a fun with the kids, playing a bit of beat and rhythm. Even if was just a dabble of a program, it gave kids an appreciation. They enjoyed it.

John recognises that the school should be able to offer the children opportunities for music making. He describes the moral dimensions that inform his decision not to implement music learning.

John: We should be able to timetable or budget for it to happen. I don't think it's even that the teachers are particularly unskilled. I think the teachers could have a go at it.

Although John suggests that it is the time factor that prevents him from implementing music learning, there are also moral and value judgements that inform his decision. He, and by inference the other teachers, have made decisions about how time should be allocated, based on what is seen as being in the best interests of the children.

John: Because music for me is quite intensive to organise and resource, I just don't have time to do it. That's what it comes down to. It's time. That's what it comes down to. I would love to be able to do it and I'm not making excuses for myself. I mean at the end of the day you have to draw a line, you have to be able to live with yourself, and you can't feel guilty about the things that you are not doing with the kids. I've seen a lot of teachers over the years who have beaten themselves up for the things that they are not able to do. We have kids here who are challenged academically and socially. We have made a conscious decision to do 2 hours of literacy, maths and sport every day, and we give them lunch. Therefore, we have 5 afternoons that are taken up with so many things.

John discusses what he perceives as the fads that come and go in education, and his reluctance to embrace curriculum innovations that differ from his beliefs about primary education.

John: Something else becomes a focus. Something will happen, and then there will be the next big push and the cynic in me says to wait it out and...and you don't sacrifice reading writing and maths to take up somebody else's wheelbarrow.

Future perspective

Holly

Holly identifies her limited musical ability and her limited understanding of music education pedagogy. She identifies that without the 'bible' knowledge of music she will find it difficult to implement music learning in the school.

Holly: There are some things I wouldn't feel confident in teaching. I can't sit there and play the piano or even the recorder while the others are playing. To lead that sort of thing, playing the recorder, playing the 'Calypso'—to lead that sort of stuff. Like I said, without the bible kind of thing, having the understanding of how to teach. What I can do is what I do.

However, in addition, Holly's understanding of herself in terms of her capacity to implement music learning in the school in the future is contextually dependent—on her colleagues' self-understandings, musicality, self-efficacy, and their 'subjective educational theories' (Kelchtermans, 2009). Although Holly does not see herself as a musician, she perceives that she is more musically confident and more willing to attempt to integrate music into the curriculum than Laura and John. Her perception that John and Laura have limited musical confidence and competence has implications for what she feels she can develop within the school.

Holly: Like I said, I don't see myself as a music teacher, therefore it's kind of harder to bring it in. I can see that music is highly, highly regarded in Kylie's way of thinking, but maybe not picking on them or anything, but John and Laura don't quite show as much, the same musicality. They don't seem to sing through things. Kylie will pick up her guitar every now and again or grab the piano and have a go through things. They don't seem as confident. That's where I wonder how we can get it to that point. Like I said, without the bible kind of thing, having the understanding of how to teach.

Although Holly sees a broader role for music learning in the school, she is not sure what form this could take within the collective professional context and given the present structures and constraints.

Laura

Laura acknowledges the broader political context, but her comments about her perception of the interactions in the meso context and the effect on children's learning convey a passive acceptance of the future.

Laura: I think there are a lot of social factors. The things that happen outside school. Yes, the government keeps taking things away.

Kylie

The emotional costs of being responsible for the complex needs of the children, combined with tightening budgetary and policy constraints, are making Kylie's job increasingly difficult. In the staffroom late on a Wednesday afternoon, Kylie leaves to answer her office phone. She returns about 10 minutes later to tell me that it is one of the parents, who phones her every day seeking support. This appears to be a time-consuming and demanding part of Kylie's role.

Kylie: Mum is an alcoholic and dad isn't on the scene.

Sue: Kylie, do you sleep well at night?

Kylie: Yes, I do. I'm just exhausted. There's so much happening that I just hate. I just hate. And I don't want to become bitter and I've seen it with too many other people, ending on a really bad note and feeling so bad. This is people that have had a lifetime in education, then something kicks in, and then there's this total bitterness around it. I would hate that to happen after nearly 40 years. I would hate that. I'm just tossing up and thinking when will I finish.

Providing for the needs of children, many of whom are disadvantaged, in an increasingly financially constrained educational context where there is greater emphasis on managerialism and performativity (Ball, 2003; Connell, 2013; Durrant, 2013; Lasky, 2005; Smyth, 2008) is causing Kylie to wonder whether she should continue in education or do something else. She still wants to contribute to society.

Kylie: I don't think I can work at the pace I've worked at for the past four years. I don't think I can sustain that. It's huge. Much as I might like to I don't think I can. So then I have to do something else.

Sue: You still have a lot to contribute. That's the point isn't it?

Kylie: Yes, it is. That's it.

John

John perceives a disjuncture between primary and secondary school. He sees secondary schools as being less likely than primary schools to be able to meet children's individual learning needs. This affirms his understanding of himself as a competent primary school teacher. The future perspective for John is related to the amount of time left in the academic year to teach his Year 6 students practical life skills.

John: It worries me that in the next 6 months, if we don't give them some practical life skills, so that when the kids leave here they are going to survive in the real world. Jack's going to get to high school [next year] and then that's it.

John's sense of his future professional role within his current teaching context is related to his perception of the socio-economic context and the values of the students and their families.

Sue: So you are conscious of the limited amount of time that you have?

John: I've got 6 months. I've got 6 months, and then his (Jack's) education is going to cease.

My exploration of teachers' professional selves has been facilitated by the use of a conceptual framework consisting of self-image, self-esteem, task perception, job motivation, and future perspective (Kelchtermans, 1996, 2009). The other dimension of Kelchtermans' conceptual framework is teachers' 'subjective educational theories', which refers to teachers' formal knowledge and personal beliefs about education. In the discussion that follows, I will explore teachers' subjective educational theories and the inter-relationships between teachers' professional self-understandings, institutional structures, and teacher agency. The micro, meso, and macro contexts of teaching, formulated by Bronfenbrenner (1976) that include the immediate setting, the interaction between the child and society, and societal institutions are influential in determining teachers' subjective educational theories (Gates, 2006; Kelchtermans,

1996, 2009; Rubie-Davies et al., 2012). Teacher beliefs have been found to be surprisingly static (Gates, 2006). For example, in maths learning, even when provided with evidence to the contrary, teachers are still likely to see maths in terms of innate ability. Music may also be seen in terms of ability, particularly given the pervasiveness of the talent myth (Scripp et al., 2013). Gates suggests that seeing subject disciplines in terms of ability can be explained in part because of the habitual tendencies in human behaviour.

Beliefs about disadvantage are a dominant theme in the King Street teachers' subjective educational theories. The teachers' beliefs reflect diverse understandings of the interactions between the different contexts identified by Bronfenbrenner (1976) as well as different perceptions of the moral and political implications of disadvantage.

Teachers' subjective educational theories

The teachers' subjective educational theories reveal differing levels of awareness and understanding of the broader social, cultural and political contexts. Holly and Laura's responses convey an almost apolitical understanding. John and Kylie's responses reflect firmly held views about the inter-relationships between policy, society, and education.

Holly's subjective educational theories reflect beliefs that deficiencies in the children's home lives determine what can be achieved at school. Three semi-structured interviews with Holly revealed limited insight into the relationship between societal structures, education policies and disadvantage. Holly does not discuss her relationships with the children, or her emotional connection with them, other than to say that her childhood was very different from her perception of her students' childhoods. She alludes to the importance of seeking to compensate for the perceived deficit.

Holly: I think it's got a fair bit to do with the economic background we have here. You can see the ones who do have decent conversations at home and you can see the ones who are left to their own devices. I think it's time spent with kids. They go home, turn the TV on and it's on till they go to bed. When do they go to bed? Trying

to get that idea of not homework, trying to get it through to what they do at home. I guess I don't see my childhood reflected in what the kids here do...the ability to be able to talk and listen and learn.

For Holly, disadvantage appears to be more related to family values and circumstances than to government ideology, policy, and equitable schooling arrangements.

Although Laura mentions the role of government policy in education, she appears to accept the status quo.

Laura: I think there are a lot of social factors. Things that happen outside school. The government keeps taking things away.

Kylie readily acknowledges the dysfunctional home backgrounds and the implications of disadvantage for many of the students.

Kylie: We are dealing with children from backgrounds where there is not one book in the house. They have never held a book, never held a pencil, have never been heard read by parents and we have to compensate for all that. I mean these kids [King Street Primary School] don't even have a book at home for God's sake. I don't know that they get much that's positive at home. We take things for granted. Clean clothes, a shower every day. A meal. Sit around the table. Basic things. Last Tuesday, Ben arrived at school and his mother had beaten him up. I contacted 'Child Protection'. She had physically beaten him up.

However, whilst acknowledging poverty, disadvantage and dysfunctional home backgrounds, Kylie expresses empathy, care and love for the children. They are not a homogenous group of poor children, but individuals, all with different stories of disadvantage, suffering and living.

Kylie: My thought here has always been, these kids deserve the very best and in fact, they probably even deserve a little more. You have to love the children. Parents need to know that you love their children. They need to think that you love their children. We [King St Primary] are still so far away from that. That's a research project, Sue—the role of love in teaching children.

Kylie identifies the influence of structural conditions, government policy, and inequitable distribution of resources. Her subjective educational theories reflect this understanding.

Kylie: You think back to the 70s and the 'Disadvantaged Schools Program' and you could get money for whatever you wanted to do. There were some amazing things that you could do and get the money for it, and now, we're counting every cent. The inequality is huge when you really think about it. Those gaps are getting wider in lots of things. Not just music. Regardless of where you are born or where you live, or what country you are or what socio-economic group you're from, education gives you the opportunity. But we're losing that.

Kylie also appreciates that enriching programs have the potential to change children's lives.

Kylie: I just think it's pretty remarkable where you brought them to and what they have got out of it. Incredible, and it proves the point around the importance, and it proves the point that I feel really strongly about, that these kids need the best teachers and yet it works in reverse.

Researcher Journal

Expectations

I decided early in the study that I would rather not listen to stories of children's dysfunctional home lives. Clearly, some children's backgrounds were very complex. However, I did not want to define the children or lower my expectations based on what I knew. I could best meet the children's needs by accepting them as they are and by creating an enriching and pleasurable learning environment that is appropriately challenging.

Kylie can see that the barriers to meeting children's needs are driven by institutional structures, political will, and the skills, values, self-understandings, and agency of teachers.

Kylie: The Rockwell Primary schools of the world [a government school of higher socio-economic status] get the best teachers, and the King Street Primaries of the world, and I'm not having a go at anyone, but over the past, have got some dregs. Someone has to do something about that. If we're fair dinkum about changing it then we have to do something differently. We can't keep doing things the same, otherwise it just breeds that cycle.

John's subjective educational beliefs have been strongly influenced by a professional learning workshop he attended.

John: I did this 'A Framework for Understanding Poverty' (Ruby Payne) PD [professional development] a few years ago. Even though I've been working with families in this environment for a fair while, it was mind-blowing and unbelievable. I saw through their eyes what life was like. 'Understanding Poverty'. It gave me a perspective that I had guessed at but just hadn't understood.

Clearly, Ruby Payne's work made a significant impression on John. It has informed his professional understanding and subjective educational theories. As I was unfamiliar with Ruby Payne's work, I sought to become better informed. Payne is an author, speaker, publisher and business owner. Although a Google search reveals many references to her work there is a paucity of scholarly articles. She travels worldwide delivering teacher seminars and workshops based on her foundational text *A Framework for Understanding Poverty*, which has sold more than 1.4 million copies. Her work has been highly influential in many states in the United States and she has toured a number of countries including Australia and New Zealand.

However, scholarly critiques of Payne's work raise many questions. In a critical analysis of her book, Bomer, Dworin, May, and Semingson (2008) contend that her work is based on unsubstantiated generalisations and truth claims that perpetuate negative stereotypes of children from disadvantaged backgrounds. Payne identifies three socio-economic groups—the poor, the middle class, and the wealthy, with the poor being a homogeneous group with specific negative traits in need of remediation.

John: That Poverty PD I went to. It's one of the things that should be mandated. The fact that the upper classes are having one child at 40. The middle classes have

one or two children at 35 and the lower classes are having five kids at 20. So, in 100 years in the future the lower classes of society will be on welfare. Intergenerational poverty. That's the thing, breaking the cycle.

Payne sees breaking the cycle as important. However, she does not look to external factors including inequalities in terms of funding and resources in the meso and macro contexts. The essence of her work is that poverty is more than material disadvantage. It is a mindset. In conceptualising poverty as behaviour, Payne creates, through language, a category of students. 'Payne's assertions again characterise the poor, without evidence, as deeply flawed human beings, whose personal failings make continued poverty—or worse conditions—inevitable (Bomer et al., 2008, p. 2519).

John: To cut a long story short, there's obviously a lot of issues in these kids and you can't give them a middle-class education, because they are not middle-class kids.

Reading, writing, maths and life skills.

Researcher journal

Middle class values?

Billy's mum had brought his keyboard to school so that Billy could rehearse his improvised solo. It was hard not to notice the food and drink-stains that covered the keyboard, and letter-names written in various colours of ink. Billy told me how much he loved playing his keyboard and that it sat on his bed. I felt that this abused keyboard was an affront to the lovingly cared for piano that was such a major part of my life. I then I reflected on middle class values. What is the difference between a dirty, well-used and much-loved keyboard like Billy's, and an almost new one stored away with other discarded musical instruments in the wardrobe of a materially indulged middle class child?

It may be that John's enthusiasm for the views expressed by Payne is due to the correspondence between the values espoused in her work, and his own ideological values. Values, suggests Gates (2006) are more stable and consistent than beliefs,

and are likely to have considerable influence on teachers' subjective educational theories.

John: Everything is really immediate. I mean if they have \$50 in their pocket, they'll go and spend it on tea and then wake up the next day and say, 'what are we doing for lunch? Oh, I don't know.' Whereas you and I would have spent \$10 on tea and had money left over for tomorrow's lunch and something left for tea and some groceries. Staples that will do for the next 2 weeks, but they won't. They'll spend \$50 on tea for tonight. It's the life they live because everything is so immediate. Hand to mouth. It's quite distressing. I've seen over the years just what these kids are going through and it's a tough life ahead of them if they can't break out of the cycle.

Payne's work represents an example of what has been termed 'deficit thinking' (Valencia, 1997). Valencia states: 'The deficit thinking framework holds that poor schooling performance is rooted in students' alleged cognitive and motivational deficits, while institutional structures and inequitable schooling arrangements that exclude students from learning are held exculpatory' (Valencia, 1997, p. 9).

John identifies the role of the Education Department, which could implement policy and programs more effectively. However, he also perceives a government unwillingness to fund school programs.

John: It's not helped by the Education Department who say we should put in an education program for this and that, and so by the time we do things like bikes and bullying and drugs. We are a small school and we don't have specialist teachers, so when you are in a bigger school of five or six hundred children you can have a specialist art teacher and even though it's disconnected from the classroom program, the kids can get focused teaching in a particular area. To me that's where the governments falls over, it should be helping schools do these sorts of things. There is no resourcing across schools generally, and across systems, and to be honest, there is no provision for things that cost money. They can mandate a language other than English, but they don't fund it.

Payne and Blair (2005) also suggest that because poor children are simply surviving their lives are stressful and they need the respite of entertainment.

John: I think the music thing it's a bit like sport... it's an outlet. If you can sit down and listen to a CD or pop the iPod headphones on, it's the only way of stopping the yelling. I mean a lot of these kids if they sit in a corner and listen to the iPod, it stops them listening to mum and dad bluein' in the backyard. It's an outlet.

John's subjective educational theories appear to align with his values. His values give him what Clandinin and Connelly describe as a 'story to live by' (Clandinin & Connelly, 1998, p. 149).

John: Don't start me on my hobby horses and bikes. Parents show no interest. There's no motivation to get a job. I was expected to get a job. These parents. Why bother working? The government will give you a job. I'm probably a very snobby person. But it annoys the shit out of me. I have a niece who's a qualified hairdresser. She's 21 and has two kids. The father has left. She gets more money to stay home than she does cutting hair. She gets rent assistance and the other sister has done the same. She's chosen a lifestyle where she gets those sorts of things. I know they colour me. We've got off the topic. But I want these kids to go and get jobs and see that it's worthwhile.

In this chapter, I have explored different conceptualisations of identity, teacher identity in relation to teaching classroom music, and the personal and professional identities of teachers using the conceptual lens proposed by (Kelchtermans, 1996, 2009). It has become clear that teacher identity is related to institutional structures, and that teachers' agency, or capacity to act, is part of a complex set of inter-relationships between teachers' personal dispositions, emotional responses, subjective educational beliefs, and institutional structures. The effect of institutional structures can result in teachers feeling cynical, or doubtful of their personal self-efficacy. It also becomes clear that there are contradictions and paradoxes.

John tells me with pride on several occasions that his daughter works in musical theatre and he often helps backstage with productions. Music learning has been a part of his background. He has sung in school choirs and has played guitar for a number of years.

John: I really enjoy music, and I'm not really good at it. I understand it OK and I sing songs. I would love to be able to do it.

He expresses an awareness of the value of music learning and would like to see as music program implemented at the school.

John: And so the music thing, if we can give them some songs, give them some experiences, songs they enjoy. It's like an outlet for them. Whether they decide to go and play it or listen to it, it's another option for them. It might bring some joy into their lives, 'cause when you're living in those environments, there's not much joy. As for a full-on music program...because that's something I'd really like to see.

However, there seems to be a contradiction between John's beliefs and the current school structures, organisation, and priorities.

At the first interview, at the start of the implementation of the music program, John expressed his reservations about music learning for the children in his class, even though he acknowledges that they 'they smile from the moment they walk in to the moment they walk out'.

John: I don't know that music's enough of a priority for my kids in my class. I look at some of them and they struggle to read and write.

The use of Kelchtermans' (1996, 2009) conceptual framework has assisted in revealing differences between the way that teachers see themselves and their subjective educational beliefs. The identification of teacher identity as 'unstable' (Day et al., 2006) highlights the importance of external influences. The inter-relationships between teachers' self-understandings, subjective educational beliefs, institutional structures, social and cultural values, and agency may be summarised in Figure 7.

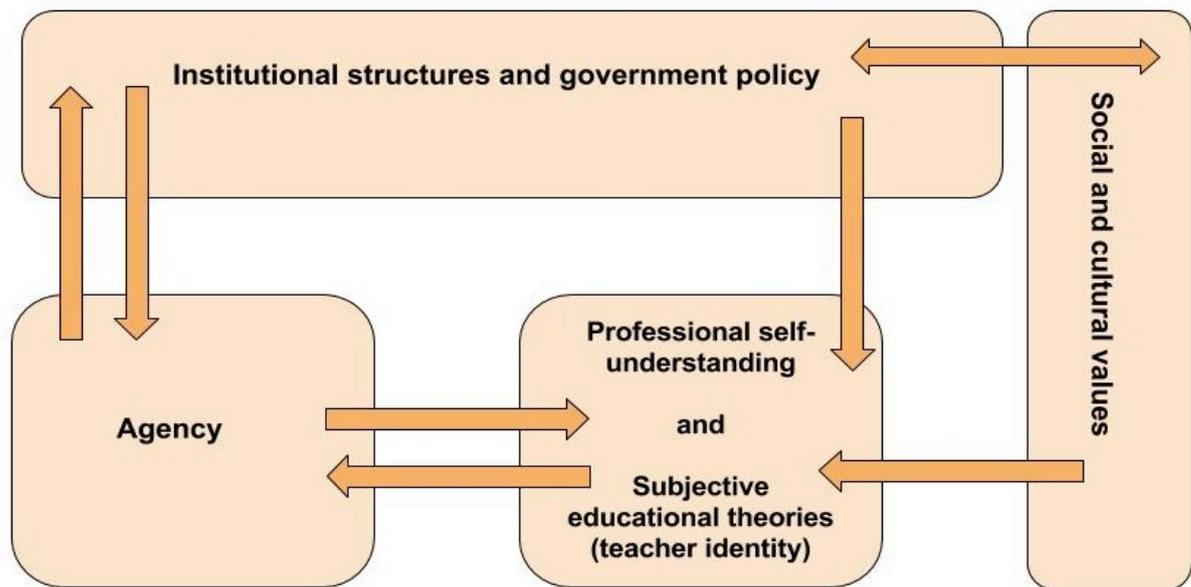


Figure 7: Agency, structure, and teachers

In the remainder of this chapter, I will explore how the inter-relationships between teachers' self-understandings, subjective educational beliefs, and institutional structures affect their capacity for musical agency—'the capacity for action in relation to music' (Karlsen, 2011, p. 110).

Participants' agency

In discussing teacher agency and its meaning, Priestley et al. (2012, pp. 210-211) ask educators to consider the question, 'agency for what'? The response of 'capacity for action in relation to music' (Karlsen, 2011, p. 110) seems incomplete. Simply focusing on developing the capacity for action in relation to music may mean that teachers become the same passive recipients of sterile knowledge as children (Hargreaves, 1995; Kincheloe, 2003). Hargreaves identifies the significance of the emotions in education and contends that 'what we want for our children, we should also want for their teachers—that schools be places of learning for both of them and that such learning be suffused with excitement, engagement, passion, challenge, creativity, and joy' (Hargreaves, 1995) pp. 27–28). Hargreaves describes succinctly the potential of schools to be contexts in which children *and* teachers can experience the profound emotions that are inherent to our humanity. As the music teacher-researcher in this study, I would be gratified to be able to say that all of the teachers'

experiences of music learning and teaching were exciting, passionate, and joyful. However, significant differences are revealed in the nature of teachers' engagement, particularly in their expression of emotional responses to music participation. This suggests that the task of developing teachers' capacity for musical agency in ways that might encourage a vibrant and joyful learning environment is complex, and depends on the interplay of a range of factors.

Agency and structure

In this chapter, I have described teachers' identities: their professional self-understandings and subjective educational theories. Exploration of teachers' identities has provided some insight into whether agency may be likely, and how it might be expressed. However, it is clear that a sophisticated understanding of teachers' agency must explore the inter-relationships with the context, the influences of the present, past, and future and the relationship with structure.

It is important to see agency and structure as a duality, with each dependent on the other (Thorpe & Jacobson, 2013). Further, Giddens (1984) distinguishes between structure and structural properties, and identifies the capacity of individuals to reproduce the structural properties of larger systems. He contends that 'it is always the case that the day-to-day activity of social actors draws upon and reproduces structural features of wider social systems' (p. 24). Giddens also makes the point that through their activities people can reify the social systems of which they help to constitute and reconstitute. The reification of social systems 'is one of the main dimensions of ideology in social life' (Thorpe & Jacobson, 2013, pp. 25-26). The significance of the emotional, embodied dimensions of human interactions for agency and structure have been identified by Shilling (1999) who also suggests that these dimensions have been inadequately theorised. He contends that preserving the social self is of key analytical significance in the agency-structure debate and human agency can be constrained by the need to sustain successful interaction with others. I have previously identified the importance for my role in the school of maintaining successful relationships with teachers. It is likely that it is also very important for the teachers at King Street. Whether structures constrain or enable depends on the context and the nature of the relationship between the structure and the human agent.

Unless we understand the agent's reflexive deliberations, it will only be possible to make limited sense of the constraints and enablers of structure and agency. The way that teachers see education, themselves, and their role as teachers provides insight into the relationship between structure and agency. In the following discussion, I will explore the implications for teachers' agency of their understanding of structure and structural properties. During the study, John, one of the generalist teachers, became ill and was replaced with several short-term replacement teachers. It is therefore not possible to explore the development of his individual agency. Nevertheless, his self-understanding, and subjective educational theories were expressed very directly and clearly from the outset and may contribute to an understanding of the teachers' collective agency. In addition to his influence on the teachers' collective agency, his perception of the children's engagement with music during the early stages of data collection contributes to understanding the meaning that the children make of their musical participation. The children's responses will be explored later in the chapter.

Agency

Laura's class had two 40-minute music lessons each week. I spent more time working with Laura's class than with the other teachers whose classes each had one 40-minute weekly lesson. Therefore, it will be possible to explore the meaning that Laura makes of her participation in detail.

The iterative, projectional, and evaluative dimensions of agency (Emirbayer & Mische, 1998) will form the conceptual framework for exploring the temporal unfolding of teachers' agency.

Laura's musical background: The iterative dimension

Laura: Probably because I haven't had the exposure. Yeah. I haven't had the exposure. Because I'm not very, musical, because it's not been part of my background.

Sue: How do you feel personally about participating in singing, playing and moving in music classes?

Laura: It probably hasn't been as scary as I thought it might have been.

Three semi-structured interviews with Laura revealed that her lack of musical 'exposure' during childhood and adolescence continues to influence how she is able to engage with music and the extent to which she feels able to implement music learning. Laura's painful memories of music in pre-service teaching are revealed in her apprehension and fear of musical participation. She sees musicality in terms of being able to play or sing. The fact that she perceives herself as unable to do either influences her professional self-understanding, and discourages her from developing her musical skills. It seems clear that Laura's unpleasant memories of past music learning—the iterative dimension—continue to resonate. Not only does Laura remember fear and anxiety, but her memories also indicate that previous music learning had been socially or culturally irrelevant, 'not cool'. These memories influence the expectations that she now has of the children's interest in music learning, and she is surprised that they appear to have enjoyed music learning.

Laura has learned a little more about music and is beginning to glimpse a sense of her own musical agency. She expresses a measured sense of enjoying making music with the children.

Sue: What do you think has been the value of the music-learning study for you?

Laura: It's been learning for me too which is good. I feel more confident I think, more ready to tackle things. Seeing how it all gets put together. I mean it's been good playing the marimbas with the kids and those sorts of things. I mean I don't mind it.

Feelings of anxiety and vulnerability from previous negative music learning experiences help explain the importance for Laura of evaluating her skills and exploring strategies to compensate for her perceived musical inadequacies.

Laura: I think I would work more towards my strengths. Singing and playing instruments isn't my strength, but the dances and those sorts of things. I reckon I could give the teaching a song on the marimbas a fair go. Because if I had it written out. I'd probably have a go at some clapping and those sorts of things. Clapping,

dancing. I'd give the dancing a go. I'd do singing, but I don't play an instrument and sing, so it wouldn't look like what you do.

Laura's perception that the music learning that she could implement would look different from what I do may discourage her from trying. I understand that she would not want to reveal her vulnerabilities. No teacher wants to feel incompetent and embarrassed in front of children and other more musically competent adults (Bullough, 2005; Kelchtermans, 1996; Nias, 1984; Stunell, 2010; J. Wiggins, 2011). Shilling (1999) identifies the importance of the preservation of the 'social self' in his discussion of agency. The importance of preserving the 'social self' is not restricted to classroom teachers. I have already identified that teaching music is likely to lead to heightened feelings of vulnerability. My experience at numerous music education conferences suggests to me that music teachers will seldom share in spontaneous singing and musicking unless the context is particularly supportive. There is usually the fear of judgment from peers and the judging of peers. 'Traditional conceptualisations of music are often highly revered within music circles, whereas participation and having a go are not' (Rickson & Skewes McFerran, 2014, p. 29). Wiggins's contention that 'there is no private doodling in music; one's ideas, attempts, experiments, failures are always public' (J. Wiggins, 2011, p. 358) is so true in my experience. Sometimes, my own piano doodling, experimentations, and musings feel so private that I am reluctant to play if others are in earshot. Nachmanovitch (1990) identifies the tendency for contemporary Western culture to place greater value on polished musical products than it does on small expressions of musicality. He suggests that a deeper reason for our reticence to value participation more highly than impressive performances is our reluctance to reveal our innate creative and musical selves: 'It is more comfortable for us to be around the professionalism of technique and the flash of dexterity rather than around raw creative power' (Nachmanovitch, 1990, p. 120).

Folk dance: The iterative dimension

One aspect of school music learning of which Laura does have positive recollections is folk dancing. Her positive experiences have left her with sufficient confidence and self-efficacy to consider implementing dance in the future.

The evaluative dimension

The folk dance component of the music learning and teaching project has particularly resonated with Laura. She can relate to its relevance and value for children's learning and development.

Laura: Cooperating, working together, listening, and being aware of what they're doing. Basic fundamental skills. It's interesting watching.

My journal provides insight into the development of Laura's agency.

Researcher journal:

Today I conducted a folk dance session with the Year 3/4's. The children were very vibrant and energetic and seemed to enjoy the physical outlet of dance. Laura took some ownership of the session by organising the children into a 'set' and encouraging them to keep moving up towards the top of the set after each couple had 'cast off'. I was pleased that she had taken the initiative. At the end of the lesson when Laura, and the children and I discussed the title and origins of one of the dances ('The Chimes of Dunkirk'), she was keen to follow up on her iPad one of the children's questions about the evacuation of troops from Dunkirk and the number of deaths in World War II.

The importance of feeling a sense of control has already been identified, and folk dance is an area in which Laura feels more confident. It's something she 'can do'—it's an area of music learning in which she feels she has some control, so she will therefore try to be successful (Bandura, 1977; Flammer, 1995). Consequently, she feels ready to think about how she could approach teaching some of the repertoire. It might involve going back to the bush dance repertoire that she has learnt in the past. Laura is pleased that Kylie has ordered the dance CDs that I have recommended.

The annual school concert: The iterative dimension

With the exception of positive memories of folk dance, the absence of joyful music-making experiences in childhood and adolescence pervades Laura's current

relationship with music. Love of music is never mentioned at any stage of the research study. Her negative memories suggest that the emotional tone created by her childhood music teachers appears not to have facilitated enjoyment and the development of self-confidence. She was the recipient of teaching that failed to make connections with students and their individual needs. Her capacity for agency is consistent with Jorgensen's assertion that the power to act and to achieve musical agency is dependent on the individual having exposure to, and opportunities to access, a wide variety of musical styles and expressions during childhood and adolescence (Jorgensen, 2007). The absence of informal social music making in Laura's background also suggests the dominance of the 'presentational performance' paradigm (Turino, 2008). It continues to be dominant, with the annual concert being Laura's only experience of school music.

Laura: Every school I've ever been at, that's what the music program is. It's all about performance.

The pervasiveness of the paradigm of presenting music to an audience has been reinforced by her teaching experiences in schools, and it continues to influence the way that she sees music learning and how she engages with music.

Laura: Really, the only music we do is for the end of year school concert. It's more about teaching kids a song and doing a performance around that for the community. That's probably the only exposure I've had... that's been the music program, basically in most schools that I have worked in. It's always based around performance. The music program is always...it's always based on a performance for the community.

She makes no mention of sharing music with children just for enjoyment, or of singing celebrations at school assemblies, or of infusing rap, chant, and rhythm into the transition times in the school day. There is no reference to children's natural musical impulses—their need to spontaneously tap, bounce, play, and sing the music that they know from home or school. It is likely that the children in Laura's class frequently express themselves musically. Laura may or may not notice. One day, for example, Ava bounced rhythmically from side to side as she spontaneously and joyfully shared with me a chant that she had made up about her brother's girlfriend.

Ava: Hey Nicky, you're so fine, you can blow my brother's mind.

Hey Nicky, you're so fine, you can blow my brother's mind, hey Nicky,

Hey Nicky

It is likely that Laura herself expressed musical impulses as a child, but enculturation, socialisation, and music education have not facilitated the flowering of that musicality. I have already highlighted the influence of past music learning on Laura's current relationship with music. What is less obvious is the influence of the broader social and cultural context—the macro context (Bronfenbrenner, 1976). The Western tradition of performing to an audience is very powerful. Lubet (2009) suggests that 'Western music education is the manifestation of a larger musical and cultural ethos', and he cautions against under-estimating the power of such an ethos 'to define the musically able and disabled' (p. 731). Laura's capacity for musical expression has been limited and defined by the cultural ethos. Her musical capabilities, like those of countless others, are likely to have been 'vulnerable to manipulation by those who have an interest in doing so for purposes of power, profit, or status' (Small, 1998, p. 13). In his use of the verb 'musicking', Small identifies the potential of an expanded understanding—free of value judgments—of the meaning of taking part in music. He contends that everyone's musical experience is valid and that music 'is an important component of ourselves and of our relationships with other people and with the other creatures with which we share our planet. It is a political matter in the widest sense' (Small, 1998, p. 13).

It is important to emphasise that I am not suggesting that the annual school concert is of little value. A satisfying concert fulfils expectations about music. It also offers immeasurable benefits for children's learning. However, it is important that the school concert is one aspect of a broader conceptualisation of music learning and teaching. If the school concert is the only experience of musical participation, then this further reinforces the perception that presenting music to an audience is the only way of engaging actively with music. It is consistent with Giddens (1984) contention that our perception of the social systems of which we are a part helps to reify those systems.

Laura: I guess because we have the school concert every year, whether it be leading or helping the kids come up with...I had the Grade 5/6's last year and the kids chose the songs and worked together. As a group, they came up with how they were going to perform it, and then the whole school items, Holly worked out the moves and we practiced that as a group. That seemed to work out OK.

Sue: So do you feel any more confident about taking on that sort of thing since the festival?

Laura: Probably about the same. It's something we do here. It seems to work out.

The Regional Schools Music and Movement Festival

The experience of participating with the children in the festival has alerted Laura to some of the issues in music education, including the increasingly blurred boundaries between entertainment and education (Allsup, 2003b; Kenway & Bullen, 2001; Walker, 2009; Woodford, 2014).

Laura commented on some of the school presentations at the festival.

Laura: A lot of other schools actually don't have singing and dance together. The day before, (at the Thursday performances) a lot of the children were just running around to music. There was nothing.

Participation in the festival also developed Laura's awareness of the importance of providing all children with opportunities to access music learning.

Laura: I know that we're a small school, but a lot of the other small schools didn't send along the whole school. There were just a select few children who were chosen. I thought that it was good that we went as a whole school. That this is not for a few kids, this is for everyone. All kids. They all had to work as a team. The kids who were a bit more confident took on extra roles. I think it gave a sense of the kids learning to work together and respect and being part of something.

The evaluative dimension of agency

Laura describes her perception of the value of music learning for children's social-emotional growth: they have had to learn to work together: they developed musical skills, as well as cooperation, tolerance, and persistence. Participation contributed towards the development of a learning culture in the school.

At the third and final interview and after the performance in the festival, Laura evaluated the music-learning program.

Sue: What do you think has been the value of music learning for the school?

Laura: I'd say the cooperation amongst the kids. I think it builds tolerance, teamwork, and understanding. The kids having to work together to develop a bit more tolerance of others. I mean there are some quirky kids, and then coming together and doing that performance as a whole school. Basic social skills that we take for granted, some of them have struggled with it and have had to really work at it, but they've got there. They've respected that of each other too. I haven't seen anyone laughing at anyone else. They've just kept working at it, working at it, working at it and it's been good. Students have found it challenging at times to work together, doing something with other kids in the class. Some of the reluctant students are beginning to join in.

Laura also identifies children's musical and cognitive learning.

Laura: I think the students really enjoy using the instruments. The black plastic shaker rings were a hit. The children enjoy the doing, physical part of the music. Patterns, the different songs. They've actually learnt a lot when you reflect back. The dancing. The rhythm.

The significance of some of the musical repertoire for facilitating cultural learning was also apparent to Laura.

Laura: Students are being exposed to a variety of songs from around the world. The sharing of the meaning behind some culturally different music has been a hit. I feel that they have responded very well to musical explanations as to the meanings behind songs. Having exposure to music that they would never ever hear at home.

The projectional dimension of agency

Laura: I mean, to do a program within schools, I guess it has made it a little bit more realistic—the possibility of including music within the program. For me for the future, having access and knowing about really good resources. Where to find things. It will be good if we are able to purchase some good resources to assist us to incorporate music into our school program again in 2015. I could probably get around the teaching stuff and develop that. No, it's been good.

Whilst Laura acknowledges the social, emotional, cognitive, and cultural value of music learning for the children, her perception of her musical skills still limits the extent to which she feels able to implement music learning in the future.

Sue: What might constrain you from being able to implement this type of music learning?

Laura: My own lack of knowledge and understanding.

Sue: And are they the same things that have constrained you in the past?

Laura: Well, the constraints have lessened a little bit. Just watching music classes and working out ways of getting around the weaknesses that I have.

Exploration of Laura's participation in music learning and teaching suggests that much of the meaning she derived from participation in the research study was related to the children's experience of my teaching. Limited insight is revealed into her own understanding of pedagogy. Laura's limited reflections highlight the significance of my role in understanding the interrelationship between agency and structure. It suggests a need for me to attribute meanings to my feelings, hopes, aesthetic responses, and moral choices, and to express such meanings with transparency. This is one of the defining qualities of reflexivity. It is also important that my reflexivity highlights the need for accepting the possibility of uncertainty, and 'multiple causal explanations for events and circumstances' (Larrivee, 2000, p. 296). During the implementation of music learning and teaching, my journal offered the opportunity for reflexive exploration of ideas and a greater understanding of my researcher self and my musician/teacher self. It is in the process of writing, suggests Richardson

(2006) and van Manen (2006), that insights into the self and the interpretation of the data can emerge.

Researcher journal

Term 2: Week 6

I'm feeling my way with relationships with other staff in terms of how much input I can expect from them. I'm very conscious that they are making the school available for me to pursue the research study and I'm very grateful for their cooperation and support. But at the same time I would like them to be actively involved in the music learning and to join in as much as the children. Laura, who identifies her lack of musical confidence and competence, sat out of the learning circle in the first lesson until I invited her to join in. I feel that it has taken 6 weeks to develop trusting relationships. There is now more warmth in the teachers' greetings. Perhaps they can see I have something to contribute.

Establishing relationships and trust took time and 'behaviour management' was an ongoing issue that may have discouraged Laura from participating fully in music classes.

Researcher journal

Term 2: Week 8

The lesson began today in the aftermath of lunchtime relationship and behaviour issues, as is so often the case. Laura was outside the classroom dealing with disputes amongst several boys.

I had prepared an agenda for discussion at the staff meetings that are held after school on Mondays and Wednesdays. I was keen to discuss some of the themes that have arisen from the staff interviews at the end of last term. I also wanted to stimulate professional conversation about the music learning so far, and discuss possible future directions. I wondered whether the teachers were feeling any more confident about music teaching. I wanted to find out if they have any new insights into the role of music in contributing to children's growth and development? If so,

what direction should music learning and teaching take? What would they like to see happening next?

Holly had little to say and one look at the books and paperwork on the table in front of her told me that she was pre-occupied with other issues. The depth of conversation that I had hoped to have on the value, role and potential of music learning would have to be postponed. I pondered the collaborative nature of action research, and the cycles of planning, action, observation and reflection. Perhaps these would be conversations to be had later on with Kylie.

The above extracts from my journal suggests that engaging teachers in professional conversation was unrealistic when they were coming to terms with their own perceived musical inadequacies, and were dealing with the pressing daily issues of classroom teaching. Hargreaves (1995) identifies the complexity of the relationship between teacher agency and structure. He contends that even when curriculum innovation has demonstrable merit, implementation 'may be ineffective when it does not address the real conditions of teachers' work, the multiple and contradictory demands to which teachers must respond, the cultures of teachers' workplaces and teachers' emotional relationships to their teaching, to their children, and to change in general' (p. 26). Further, teachers' limited understanding of music education pedagogy meant it was unlikely that they shared my vision of the potential of music learning for enriching and transforming school cultures. Their limited capacity for professional conversation highlights further the importance of my reflexivity.

The Regional Schools Music and Movement Festival

The decision that the school would participate in the Regional Schools Music and Movement Festival had implications for the collection of data, the cyclical nature of action research and the expression of teacher agency. I perceived it likely that teachers saw themselves as lacking the necessary music performance skills to assist with concert preparation. They may also perceive that because Kylie and I were music specialists, preparing for the concert could be left up to us. Further, it may be likely that festival participation would diminish the teachers' motivation to engage with the action research cycles of observation, planning, action and reflection.

Researcher journal

Term 2: Week 9

We discussed the forthcoming festival performance. I was hopeful that the teachers would take ownership of dance and costumes. However, it was clear that time constraints meant that we would have to perform the repertoire the children had already learnt. This also meant that I would have to take responsibility for rehearsing the repertoire and preparing for the performance. This is not what I had in mind at the beginning of the study.

The repertoire that I had already taught the children, my musician/music teacher identity and willingness to participate in the festival are likely to have led teachers to assume that Kylie and I would take responsibility for the children's performance.

I need to remind myself that action research methodology it is not fixed. The cycles of action research need to be flexible to facilitate understanding of the context and the participants. It is important that action research is seen 'holistically rather than as separate steps' (Somekh, 2006, p. 6). Further, I need to remember that action research can be influenced by events and decisions that are beyond my control. That the school would be participating in the festival was unknown to me up until the end of my first term at the school. Sumara and Carson (1997) contend that action research 'does not exist in some material form apart from human actions and interactions. Like curriculum, action research is a set of relations amongst persons, their histories, their current situations, their dreams, their fantasies, their desires' (p. xx).

I have to let go of pre-conceived ideas. My assumptions about the number of weeks I would teach before suggesting that classroom teachers assume greater responsibility need to be re-considered. The festival performance makes it impossible for me to step back from teaching. I perceived that my role would be crucial to achieving outcomes that have artistic integrity. I wondered about the influence of ideology on my own values and on the shaping of the research (Kincheloe, 2003; Rickson & Skewes McFerran, 2014). Am I influenced by the 'lingering positivistic assumptions of the field of what music research, music learning, music teaching, and music itself

is, is not, cannot be, may not be, and should be' (Gouzouasis, 2014, p. 17).

Importantly, am I perpetuating the pervasiveness and dominance of the presentational performance paradigm?

Regardless of my internal questioning, a public performance is looming. There are 78 children at the school who have had few opportunities to access music learning, or perform in a professional theatre. I want this to be a joyful and memorable experience for them.

I hope that teachers have some ideas for staging. Holly suggested to me that a backing track would be useful. She said that teachers and children could then practice without me, whenever they had the time.

Researcher journal

Term 3: Week 2

I haven't been at the school since last Wednesday. I wonder whether the teachers have had time to rehearse the repertoire in my absence. Laura told me that they had not. The weather had been dreadful and the children had been confined to the classrooms. Their behaviour was more challenging than usual, and running a rehearsal was the last thing on teachers' minds. Being confined indoors potentially offers opportunities for creative use of time, but again this depends on confidence, self-efficacy and commitment.

Term 3: Week 3

As I was singing, playing, talking, including, cajoling, gesturing and encouraging, it seemed obvious to me that another teacher was needed to help manage the children. I would have loved Laura and Holly to take ownership of organising the children into rows, and making lists of names. However, with John away, and Kylie seemingly pre-occupied, and giving me the impression that she simply wanted to get into the music, I could see it was not going to happen. I guess it's easier to let others take control if you lack musical confidence and skills, and it's the end of an exhausting week. In future rehearsals I will need to be very specific about how I would like the teachers to help.

Do my musical skills exclude rather than include? I wondered whether there was generalist teacher resentment of specialist teachers. Was there a perception that the generalist teacher role was more important and more difficult than that of specialists? Specialists like me breeze in and out of a school whereas generalist teachers have to take day-to-day responsibility for subjects that have measurable outcomes, such as literacy and numeracy. Does Kylie's musical competence and confidence, in addition to her higher status position, increase Laura's sense of musical vulnerability? The importance of teachers having 'opportunities to work with and learn from others of similar position or status' has been identified by Smylie (1995, p. 104). It was also possible that Laura may have evaluated my teaching and concluded that the combined challenges of managing children's behaviour whilst demonstrating musicality and developing children's musical competence offered the possibility of failure. It may also be the case that my repertoire choices were too far removed from her own musical experiences.

Laura: Those songs that you are doing, I've never heard of any of those songs.

Researcher journal

Term 3: Week 4

As soon as the bell went to mark the end of lunch, the children arrived and it was time to begin rehearsals. I had gathered paper and pens for the teachers to write down children's names in their standing order, but thankfully, I didn't need to ask Laura to do this. She could see what needed to be done and promptly set to. It's so much easier for me when there is some support and when I don't have to anticipate everything.

Researcher journal**Term 3 Week 4****Reflections on participation in the festival**

I find it unnerving to have around 70 children performing in a space in which we have not had a chance to rehearse, and having to rely on staff whom I have never met for setting up. I wonder how the children are feeling?

I arrived early at the theatre with a keyboard for Bailey's improvised solo and percussion instruments tucked under my arms. I was immediately greeted by one of the performing arts centre staff who took the keyboard, asked my name, and then informed me that our school would be first. I was pleased that the children would have little time for milling about and nervousness. The children soon arrived with bright, shining faces and colourful tops, dresses, hats, ribbons, and other 'calypso' type costumes. Some of them had gone to considerable trouble to look their best. It was also clear that other children had done the best they could with limited means. The children seemed excited and eager. We were soon ushered backstage and I was perturbed to find the concert grand piano had been set a long way back from the front of the stage and Bailey's keyboard was behind where the other children would be performing. It seemed that the stage crew had set up for an adult band rather than for children. They were probably unaware that the children needed to be able to see their teachers' faces and would need as much support as possible. John was away ill and I couldn't see Holly or Laura. They must be standing somewhere in the wings. Oh well. As long as they could be seen by the children. In the meantime, I scurried around setting up percussion instruments and trying to find a chair on which Jack, who was anxiously following me around, could place his trombone when he needed to sing and move. No sooner had Kylie arrived on stage with her guitar than our item was announced. The other teachers were not on stage with the children, and there was no time to think and no time for any final checks. The young and bubbly MC acknowledged my role in preparing the music with the children and Kylie had thoughtfully organised a beautiful bunch of flowers for me. We launched into the first song before I realised with horror that the children were unable to see

Kylie's face. I couldn't wait to get to the end of the song to ask for the piano to be moved so that Kylie could stand in front of the children. Relief! Regardless of the age or experience of the performers, live performance always has its unexpected moments which are usually instructive and which can develop initiative and the ability to find solutions. Such experiences can help develop young musicians' resilience.

Apart from the inevitable apprehension at the start, the children performed well and had relaxed a little by the final song 'Swing Low'. I could tell by their excitement that they were proud of their efforts. We settled back into our seats in the first few rows of the stalls to enjoy the performances of other schools that seemed in the main to consist of dance routines to backing tracks.

The festival will be discussed in greater detail in chapter 6.

Laura wanted to be supportive of music learning and teaching, and the following extract from my journal describes a tangible contribution.

Researcher journal

Term 3: Week 4

The electronic organ

Laura greeted me warmly and told me that there was an electronic organ going for free on the 'Gumtree' website. An elderly woman from a small country town about forty minutes' drive away from the school was keen to donate the organ to a school. Laura thought the school would find a use for it, and wanted to go and collect it in her van. I was pleased that she was keen and that she had taken it upon herself to go and collect it. I just hoped that Laura and her sister would be able to manage lifting and transporting the organ, and the children or teachers would use it.

Researcher journal**Term 3: Week 5**

Laura and her sister placed the organ parallel with the windows in the Year 5/6 classroom. It must have been quite difficult to manoeuvre such a cumbersome and heavy instrument into position. I explored all the settings and tried to find a sound in the upper and lower keyboards that would be OK for what we needed. It was impossible to achieve a legato sound without the thoughtful use of technical skills, including fingering and pedalling, which made me wonder how much use the organ would be. However, on the other hand, quite a number of children gathered around at lunchtime and investigated various sound effects. Perhaps the organ might provide opportunities for children to 'fiddle' and explore sound—opportunities that many of them would not otherwise have.

I could not help but think that the acquisition of the organ symbolised the difference between government schools and wealthy independent schools. Children in many government schools are denied access to resources and programs that offer the potential to transform lives. Wealthy independent schools on the other hand, are able to carefully select, cultivate and market the image that they want to convey to the public. My experience in independent schools suggested to me that an out-dated electronic organ would not be welcome.

Researcher journal**Term 3: Week 6**

Laura took some ownership of the session by organising the children into a set formation and encouraging them to keep moving up towards the top of the set after each couple had 'cast off'. I was pleased that she had taken the initiative without me having to ask her.

This week, after finally having had a chance to learn some folk dances I hope that Laura and Holly will be able to lead some of the teaching. I've chosen some of the simpler and more accessible dances that I hope they will be able to manage.

Regardless of the potential outcomes of the teaching session, I need to be able to step back and allow other teachers the opportunity to develop teaching skills and confidence. I have realised that I will find this difficult to do. My identity as a teacher is intimately connected with facilitating the development of expressive outcomes and I'm finding it difficult to make artistic compromises. However, I also understood that Laura has a deeper knowledge of the children's needs and learning styles.

Whilst I am conscious of what 'could be' in the music learning program, Kylie is probably simply happy that music learning is taking place.

Researcher journal

Term 3: Week 7

I find myself continually questioning and assessing all my curricular and repertoire choices. I'm finding it challenging to balance the seemingly disparate needs of the children and the teachers. Yet maybe their needs are not so different. Teachers as well as children need to experience enjoyment and to gain a sense of their musical self-efficacy. As I reflect on the teachers' and children's needs, I look again at repertoire that in previous school contexts I may have 'grown out of', or dismissed as being too simplistic or contrived. I need to be aware of how my personal musical tastes can influence my choice of repertoire in ways that may not be in the best interests of the development of teachers' and children's musical agency.

Researcher journal

Term 3: Week 8

Laura took over some of the running of the lesson today. The children danced 'The Kings' March', which they appeared to love, and then much of the lesson was spent practising 'casting off', something that some of the children found difficult. It caused me to think about the use of time. When children have 40 minutes per week for music learning, decisions need to be made about how that time is best spent. In the context of the research study and the limited time available for the children to participate in music making, I'm not sure that I would justify spending too long on one aspect of

learning a dance. Instead, I think it is more valuable to introduce children to diverse musical styles and a variety of dances that they would otherwise be unlikely to experience. It is likely that Laura focused on 'casting off' because it empowered her in the music learning and teaching process. It was an aspect of the implementation of music learning that she could influence. Laura was unaware that there is wealth of diverse, engaging, and beautiful repertoire, and that spending too much time on one aspect of a dance in this school context is hard to justify. 'Casting off' can be practised and polished within the context of other dances, thus giving children the opportunity to experience greater diversity of repertoire. It makes me wonder about the meaning that children derive from musical learning experiences taught by teachers for whom the aesthetic dimension is not paramount—teachers who perhaps hear the music but whose hearts don't sing. I am also reminded of Patricia Shehan Campbell's contention in her influential book 'Songs in their heads: Music and its meaning in children's lives', that the goals of physical education teachers are more likely to be 'motor coordination and social skills, than posture, position, grace, flow, and artistic expression' (P.S. Campbell, 2010, p. 257). Perhaps the music learning goals of classroom teachers may be similar.

Researcher journal:

Term 3 week 8

The teachers' responses were causing me to reflect on the moral underpinnings of the research. It created a tension that I sought to resolve. Do I persist with helping teachers develop their musical competency and confidence? Or do I focus on what is best for the children? Music learning and teaching had been dominated by preparing for the festival, and my time at the school was now drawing to a close. There was engaging repertoire that I wanted the children to have the experience of playing on the marimbas and Orff instruments. This tension was resolved after a discussion with Kylie. There was no question as far as she was concerned: The children's musical needs come before those of the teachers, who may or may not embrace music making in the future. Kylie and I then discussed the sort of music learning that could be best implemented in the time that I had left. We decided that

some of Jon Madin's skilfully written marimba pieces for players of limited experience (Madin, 1994) would be worthwhile.

Summarizing the development of Laura' musical agency

Clearly, developing musical agency takes time and is an ongoing process rather than a single event. The interplay of various factors—self-image, self-efficacy, task perception, job motivation, and future perspective (Kelchtermans, 2009)—may be seen in Laura's expressions of agency. Feelings of musical incompetence, vulnerability, and uncertainty expressed by Laura would contribute to her reticence to implement music learning (Guskey, 1995). The 'lack of exposure' to music in Laura's childhood, and negative music learning experiences in her pre-service years continue to compromise what she feels able to do. The pervasiveness of the past—the iterative dimension of Laura's expressions of agency—suggests that developing musical cultures in schools may be slow and flawed. Further, exploring agency in terms of capacity for musical action may overlook the small and often difficult to communicate changes that occur in building a learning community. Laura recognised that the children enjoyed their music learning experiences. They developed the ability to articulate their musical knowing, and they gained insight into the cultural contexts of the repertoire. Laura perceived that 'they actually learnt a lot when you reflect back'. She recognised the potential of music learning for developing self-confidence, cooperation and perseverance. She also understood that music learning needs to be about much more than the performances she had seen from many schools at the festival.

Laura's professional identity and limited sense of musical self-efficacy highlight the importance of collective agency in implementing music learning in the future. She may be reluctant to develop her own musical skills and implement music learning in the short-term, because longer-term implementation will depend on her colleagues' collective musical confidence, competence, and agency. Collective agency however, can both enable and constrain. So can the organisational structures such as curriculum policy, resources and government funding. This suggests that music learning will need to be driven by teachers who are confident and competent and who feel musically empowered. Nevertheless, the insights that Laura has gained into

the value of music learning for children's development are likely to encourage her to be receptive to future initiatives. Her responses also suggest that she has become more aware of the importance and the learning potential of repertoire choices. Rickson and Skewes McFerran (2014) suggest that embedding music in communities can be slow, because many adults are musically disempowered. 'Small imperceptible changes can be significant. Each person who has participated has changed a little from the experience, and this is what school is about—learning and growing' (Rickson & Skewes McFerran, 2014, p. 67). For teachers who have been disempowered by cultural and musical structures, and who are 'musically disabled' (Lubet, 2009) presentational performance may not be the most effective way of developing musical confidence and competency. It may perpetuate teachers' sense of not measuring up, of not being good enough.

Holly

Musical background: The iterative dimension

Holly teaches the Year 5/6 teacher on Wednesday afternoon when the class is timetabled for music. Holly learned several instruments during childhood including the recorder and the organ, and had reasonably positive experiences of music learning during university pre-service teaching.

Musical self-efficacy

Holly has insight into her musical skills. She is able to read music, and yet is unable to make the connection between the sound and the symbol.

Holly: I can't play anything by ear. I can try to re-create the same sounds. I can read music and get that going. You know how some people can read music and hear what the music is doing. I don't do that. I can read music and figure out what it should sound like, but I need to hear it played by someone else before I can put that into practice.

Her self-described inability to play by ear and to connect the symbol with the sound compromises her music teaching.

Holly: I can't sit there and play the piano or even the recorder while the others are playing. I guess, when I think of the playing and putting the sounds with the notes. It's not something that comes easily to me. Putting into practice with the use of the instruments. I can hold a beat and I have quite good timing, when I'm listening to music. I try to build up the idea of pattern, but putting the movement and things in doesn't come naturally to me. I need that repetition to be able to do it.

That aural musicianship doesn't come 'easily' or 'naturally' to Holly suggests that she may perceive it as a capacity that an individual either has or doesn't have—the 'talent myth' (Lubet, 2009; Scripp et al., 2013). In discussing her past music learning, she does not mention musical experiences in social contexts in which playing by ear was expected and encouraged. The professional self that I bring to the research suggests that it is likely that the aural aspect of musicianship—of being encouraged to play by ear rather than reading, may have been marginalised, or perhaps neglected, in Holly's formal music learning. The personal self that I bring to the research wonders whether Holly has had joyful music-making experiences. Regardless of the cause, there are implications for the way in which Holly is currently able to participate in music. Holly's experiences of music learning, like those of Laura, have been defined by the prevailing Western conceptualisations of music learning that emphasise technical perfection and music literacy to the detriment of the aural skills of listening, playing by ear, and improvising. Her limited aural understanding of music is evident in her description of the difficulty she experiences in demonstrating independent musicianship in an ensemble.

Holly: I'm finding it difficult to keep my own timing and rhythm as the others are playing their sections, although getting better at re-joining in time. To lead that sort of thing, playing the recorder, playing the 'Calypso': to lead that sort of stuff. Yes, that's probably where I don't feel comfortable in teaching music.

Her musical limitations both compromise and determine her capacity for teaching music.

Holly: I don't have that bible background knowledge with music. Like I said, I don't see myself as a music teacher, therefore it's kind of harder to bring it in.

Holly does little formal music learning with her students. Her professional self-image and sense of musical efficacy confirm to her that she is doing what she can do. She also says that she wants to be 'more than two steps ahead of the children', which indicates that she may be reluctant to appear anything less than perfect.

Currently in the classroom, she uses music for mood regulation and to create a calming atmosphere.

Holly: I find it calming, I have it on as background music often. If they're working, I'll put music on in the background.

Holly also sees the instrumental value of music—'it can be really useful'. She highlights the value of rhyme in developing literacy skills. Musical concepts can also be useful in maths learning. Holly feels confident at exploring rhyme and beat in relation to literacy.

Holly: I can deal with the language part of songs and rhymes. The movement part of it is where I find it difficult, you know, the clapping and body percussion stuff that you do. I wouldn't think of how to put that in. I can deal with the reading a story with rhyme and singing and maybe patting it (the beat) on our legs. Even just building up patterns, just the mathematical side of things. We do so much pattern work with shapes. Before, I wouldn't have thought of the timing aspect. It can come into helping to tell the time and finding rules about numbers and that sort of thing. 3/4 time, there's three beats to a bar. I wouldn't have thought to bring that in without a music program running. We get bogged down with what we have to teach, for maths, whatever, and how does music fit in to that? I don't always think to bring music in to the curriculum in that way. But it can be really useful. I think I need more guidance I guess.

The Regional Schools Music and Movement Festival

Holly's comments about other schools' participation in the festival suggest that she understands the value of singing, and playing instruments rather than dancing to backing tracks.

Sue: What did you think of the morning at the festival?

Holly: I guess I was not surprised. A little bit disheartened I guess at the lack of um music—made music that the rest of the schools had. There was a bit of singing and stuff but a lot of backing tracks. It was a shame that the music program didn't involve instruments. It just shows that music has not been either valued, pushed, supported. A multitude of reasons.

The music learning and teaching study: The evaluative dimension of agency

Sue: What do you think has been the value of music learning for you?

Holly: Um. I guess making sure that, putting music back, that music and movement is important in a child's development. Bringing it back to making sure that it is included in the things that we do. Having you do it, having a specialist role has been great to see how you might go about it, and helping I guess to think of my knowledge about where to go. Still a way to go for me, but I guess putting it (music) back. Like I wouldn't have been able to put that together myself without some assistance. I have to watch it, do it with someone and then practice it.

Sue: What do you think has been the value of music learning for the school generally?

Holly: Raising the profile of music and maybe even for the likes of Laura and I and John, who are not teacher trained musically, just increasing our knowledge of how to, build a program that would work, a program that would be beneficial. Raising that profile of how we can assist that.

Individual agency in the future: The projectional dimension of agency

Holly: I think I'm somewhat, a little bit, more confident at finding the resources and that process more and not be the backing track type of person. I still feel I have a way to go in that and thinking how I can integrate some things together. The dance, that was good and once you know where to draw from and the process and sequencing things. I'm a little bit more confident. So long as I had the book and if I've got someone to talk to if I don't know. If there's something I can go to read about it or watch it.

Sue: How do you feel personally about participating in singing, playing and moving in music classes?

Holly: Most of the time, pretty good. I like to show that I'm out of my comfort zone a little bit. I enjoy music. I like to dance, I like learning new things and that's good too. But I like to show the kids that it doesn't come easy for me and it's something I have to persist with, and I do make mistakes and I do get out of time and I guess I like to be able to show that and I like to show that I guess being challenged is a form of enjoyment.

Sue: What might constrain you in the future?

Holly: Time. Time.

Holly again mentions the commitment of the teachers in relation to music learning.

Holly: Time and willingness from us too.

Sue: Are those constraints any different from what the constraints have been in the past?

Holly: um. Probably not completely, but I guess also having the use of extra resources has assisted that promotion. But, no its probably not all that different.

However, she does suggest that teachers have become more aware of the value of music learning.

Holly: But I'd like to think that our awareness of the importance of it has increased. Yes.

Given Holly's evaluation of her own musical capacities, those of other teachers, and their collective capacity for agency, it is not surprising that Holly feels a music specialist would be the ideal option for the school in the future. She perceives that her musical skills are not good enough.

Sue: So would it be better for you to have a music specialist, like in an ideal world?

Holly: In an ideal world, Yes. Yes. You have to know what you are doing. Yes, in an ideal world, I would say a specialist would be great.

Collective musical agency in the future: The projectional dimension of agency

Holly can see that music learning is highly regarded by Kylie, but wonders how the school can develop music learning in the future, especially given the disparate

musical abilities, interests, and levels of commitment from the staff. She identifies the need for collective agency. As a result, wonders how music can be implemented in the school.

Holly: I guess I'd hope that we continue to value it and that as a staff we have it as a priority. Whether we continue with specialist timetabling, if you're not around, for example we timetable it in so it's not gone by the wayside or a lunchtime activity. But I guess that also we work together so that we do have the knowledge behind us, the sequential stuff.

Kylie

Kylie values the arts and is particularly committed to music learning for facilitating children's growth and development. She perceives that the curriculum pays lip service only to the role of the arts in facilitating children's social and emotional well-being—even though the running of a school depends on the social and emotional health of the students and teachers. Tolerance and cooperation are integral to healthy learning communities and Kylie understands the contribution that enriching classroom music programs can make to social cohesion. In Kylie's deliberations can be seen her past, present, and future relationships with music, and the structural dimensions that both constrain and enable her musical agency.

The iterative dimension: The emotional power of music

The meaning that Kylie makes of the development of her musical agency needs to be understood within the context of the importance that music has always had and continues to have for her. She readily shares with me the profound meaning of music in her life.

Kylie: I mean we had the piano at home, [when I was growing up], so everybody sang, everybody learnt...everybody. It was what we did. The whole endorphin thing that music brings is so powerful. Music for me is a huge part of my life and what I do.

This is the iterative dimension of her agency, and it infuses her self-image, self-esteem, job motivation, task perception, and future perspective, as identified by

Kelchtermans (2009). It also influences her subjective educational beliefs and her current evaluative sense of agency in relation to music. Music has been and continues to be a significant part of Kylie's life. The powerful emotional responses that it provokes permeate her values and her relationships. Significantly, it also permeates her emotional responses to teaching, and her emotional responses influence and shape my teaching practice.

The following discussion focuses on the evaluative and projectional dimensions of Kylie's agency. Clearly, the iterative dimension of agency is key to Kylie's current relationship with music. However, its influence will not be explicitly identified. Instead, its centrality will be assumed.

I will begin by describing Kylie's emotional connection to music and the influence on my teaching practice.

Researcher journal

Term 2: Week 3

Today was the first time that Kylie had been in a music class with the children. I hoped that she would enjoy it. She sat cross-legged on the floor in the circle with the children and participated with enthusiasm in everything. She sang, chanted, clapped, moved, danced, laughed, played, suggested, encouraged and affirmed. What more could I want?

It seemed from Kylie's responses to the children's music making, that she regarded their emotional engagement as paramount. I felt encouraged by the children's responses and by Kylie's validation of their responses. I also felt that what I was doing was life enhancing for the children, and for Kylie and myself.

Researcher journal

Term 2: Week 9

Kylie looked moved by the energy of the children and the depth of meaning of the song. In the staff meeting, she commented: "Swing Low"—that song does it for me every time...the children sounded beautiful'.

The bell rang and children walked quietly into the classroom and sat in their rows. They showed greater self-discipline today than previously. Kylie had her guitar tuned ready, and was keen to rehearse the festival items. The children's performance conveyed energy, and a sense of commitment and pride. As soon as the last child had walked off, Kylie turned, and with tears in her eyes threw her arms around me. 'They can do it'. Yes, they can indeed. On her face was an expression of relief, pride, and a vindication of her belief in the children and in the power of music learning.

The role of emotions in learning and teaching is being increasingly recognised and theorised (Leithwood & Beatty, 2008; Schutz & Zembylas, 2009; Zembylas & Schutz, 2016) and the time has come, suggests Hallam (2010), for emotions to occupy a more central role in music education. Zembylas identifies the privileging in school cultures of 'emotional self-discipline and autonomy' (Zembylas, 2003, p. 109). This contrasts with Kylie's emotional response (described above) and her response to the children's singing during a school excursion at the end of my first term in the school. (School Term 2: Week 9)

(Kylie's email is detailed in full in chapter 1).

Kylie: We lined up in the park to go back across the road and suddenly this beautiful singing of 'Swing Low' erupted from the line. They sang as they walked across the road. I was in tears! It was so beautiful and so spontaneous.

Kylie's responses to the children's singing reflects her relationship with music and the value that she places on emotional expression through music. Her responses also caused me to reflect on the affective power of certain repertoire. Songs from powerful cultural traditions are likely to be rich with meaning and have usually stood the test of time. When the meaning is understood the power of the song increases enormously. It is also likely that 'Swing Low' has particular personal meaning for Kylie.

Term 3: Week 8

Kylie: I just walked in on the 3/4's at the end today and that piece sounded absolutely amazing. It's probably reinforced for me just how important music learning is. And I think parts of it have been quite moving. Parts of it for me have been quite emotional. I guess it's just been a real reinforcement of what I think is needed and I've found parts of it really emotional too.

It is only now as I write about Kylie's emotional response to the children's singing of 'Swing Low', and reflecting on the depth of meaning of the song, that I fully appreciate how moving it was for her at the time. The daily conversations she has with parents dealing with domestic abuse, substance addiction, and the effects on children are likely to highlight even further for her the importance of fleeting moments of human connectedness and meaning making through music.

Kylie: I think it just brings enjoyment. It releases those really happy endorphins. Some of our kids don't have a lot of happy times. We often don't do enough that kids just enjoy. Just to enjoy. Let's sing this just to enjoy. Just for enjoyment—for no other reason than enjoyment. They were, I'd say 99% all enjoying it. That's credit to you.

Schools can play a profound role in attending to enjoyment—a domain of our humanity that is life enhancing. This is particularly crucial in the lives of some of the students, suggests Kylie, and it should be central to what schools do. However, the current focus on a narrow understanding of literacy and numeracy, and an educational climate of testing and performativity (Ball, 2003), makes it less likely that 'being', 'becoming', and living a fuller human life will be valued (Hallam, 2010; Wright & Pascoe, 2015). Kincheloe (2003) is more direct in his criticism of current directions in education by contending that 'any force that has the power to convince individuals that student well-being is not a central factor in improving education must be addressed' (p. 16).

Kylie identifies the implications of the erosion of non-measurable values.

Kylie: I think music is so powerful and schools have lost. We've just lost it, and I just think, how do we get back? How do we make sure that kids are getting it?

Kylie's emotional responsiveness influences her teaching and her interactions with children, parents and other teachers. She highlights the need for teachers to be emotionally responsive.

Kylie: Parents generally are very anxious and schools have to reduce anxiety and for a whole range of reasons. You have to be able to reduce anxiety. Parents need to know that you love their children. They need to think that you love their children. We are still so far away from that.

Kylie describes the intrinsic value of classroom music learning and the children's responses to it. Underpinning her observations of music learning and teaching are her concerns about the music learning that the school might be able to implement in the future.

The intrinsic value of music: Kylie's evaluative sense of agency

Kylie: You watch the looks on the kids' faces. It was really lovely for me to come to music last week and just to see the enjoyment. You hear them now, you just hear them talking, and like today and off they went, and I said to them 'that is so beautiful'. They were all beaming at me as if to say isn't that wonderful and I think, yes, it is wonderful. Their reaction to me about the whole thing. I've seen a huge change just since you've been with us. Those couple of days that I have seen, I was blown away with what you've achieved. I think it's amazing.

The intrinsic value of music: Kylie's projectional sense of agency

Kylie: Watching the way that you do it, which I think is incredible, it shows us what's possible. And then you know we need to think what can we take from that, what can we do, what will that look like? 'Cause it won't look like what you do. It shows us what's possible.

Kylie identifies the structural constraints to the implementation of music. There are currently many teachers in the education system who themselves have been denied

enriching music-learning experiences. This makes the implementation of music learning more problematic.

Kylie: And I just think, how do we get music back? How do we make sure that kids are getting it? Because we have teachers who are not confident and don't see it as a priority, so how do we go about that? If you talk about it being integrated, you have to be careful that it doesn't lose its place. It has to have a big enough place. Because it has never had a place and it has to get its place.

I sense that Kylie sees a role for school music beyond that which it has currently. It is not a role in which music is only valued in terms of cognitive learning or one in which music is subsumed into other subject areas, or is separate from the general fabric of the school culture. Music learning for Kylie has the potential to be integral to children's growth, the building of a learning community, and the cultural values of a school.

Kylie: I think music changes the culture of a school. I think it has the ability to change the culture. So I think that it's really important and I don't believe that you can change the culture without it. In my vision, it's an integral part. Within a school setting it does bring a huge range of connection. I just think that no school is complete without it.

Kylie discusses how she can implement music learning at a practical level, given the constraints of lack of time and resources.

Implementing music learning: Kylie's evaluative agency

Kylie: It's like when we pack up we can sing, things like that, it's easy to do. The kids are just loving it. I bring it into the literacy block wherever I can. Sadly, no parents came, but Holly's class came and we got the big book with the song and the children sang. It's just what they do.

Sue: In terms of this music learning, how comfortable do you feel in developing it further?

Kylie: Totally.

Sue: How comfortable do you feel about implementing some of the dances we did last week?

Kylie: Oh, fine. Yes. I was thinking that I have some little Kodaly dances that I used to do when I was a music specialist. Yes, little singing games. We did 'Charlie Over the Ocean' this afternoon and they loved that. I might even bring that into the literacy block. It's all about that rhythm and rhyme. I've been really working on rhyme and their reading skills are much better, so I have been reading them longer stories and I'm trying to up the ante a bit, and they like to sing in the morning and we do a bit and I've got some big books with the songs in them.

Sue: Ideally, what would you like to be able to implement in the way of music learning?

Kylie: The thing is whatever music and dance you are doing, it takes quite a bit of time to get it organised and I'm so time poor and I find that, I mean if I just had my classroom, that would be part of what I did but for me I have to have my whole day planned. I have to have the art planned and the maths and literacy planned and the music that is something I can plan at home and just enjoy. I need to do that. But it just doesn't happen. You have to be organised, you have to have the stuff and it takes a bit of time.

Music learning and teaching at King Street in the future: The projectional dimension of agency

Kylie: On Wednesdays afternoons, I have the F-2s, and I was thinking I need to bring music into that. I think dance is something that we can build into the concert.

Because Term 4 is always performing arts and we can say, well what dances can we do? We just have to work out how to keep building. I don't want to let it drop.

Whether we do some sharing and keep it up as our professional learning and then use it. Maybe we pay you to come back and do some work with us and then put it into action.

Kylie understands the power of music and its importance in children's lives. After a lifetime of working in education, she knows the institutional structures that are likely to thwart or prevent the implementation of music learning. Inadequate funding and lack of political will to provide all children with what they need is a recurring theme

in the three semi-structured interviews with Kylie. In Kylie's wrestling with her feelings towards her current and perceived future role at the school may be seen the significance of the interplay between structure and agency.

Kylie: When you haven't got any money to do anything, how do you do it? Next year [2015], I have to provide a LOTE program [Language Other Than English] with no extra money. So, I don't know how I'm going to do that. I really don't know how. We're counting every cent.

Kylie discusses the contradictions and inequities of an education system that further penalises children who are already profoundly disadvantaged. She identifies the need for intervention in a disadvantaged school such as King Street and the Department of Education's awareness of the need for intervention. However, she contends that the department has little understanding of what an effective intervention might look like. Further, she perceives that children at schools such as King Street are denied the best teachers—teachers who could potentially change children's lives. She sees the quality of the teachers in disadvantaged schools as crucial to transforming education and breaking the cycle of disadvantage.

Kylie: I just think it's pretty remarkable where you brought the children to and what they have got out of it. Incredible, and it proves the point around the importance, and it proves the point that I feel really strongly about that these kids need the best teachers and yet it works in reverse. The Riverside Primary Schools of this world [higher socio-economic status schools] get the best teachers, and King Street, and I'm not having a go at anyone, but over the past, have got some dregs. Someone has to do something about that. If we're fair dinkum about changing it then we have to do something differently. We can't keep doing things the same, otherwise it just breeds that cycle.

Kylie is aware that her position at the school is integral to the future implementation of music learning, just as it has been over the last four years in building a learning culture for the children and for the teachers. She contends that when she first arrived at the school there had never been a professional conversation amongst the teachers. Currently, a maths educator (Sarah) works with the staff on regular basis.

Kylie: There had never been a professional conversation and I don't even know that there had ever been a professional conversation. We had to get to that point where people were ready for someone like Sarah (a maths educator) to come in, and you know with you too.

Sue: If you didn't have the constraint of money Kylie, what sort of music learning would you like to be able to do?

Kylie: I would have a specialist. And I think that in some school environments you would have enough skilled people that you could do your own school program. But here, I would have a specialist. To start with, even if it was one afternoon a week and the kids got half an hour, it's not enough. Anyway, look as I work through things...

Kylie identifies the size of the school in determining whether a specialist music teacher could be employed.

Kylie: But you need to have 100 kids to make it work. If we're going to do even an afternoon a week, how much would that cost?

Kylie: Now how do I ensure that it (music learning) sustains in some way? That's the real challenge when you haven't got any money to do anything, how do you do it? Do I just say to the teachers that this amount of music learning is mandatory? Do I go down that pathway and say I expect that in your afternoon program, you are doing this amount of music each week and do we plan that together, and then that becomes part of our professional learning time. Do I go that way? I guess it depends on how long I'll be here to do that...I would have to drive it.

The structural systemic challenges are mounting up and are beginning to seem too onerous for Kylie. She alludes to the possibility that she may not continue.

Kylie: Sometimes I think this is just too hard, but as you work through things and it's one thing after another that you work through, I suppose you get a bit closer to it to have flexibility, because I don't want to let it go.

In Kylie's vision of music learning can be seen the three dimensions of musical agency as described by (Emirbayer & Mische, 1998). The iterative is evidenced in her valuing of music and her striving to include it in the curriculum in whatever ways she can. The evaluative can be seen in her assessment of the staff's capacity to implement, develop, and take responsibility for music learning. The projectional dimension is apparent in her belief that a music specialist would be the most appropriate future option for the school. Sadly, for the children, and for music learning, several weeks after the completion of data collection at King Street Primary School, Kylie announced her retirement.

Teacher disengagement from music learning and teaching at King Street Primary School

Teacher attitudes towards the implementation and development of music learning at King Street Primary School form a picture of disengagement. Teachers' voices are muted. Although the reasons for the teachers' disengagement are very different, it is clear that the economic, social, and cultural factors influence their individual and collective capacity for agency. The teachers' reflexive deliberations offer insight into the interplay between structure and agency. They also reveal how teachers' relationships with agency and structure differ, depending on self-understandings and subjective educational theories.

The absence of political will to meet children's needs: Kylie

Kylie loves music, and inherent to her identity is her need to express herself musically. She understands the potential of music learning to transform school cultures and she knows that her own life and the lives of her children and grandchildren had been enriched immeasurably by musicking. Kylie feels for the children in her care—the children who live with fear, abuse and violence. She empathises with their pain and she understands the benefits of music learning for social and emotional health. She is musically competent and feels 'totally' comfortable teaching it. She has experienced the children's positive embodied responses to music learning during the implementation of the music learning study. Her current agency in relation to music is evidenced by her organisation of the

school choir and implementation of a brass program for interested children. She is responsible for the children's participation in the festival. Kylie's agency is further evidenced by her exploration of how she could continue to develop music learning at the school beyond the length of the research study. She tells me, 'I don't want to let it go'.

Kylie soldiered on for as long as she could, trying to do everything and be everything to the children and staff. As she says, I've 'tried to do it all, but I can't, I just can't'.

A narrow conceptualisation of music learning: Holly

Holly's responses reveal a conceptualisation of music in which being a competent musician over-rides exploration of other ways of sharing music with children. Holly also identifies the need for collective agency in future implementation of music learning. She contends that unless all teachers are competent and confident to develop music learning, it is unlikely to happen.

Absence of enriching musical experiences in childhood: Laura

The legacy of the absence of enjoyable musical experiences in Laura's background is that she is anxious about doing music with children. She has seen the value of music learning for the children, and the music learning and teaching study 'wasn't as scary as I thought it might be'. She can see herself exploring some folk dances or bush dances. However, it is likely that her sense of musical self-efficacy is tenuous. She will continue to need musical leadership to drive her professional learning. Laura will also need a supportive context for music learning to happen—one that sees music as a priority and facilitates the organisation and timetabling of music—and colleagues who support her willingness to explore new areas of learning. Without Kylie's musical competence and confidence, and support from colleagues, it is likely that the institutional structures may prove too discouraging for Laura.

Music is not enough of a priority for 'these kids': John

Although illness prevented John's ongoing participation in the study, he did express, on the one occasion that I interviewed him, very firmly held views about society, education, and the needs of disadvantaged children. He perceived that dysfunctional

family backgrounds could be best compensated for by an education that emphasises literacy and numeracy.

John readily acknowledges that the children are enjoying music learning:

John: They smile from the time they walk in to the time they walk out.

Nevertheless, committing valuable time to music learning in an already crowded curriculum simply isn't enough of a priority for John. He tells me that the mornings are consumed with literacy and numeracy, and the teachers at King Street are struggling with accommodating other learning areas in the remaining time.

John: I don't know that it's enough of a priority for us. I shouldn't say us...me. I look at some of them and they struggle to read and write.

John has concluded that whilst he loves music and thinks it would be great to have a music program—'that's something I'd like to see'—it's not enough of a priority for 'these kids'. His simplistic views of poverty reflected in his ready embrace of Ruby Payne's *A framework for understanding poverty* (Payne & Blair, 2005) convinced him that music education would be of limited practical long-term value.

John: To cut a long story short, there's obviously a lot of issues in these kids and you can't give them a middle-class education, because they are not middle-class kids. Reading, writing, maths and life skills.

The need for young people to gain employment is obvious, but the human need for connectedness and meaning making, in which the arts can contribute profoundly, is overlooked. His views not only ignore the variety of ways that music learning can contribute to the well-being of the school system (Caldwell & Vaughan, 2012; Jorgensen, 2007; Rickson & Skewes McFerran, 2014; Wright & Pascoe, 2015), but they ignore the rights of the child. The United Nations Convention on the Rights of the Child (UNESCO, 1989) states that all children have the right to democratic and non-discriminatory education that develops their individual cognitive, physical, emotional, and social attributes. John's understanding of poverty influences his perception of the relevance and value of music learning and the extent to which he would be prepared to commit time to its implementation.

The constraints of structure, and the structural properties of the system—the institutional features that give solidity 'across time and space' (Thorpe & Jacobson, 2013, p. 25)—had implications for Kylie's ability to provide opportunities for music learning. Kylie's 'internal conversation' (Archer, 2003) provides some insight into the interplay between structure and agency. Her decision to retire was influenced by personal reasons, including career stage and family. Her reflexive deliberations also highlight the significance of the multiple and complex demands of her role in contributing to physical and emotional exhaustion.

Ideology and the cultural conceptualisation of music and music learning were constraints. Kylie identified teachers' lack of musical confidence, and inability or unwillingness to see music learning as a priority. In Chapter 2, I identified the way that music is conceptualised in contemporary Western society and how it effectively disempowers many people from any musical involvement other than passive listening (Lubet, 2009). At King Street Primary School, teachers' perceptions of music learning are dominated by the annual concert. Focusing solely on the concert that is part of the paradigm of 'presentational performance' and the associated 'talent' culture (Lubet, 2009) may help reify its importance. It is a structural issue of deep cultural dimensions, which may have implications for the development of music learning in primary schools. Developing an expanded vision for the role of music learning is a challenging task in some primary schools—one that Kylie, with inadequate support and in the context of the current structural restraints, was unable to manage. Healing 'musical disabilities' (Lubet, 2009) is part of the challenge and one that requires different collaborations, organisation of music learning, and understanding of music education pedagogy. Rickson and Skewes McFerran (2014, p. 19) highlight the potential of 'working with different players in a variety of ways using music to improve the well-being of the school system'. I will now turn to the children, and explore how their meaning making may inform music teachers and music teaching.

Children's perceptions of music learning can provide guidance and enable understanding of what is meaningful to them about music, and what they are capable of achieving, beyond the acquisition of performance skills (Hennessy, 2012).

Children's perceptions of their involvement in the arts are receiving increasing attention from researchers (Barrett, Everett, & Smigiel, 2012; Barrett & Smigiel, 2007; P. S. Campbell, 2000; Griffin, 2009). In the discussion that follows, I will explore the children's responses to their participation in music learning.

The meaning that children made of their musical participation

Quella: It catches into me and it helps me.

Shem: It makes me feel happy and alive

Sophie: First, it was tricky and then we got used to it. That's what I like about learning, because we keep on trying and trying until we get the tune in our heads and then we get used to it and then we remember and we become masters at it.

'Embedded within the words of children', suggests P.S. Campbell (2010, p. 16) 'are the seeds for more appropriate instruction relevant to their needs, just as wrapped within their behaviours are the telling signs of what they can musically do'.

The meaning that the children made of their participation, the method of data collection, the self that I bring to the research and my teaching practice are all inter-related. My teaching depends on my understanding of the responsibility that adults have in shaping children's lives. The approaches to music education of Jaques Dalcroze (Dutoit, 1971; Mead, 1996) and Carl Orff (Salmon, 2012; Warner, 1991; Wry, 1985) and the philosophies that underpin them have influenced the way that I conceptualise music learning. They inform my belief in the potential of music learning to contribute to children's growth and development, and to make life worth living. Swanick (1999, p. 50) identifies three principles that should inform all music teaching:

- Caring for music as discourse (is this really musical?),
- Caring for the musical discourse of students, by which Swanick means that the discourse must by definition be a mutual 'conversation', and
- Musical fluency, in which he identifies the importance of listening, articulating, and then reading and writing.

Swanick suggests that, taken together, these three approaches help to keep music teaching 'on track'. My approach to teaching has developed after reflection on many experiences of 'doing music' with children.

The influence of Orff Schulwerk

The role of the Orff Schulwerk approach to music learning in this study needs to be considered less in terms of influencing specific musical outcomes, and more in terms of its influence on my approach to making music and to teaching in general. The body as a way of knowing, learning within the context of the learning community and the processes of learning were integral to my approach. The circle was fundamental to the way the children, teachers and I learned. Its non-hierarchical nature allowed each participant's contribution to be valued, and it facilitated relating to one another in an atmosphere of musical exploration that emphasised the development of musical understanding. Whilst teaching processes and the development of musical understanding were integral to my teaching approach, I was aware at the same time of the children's need for tangible musical outcomes. This became increasingly obvious as the study progressed and it appeared likely that lack of government funding would deny the children access to ongoing music learning in their primary school education. I felt that it was important for the children to experience a sense of musical mastery. I knew that they would derive a sense of achievement, improved musical self-efficacy and most importantly, enjoyment, from being able to sing, dance, and perform a repertoire of songs, dances and tuned and non-tuned percussion pieces. Further, memorising a core of repertoire could potentially expand children's inner worlds and offer them opportunities for emotional self-regulation and self-nurturing. In addition, I was conscious of the privilege of having access to the borrowed set of 'Orff instruments'. The tuned instruments that included treble and bass marimbas, and bass, alto and soprano xylophones and metallophones offered musical possibilities that I was keen to make the most of. It seemed unlikely that most of the children at King Street Primary School would have such an opportunity again in the future. Therefore, the repertoire that I chose needed to embody Orff learning processes, offer a balance of challenge and nurture and enable the use of tuned instruments. Had the program been ongoing, then my

teaching would likely reflect different emphases and longer-term learning goals. Bearing in mind the constraints, I endeavoured to engage the children in the discourse of music. The extent to which my program has been able to engage children in 'mutual' and 'musical' conversations may be gauged by their responses that follow.

The children's meaning making affected me emotionally and influenced my teaching as the study unfolded, which in turn influenced the further collection of data. The children's responses to their musical participation sustained me during the study. This is not to deny the importance of rationality and scholarly conceptualisation and analysis. However, it is important to acknowledge the role of emotion; Dadds (1995, p. 121) for example, contends that 'emotion may be the force which brings the action researcher to the research'.

The music program that I implemented with the Year 3/4 children is contained in [Appendix A](#).

How the children expressed the meaning of their participation

Semi-structured interviews

Three individual semi-structured interviews over the 20-week duration of the study were conducted with each of the children in the Year 3/4 class. I interviewed the children in a quiet office space adjacent to the classroom used for the music program.

Painting

In exploring children's meaning making, painting has been used both as a primary data source and as a way to elicit more nuanced responses about the meaning of musical participation. The children were offered opportunities to explore through painting their experience of participation in the festival. The children also had the opportunity to paint towards the end of the study in week 18.

Kylie suggested that the children's attitudes towards working in the art room reflected the building of a learning community at the school. She said it had taken her four years to reach a point where children could be relied on to use the materials

and resources responsibly, to persist with art activities, and to use techniques to create outcomes of which they could be proud.

When I discussed the organisation of the children's first session in the art room Kylie cautioned against more than 6 to 8 children at a time. Her experiences when she first started at the school may help to explain this.

Kylie: Initially, when I first started to teach here, just keeping them in the room was a nightmare. When packing up time came, I packed up myself. It was easier.

I discussed with the children the style of painting known as 'abstract expressionism' in which artists seek to convey emotions using colour and shapes on larger canvasses. It has been described by Robert Hughes as a 'rummaging for the authentic residue of the self' (Hughes, 1991). I showed the children numerous examples of the work of 'abstract expressionists' and we discussed the emotions that the artists may have been trying to convey. The attitude of Zebb who was new to the school conveyed lack of interest and care, but the other children were eager to participate and confidently used the art room's resources including the large sheets of paper and acrylic paint. However, many children were still at the stage of exploring the use of colours and techniques, and appeared more interested in doing this than reflecting on and expressing insights about music participation.

Semi-structured interviews

I wanted to understand the breadth, depth, and complexity of the children's meaning making, and in the first interview, I sought to discover the meaning that they attributed to music in general. I explored the role of music in their family backgrounds, their experiences of 'enculturative' music learning, 'partly guided' and 'highly structured' music learning (P.S. Campbell, 2010). In the interview questions, I have drawn on Campbell's discussion of the meaning of music in children's lives (P.S. Campbell, 2010).

Interview 1 questions

- What is music for?
- Can you tell me about the music learning that you have done before?

- Have you learnt an instrument before? How did that feel?
- What songs do you remember? I wonder why you remember them.
- What do you think being musical means?
- What do you enjoy most about music learning?
- If you and your friends were making music (playing instruments or singing), what music do you think you would play?
- Thinking about the ways we have learnt music, which ways of learning music are best for you? Why?
- If you were in charge of music at the school, what would you do?

Of the 20 Year 3/4 children I interviewed, three participated in the school brass program, six participated in music with their family, seven learnt music at a previous school, 13 had no previous formal learning and one would like to have formal lessons. The majority of children had no experience of highly structured music learning, whilst 14 made no mention of family musical participation or enculturative music learning. Nevertheless, it is important to note that whilst children may not have specifically identified enculturative musical experiences, the pervasiveness of music in contemporary Western society suggests that they have experienced a huge diversity of musical sounds. In analysing the data from the children, I explored the meaning that they made of their participation in relation to their personal meaning-making (social, emotional, musical, cognitive, kinaesthetic, and cultural) and participation in the Regional Schools Music and Movement Festival.

In discussing the meaning of music, Nathan and Sophie identified the social dimension.

Nathan: It helps people react to, like it summons them to come. When they hear it people would normally chase the sound.

Sophie: I think music's for some people who want to sing songs, they don't sing it by themselves, they sing it with somebody, so you can bring up the brightness and make people happy when they're sad.

Ira and Quella mentioned the absence of previous experiences of active participation in music making. Ira said that the songs she had memorised during the implementation of the research study were the first songs she had learnt.

Sue: I wonder why you have remembered those songs?

Ira: Because they were the first songs I ever learnt.

Music making for Quella was a new experience.

Quella: I didn't know what music was in the first place, so when I first came to music, it seemed really interesting and fun. I really loved it.

Sophie, who had been home-schooled, described her experience of music learning.

Sophie: Well, we do some music at home sometimes. We do some recorder practice. We have recorders.

- What do you enjoy most about music learning?

The children evaluated the first six weeks of the program. Eight children said that they had enjoyed everything; seven had enjoyed playing instruments, whilst the remaining five children identified particular songs that they had enjoyed. Seth and Karla also identified the importance for them of learning within the context of community.

Seth: I enjoy it the most when everybody sits together, stands together and sings. You know when you're singing a song by yourself you might get the words wrong. When you have a bunch of people, you can get the words correct just by listening to them.

- If you and your friends were making music (playing instruments or singing), what music do you think you would play?

Ten of the 20 children identified songs from contemporary popular culture and playing instruments as the ways in which they would make music with friends. Ava spoke of the capacity of music for communication and for evoking affective responses.

Ava: I would do like some sad songs, happy songs and angry songs and feeling songs, the song 'Happy', and some nursery rhymes. I would get my family to join in. They wouldn't know how to play the instruments, but I would teach them.

Zebb said that he would engage with the style of music to which he had become accustomed at home.

*Zebb: I'm **not** into music. I'm just into gaming. I would do death music, that stuff.*

Sue: Why would you?

Zebb: I'm a bit used to that.

- Thinking about the ways we have learnt music, which ways of learning music are best for you? Why?

Fifteen of the 20 children identified the aural approach to music learning, learning within the community of the circle, and playing instruments.

Ava: Listening to the sounds that we make and the songs that we sing.

Sue: So listening is a good way for you?

Ava: 'Cause if I hear the words, I probably memorise the words and keep singing.

Shem: You just listen to everyone else and you pick it up. It gets in your head. In your head. I pick it up from other people and you, the teacher.

Ira: Mainly when we sit in a circle and play instruments all together. I like it when everyone gets a turn.

Karla: When we sit down as a group and we all get to have a turn. That we all can play something and talk to everyone and say what we can do.

Rill describes the appropriateness of the repertoire for her.

Rill: I think it's about my learning stage, because we're not doing songs that are too hard and they're fun to join in to and once you know them you go home singing them and it's really fun.

Stephen identified the connection between the body and music learning.

Stephen: Sort of energetic music, not really slow, lazy...loudish and fast.

Sue: You would like something you can move your body to?

Stephen: Yes, well I just get used to it slow and then I try it faster, and then keep trying that and then get faster and faster each time. Technically I learn with my whole body 'cause its actions.

Sophie articulates a thoughtful response to the process of music learning.

Sophie: Remember when we first tried learning marimbas and we played 'ggg. and a click, two, three and round and round you go'. First of all, it was tricky and then we got used to it. That's what I like. That's what I like. First, it was tricky and then we got used to it. That's what I like about learning, because we keep on trying and trying until we get the tune in our heads and then we get used to it and then we remember and we become masters at it.

In answering the question about the best ways of learning music, Curtis said that it was not so much about the best way of music learning. It was simply the fact that he felt that he was learning and enjoying making music.

Curtis: Just learning all the different songs, like learning how to make music, just getting to know some songs. Well, when I'm learning, inside I just feel quite happy because I get to do it. It's not just about doing the music it's about having fun with it. I just have fun all the time when I'm in there.

- What do you think about making up your own music?

Twelve children said that they would like to try making up their own music.

Ava: It would be fun to do and all different instruments and you could get other people to join in.

Sarah: It's fun. Because you get to create the song and it's fun.

Jay: Fireworks shooting out. It would be like putting your foot on the ground and the fireworks would come out.

The remaining six children thought that, at present, they lacked the skills and understanding.

Ira: Ah. I think that would be hard.

Sue: Why would that be hard?

Ira: 'Cause I don't know that many tunes or anything.

Leo: I don't know really. It has to be really scary, so you don't know any songs to make up.

Nathan's response revealed a developing ability to articulate his musical understanding.

Nathan: It would be really hard because you would have to think of all these different ways. You would have to put claps, and you would have to think of words to put into it and make it have lots of phrases, and make it have a good beat.

Nathan's developing musical understanding is reflected in his use of musical terms—phrases and beat.

Sophie had already experimented at home with different sounds. She responded positively to the idea of making up her own music.

Sophie: That sounds very exciting, because sometimes at home I make a new tune and it sounds very cool and I actually enjoy making new music and I use hairbrushes, containers, and drums.

Liam identified the need to develop musical understanding at an early age.

Liam: If you want to become an expert of singing, you need to start when you're young and you need to learn the songs and words to make your own songs up. You learn more music sounds and so when you get older you know how to teach your kids to do music.

- If you were in charge of music at the school, what would you do?

Seven children suggested that they would teach music in the same way that I was teaching them. Perhaps they wanted to please me and they had no other experiences of being taught music. Two children identified popular repertoire, and another two

children identified culturally diverse repertoire as being important ways of music learning.

Curtis: Well, I wouldn't only just teach them songs they had never heard before. I would teach them popular songs and rock music and that so they can learn the words of popular songs that they like.

Ava: I would bring in all different types of instruments from different countries and show everyone and teach them how to play them. And I would let them have some free time making their own sounds and their own music sentences and beats. Making musical sentences and phrases.

The children's responses indicated that they were developing a musical vocabulary and were hungry for music learning. I found it hard not to be moved by Quella's assertion about music, and Sophie's concern that due to festival preparations the marimbas might not be used again. Sophie's response in particular reminded me of how enjoyable the children found marimba playing.

Quella: Music is one of the best things you can do. It's one of my favourite things at school now and I'm really proud that I'm learning music and that you are here to teach us what music is.

Sophie: I miss going on the marimbas. I miss going on the marimbas. I feel like we're not going to be going on them anymore.

The children's responses fed my passion for developing their love of music. Sophie's response, in particular, fuelled my desire to maximise the opportunities to use the borrowed 'Orff instruments' and marimbas, and to play some of the skilfully written tunes for novice performers by Madin, (1994, 1997, 1998). I was conscious that this might be one of the few opportunities that many of the children would have to experience the joy of playing tuned instruments together in an ensemble. The children's responses influenced my further conceptualisation of the research.

Interview 2: questions

- Thinking about the whole experience of rehearsing and performing in the festival, what did you enjoy the most? Why?
- Can you tell me about your painting and the feelings you were trying to convey?
- What did you hear or what did you notice about the King Street performance and those of other schools?
- What do you think you have learnt since you have been doing music at school?
- Has music become more important to you in your life since you have been doing music at school? If so, how?
- Do you ever **just** think about music? What do you think?
- If there was something that you wanted to do in music, or know about music, what would it be?
- If you had \$500.00 to spend on music, what would you buy?

The second interview was dominated by the children's responses to participating in the festival. Discussion of the festival began with the following question.

- Thinking about the whole experience of rehearsing and performing, what did you enjoy the most?

All of the children mentioned excitement and happiness about performing, even though initially they were apprehensive about making mistakes.

Leo: It felt really cool, and I went in and the curtains were closed and I thought, wow, we have to sing with the curtains closed, and then the curtains opened and I went, oh no!

Curtis: At the start, I was worrying whether we would mess up or something. We couldn't re-perform. You can't re-perform...do it again. There [was] also happy in it because it's my first time performing. It's like a maze because you don't where you are going. You don't know where you are going and you are trapped and scared.

In the few days immediately after the festival performance, the children worked with me in the art room painting their responses to festival participation. They used large sheets of paper and acrylic paints. The paintings were a primary data source, and during the final interview, the paintings became a catalyst for discussion about the festival and children's participation in music learning.



Figure 8: Rill: Mixed emotions



Figure 9: Rill: Happiness was when I was out there singing

Karla: I felt embarrassed in a weird sort of way, and then after that I sort of get into it and then I liked it and then when you get off stage, you want to do it again.

Sophie: Well I thought I could do happy, cause happy is such a good feeling, and I thought I could do lots of colourful colours and it's sort of a 'Calypso' feeling, because when I was doing 'Calypso' I felt really happy.



Figure 10: Sophie: Happy Calypso

Nathan: Everyone got back to school and everyone was screaming and saying yeah that was so fun.



Figure 11: Nathan: Fun and scared

Nathan: And the blue that was scary and stuff, because most people were scared and some people didn't go. I think all of us were having fun, we were all smiling when we missed a couple of bits. We were like...That's why I did the enormous smile.

Quella: Well I was excited to go on the stage and in the singing, I felt really happy that I'm doing this kind of stuff and I think that I'm enjoying it.

Quella: The orange is nervous and the dark blue bit is kind of OK. And the part where I did the splattering over here is where I felt splattered and shaky.



Figure 12: Quella: Feeling splattered

Quella expressed apprehension about performing at the festival. Her painting reflects her fragmented 'splattered' state.

Sue: Splattered. That's an interesting way of thinking about it. So you felt you were everywhere rather than...

Quella: One. They are like of helping me I'm thinking of myself not everywhere on the stage. The white bits are helping me that I'm not everywhere.

Belle: And the brown and the yellow mean that we're still.

Sue: So the brown and yellow represent stillness?

Belle: Yes. Like this. The pink means I'm waiting for the music to go in my head and to see the tune.



Figure 13: Belle: Waiting for the music to go in my head and to see the tune

Belle: When I thought of it, it told me when everyone went high after those people had done the solo, the music went like that [Belle sings 'Swing Low' with a crescendo].

Sue: Beautiful. You have such a good memory, because that's exactly what happened in the music. Yes, the music built up.

Belle: Yes. Like this [and she brings her arms out], then it went low like this, and then it keeps on getting higher and lower. When we were playing songs I felt that we could just get back and do it all again because we had such a great time and the embarrassment actually went away.

- What did you hear or what did you notice about the King Street performance and those of other schools?

Children's growing understanding of music and capacity to participate in the discourse of music is reflected in their responses to what they had heard and seen at the festival.

Six children commented on differences in staging and costumes and four children commented on diverse musical styles. Sophie commented on the 'nice' music played by girls from an independent school.

Sophie: I heard how the music was very nice. Those girls from the school where they were using the violins. I thought it was very nice music.

Five children noticed the prevalence of recorded music, although it was difficult for them to encapsulate it in words. Rill knew only that our performance was 'different'. Sophie had little understanding of 'live music', but eventually realised that not all the schools were making the music themselves.

Sophie: Well, not all the schools were making the music themselves.

Tim was able to articulate the difference between live and recorded music.

Tim: Yes, some people listened with music and made it look like they were singing. Most schools were doing happy songs with the band.

Sue: When you say they made it look like they were doing it...

Tim: They had the music on in the background and they were moving their mouths. They made it look like they were singing.

Sue: But they weren't actually doing the music?

Tim: No.

Sue: There were a couple of schools who were doing it themselves.

Tim: Yes, a couple.

We were more than half way through the research study, and I wanted to find out if the meaning of music in children's lives had changed.

- Has music become more important to you in your life since you have been doing music at school?

Six children commented that it was about the same and 13 felt that it had become more important. No one felt that it was less important. Raising the importance of music in children's lives is one thing. Knowing *how* it has become more important is another, because understanding music's significance in children's lives can contribute to implementing learning that meets their needs. Belle commented that her active doing of music was more satisfying than the passive music learning at her previous school.

Belle: Yes, it's more important, because you actually get to move instead of sitting down. It feels really better than just staring at television.

Elsie, who had been home-schooled, had no previous experience of music learning. Her perceptions were formed from watching cartoons.

Elsie: When I first came here, I didn't think music was going to be fun but it was. Because in cartoons they make out that music is going boom, boom, boom and plonk on the drum.

Sue: So what did you discover when you came here?

Elsie: I found out music classes in real life are better than they make it out in stories.

Nathan's responses suggested that the music learning had been very positive and memorable for him.

Sue: Has music become more important to you in your life since you have been doing music at school?

Nathan: Yes.

Sue: You said that very definitely and very quickly. Tell me how it's become more important.

Nathan: Because when you first came, which was last year, and you came to our classroom and you talked to Seth and Tom and me and you said, 'do you want to do some music?' And we said 'yeah', and a couple of weeks later we knew some stuff. I can remember every different song we have done.

Music learning for Quella had tapped into a deeper way of knowing that was hard for her to articulate.

Quella: Yeah, in my life, it's really important to me that I learn how to do music.

Sue: If somebody asked why music is important in your life, what would you say?

Quella: I would say that... mmm, I'm not too sure how to say that.

Rill, however, specifically identified the skills of learning how to play the tuba in the school brass instrument learning program, and singing and dancing.

Rill: Yes, definitely. Because I've learnt how to do the tuba, and music plays a role in that as well, and singing and dancing.

Music had become more important in Sarah's life.

Sarah: Yes, it has.

Sue: You said that really quickly, why's that?

Sarah: Because you get to learn too...at the same time.

Sue: OK. What have you learnt?

Sarah: Different songs, and about different instruments.

Shem said that music learning had given him increased self-efficacy, so that he could actively engage with it in his own way.

Shem: I play in my room and I play my blue guitar, and it wants to be tuned properly. I'm singing more and I'm better at music, so if we're in the car and I hear a drum beat, I can just go like this [Shem pats a rhythm on his knees].

Music learning had confirmed for Sophie the capacity of music for facilitating emotional expression. It had become more important in her life.

Sophie: Um, I think so. It's because we've got recorders at home and I love playing them and I need tunes to play on them and I think music is very important, because if there wasn't music in the world, dancing wouldn't exist, and if there was no music, dancing or singing wouldn't exist. Well, it's been important to me in my life, because music is a wonderful thing. It makes people happy when they are sad. Sometimes when they are happy, it makes them sad when they do a sad tune.

Ava offered me a vote of confidence.

Ava: How long are you going to be teaching here?

Sue: Till the end of the term

Ava: Can you come back next term?

- What do you think you have learnt since you have been doing music at school?

There were varied responses to this question with 14 of the 20 children identifying particular songs, dances, and games in addition to feelings of enhanced engagement, satisfaction, and achievement. Such responses fall within the more general category of personal knowing, which is inclusive of emotional, spiritual, kinaesthetic, and cognitive knowing.

Personal knowing

The musical repertoire

Nathan: I've learnt lots of things. I've learnt all these different songs and dances and different ways to use different instruments and sing in different ways and all sorts of stuff.

Tim: Ever since 'The Annual Thing', I have not stopped thinking about that song. It's one of my favourite songs. I'm thinking of making a video of me singing that song.

[see Appendix C: 'The Annual Thing'.]

Levi: Normally I don't like music, but I like instruments instead of singing and all that. I would much rather play instruments.

Active participation

Curtis said that he enjoys learning music actively rather than passively.

Curtis: Well it's not really just about singing and how it goes, it's also about having fun and doing all the stuff that we do.

Sue: So it's about enjoyment too?

Curtis: Well, sometimes music can be fun instead of just really boring. You can join in the fun and do stuff, instead of listening to it and doing nothing.

Sue: You like the way you 'do stuff' in music?

Curtis: Yes, I really like that.

Emotional knowing

Emotions have been described as 'relatively intense affective responses that usually involve a number of sub-components—subjective feeling, physiological arousal, expression, action tendency, and regulation—which are more or less synchronized' (Juslin & Västfjäll, 2008, p. 561). Quella offers a personal and nuanced description of the power of music learning; for her, it is something special.

Quella: I felt really fine with music and then it kind of helps me with everything I try to learn.

Sue: How does it do that?

Quella: It catches into me and it helps me, tells me that when we get into that song we sing it a lot and then we're doing a performance or something special.

Sue: So it catches into you, so it helps with learning?

Quella: Yes, with other subjects and music.

Sue: So how does it do that?

Quella: Well, it goes into your body, and you kind of start singing in your head and then you think this subject reminds me of something. If I listen to loud music, I kind of go into it and if I go into soft music it sometimes catches my heart that there is something sad or happy about it. Something special.

A changed perception of music learning

For other children, their perception of the role of music learning changed through participation in the research study.

Ava: I felt really good to sing. I thought that music would be boring. Playing instruments and stuff, but it's actually quite fun. Even the birds like music.

*Belle: It is happy. At my old school, we watched video clips. We didn't **do** anything.*

Sarah: At my other school, I didn't do much music. Music is really fun.

Sue: What makes it fun do you think?

Sarah: 'Cause we get to play instruments and sing.

Sue: You didn't do that your other school?

Sarah: No, we only... at my old school we didn't do music, and at Riverside Primary we did other songs—the same songs every day and 'Bobs and Statues'.

Musical confidence

Rill offers her perception of why the students of Year 3/4 responded the way they did to music learning.

Rill: Something that stands out would be that people have built up more confidence in what they're doing. They can now perform well, and yeah...

Sue: How do people show that they are more confident?

Rill: People show it by being a lot more happy in music. They started off by being 'what's this?'

Cultural Knowing

Sophie's comments reveal the development of her understandings about the connection of music to cultural contexts.

Sophie: Well, I think I've learnt to be very very careful with rare types of instruments. Like with guitars, you could drop them because they are a little bit heavy. What else now?... and I've also learnt that the African-Americans were stolen from Africa to be slaves of the American farmers. I've learnt how to sing real songs.

Sue: What are real songs?

Sophie: Real songs are I think songs that are sung here, there, and everywhere. Songs that other people made up years ago.

Sue: So are there songs that are not real?

Sophie: Songs that are not real are made up, or they could be songs that haven't been sung for years.

Sue: So the songs that we sing, are they real songs?

Sue: Well 'Swing Low's' a real song and 'Calypso' is a real song and 'The Annual Thing', well that was made up by a man.

- Do you ever think *just* about music? If so, what do you think?

Children's responses to thinking *just* about music reflected a diversity of views including the following:

Thinking about music and learning

Sarah: I think that I want to do it a bit more because it's that fun.

Sue: What makes it fun for you?

Sarah: Because there's different songs that I don't know and lots of different instruments that I don't know about.

Thinking about music's capacity to regulate moods

Robert: When I'm having a bad time in integrated studies, I think of it then.

Belle: I have happy relaxing feelings when I think about music.

Karla: I do sometimes think just about music.

Sue: And what do you think?

Karla: I think it's fun and I like doing it with my friends.

Sue: What do you do?

Karla: At home, I make songs up and it's really fun.

Thinking how music is constructed

Curtis: Um, sometimes I think about how they actually make the songs, what type of notes and stuff. I wonder about that sort of stuff. I wonder how they are going to write the songs. How are you going to think of the words and get the notes right to go along with it?

Thinking about music in relation to technology

*Elsie: I don't think **just** about music. Sometimes, I think about music and making my own apps and TV shows.*

However, the most common response was from eight children who identified just *doing* music rather than thinking about it. Ava's comment encapsulated those feelings.

Ava: Most of the time I normally just do music.

- If there was something that you wanted to do in music, or know about music, what would it be?

Ava: I want to know every instrument there is, because they look nice and they sound funny.

Nathan: I would like to learn how to play the keyboard.

Sue: How long have you felt that?

Nathan: Maybe 3 or 4 weeks ago when you first got out the keyboard and started playing.

Sue: So that's given you a bit of a sense that you might like to do that?

Nathan: Yes.

Sarah: How to sing songs and play hard instruments at the same time plus dance.

Sophie: Well I thought, maybe we could learn how to play the guitar in music, because if when we grow up we don't know how to play the guitar, how are we going to know how to use it?

- If you had \$500.00 to spend on anything to do with music, what would you do?

Sixteen children identified instrumental tuition and buying instruments. Fame was identified by two children, and buying songs to listen to was identified by another two children.

Amelia: Singing lessons maybe...drum lessons.

Sue: OK, so some sort of lessons. Why would you choose lessons?

Amelia: So I can learn.

Karla: I've always wanted to play the violin, so I would probably get a violin, get some music and get into lessons.

Sue: Why have you wanted to play the violin?

Karla: Well on TV and on shows and acts, they make a nice sound and a lot of people are inspired, but when they try it it's really hard. I'd like to be someone that can do it.

Quella: Um, I would probably use that to work hard in music and get the stuff that I really need to make music.

Tim: I'd probably buy some more instruments and probably give some away to people who like to teach music and some people like you. Do you have a favourite instrument?

Interview 3 questions

- Thinking about what you can do in music, is there anything you can do now that you could not do before?
- Thinking about the music learning that we have done over the last 3 months, what have you enjoyed the most? Why?

- If someone said to you that learning music at school was a waste of time, what would you say?
- What would you really like to do in music in the future?

By the third interview, in term 3 week 8, the children were very clear about what they felt they had learned. Fourteen of the 20 children identified playing tuned percussion instruments (marimbas, xylophones, and metallophones), as something that they could do now which they had not been able to do before. Curtis and Sophie spoke openly of their growth of understanding.

Curtis: Well I have learnt a few instruments on the way, like the marimbas. At the start, I didn't even know what they were, and the metallophones and the glockenspiels and things like that. I didn't know what they were. Something that I've really enjoyed playing has been 'The Rocking Dogs' (Madin, 1994). It's fun. [See Appendix B]

Sophie: Well, I couldn't really understand what a marimba was when I first began music and then when I saw it I actually thought, that looks a little bit weird, but it looks as if it will sound good. Well I didn't really know that 'The Rocking Dogs' could sound really good and when I first learnt it, it was a bit tricky and when you get used to it, it's really easy. It's a really good piece of music. I love it and I really, really, really do enjoy 'Click and Spin' (Madin, 1998), and I really enjoy 'Four White Horses' as well.

Stephen expresses greater sense of competence at playing the marimbas.

Stephen: I can play the marimbas and metallophones a lot better than I used to be able to and I used to stuff up all the time when we first played marimbas. I kind of stuffed up every time and now I don't.

Sarah's insight into the value of participating in music learning had grown over the duration of the project.

Sarah: Because you don't only get to learn, but you get to express your feelings with other people.

Folk dance was another area in which children identified feeling more competent and confident.

Tim: I couldn't dance that well. I've learnt the grapevine step which I have basically not stopped doing. I've learnt the 'Scissor Dance' which I do really, really fast. I like fast music.

Levi articulated the feelings of many children when he expressed the view that everyone probably experienced feelings of embarrassment to begin with, but those feelings diminished as folk dance became 'normalised' in the curriculum.

Levi: 'The King's March'. I used to get embarrassed about that, but now everyone like basically doesn't care anymore. They're getting used to it. I know they're thinking, I get embarrassed too.

Shem expressed the personal meaning that participation in folk dance had for him.

Sue: How does dancing with other children in the class make you feel?

Shem: I feel weird. I don't know how to explain. It makes me feel happy and alive.

Although Ava's self-confidence had grown, it was still important for her to feel safe by not standing out.

Ava: I do what everyone else does so I don't stand out.

Zebb was the only student who did not express greater confidence or competence in some area of music learning. He was new to the school and was struggling with the social dynamics of the class.

Zebb: I don't really know. I don't like it here. There are a lot of annoying people here.

Belle who had mentioned in the first and second interviews that music learning at her previous schools had consisted of watching video clips, was in the third interview more specific. She realised that now she was actually being taught.

Belle: It feels better than just watching and no one teaching us.

Nathan and Ira seemed to distinguish between learning in the generalist classroom and becoming more skilled at music.

Nathan: It's getting away from doing work, singing really good songs and learning how to do stuff.

Ira: Because it's very fun and also you get to learn much more stuff. Fun stuff.

When I suggested that some people might regard school music as a waste of time, Shem felt (like Belle) that he was learning in music. He knew that he had learned.

Shem: No, it's not [a waste of time], because at school you're meant to learn.

Stephen, however, had reservations about music learning if it conflicted with subjects that he particularly enjoyed.

Stephen: Sometimes I would say 'yes, it is a waste of time'.

Sue: Why?

Stephen: Because you could be doing better things.

Sue: Such as?

Stephen: You could be in the middle of PE or something.

In exploring the possibility that music learning could be seen as a waste of time, children most commonly identified enjoyment as the main reason for including music in the curriculum. However, I was surprised at the diversity of thoughtful and nuanced responses including:

Learning within the circle of community is enjoyable

Ava: No learning music is not a waste of time.

Sue: You said that very quickly. Why would you say that?

Ava: Because it's fun learning the actions and having a joke with other people. You don't get to do that every day with the class altogether. You don't get to do that every day.

Participating in active music making is physically beneficial

Curtis: Well I would say it's not really a waste of time, because it can help us get fit by the dancing.

Music in schools offers all children equality of opportunity

Levi: I would say if music wasn't at school I'd never get to learn. We don't have much money. We can't do that many things. We have to pay our bills.

Music in schools facilitates the possibility of whole-of-life learning

Most surprising was that seven of the 20 children identified the greater likelihood of whole of life participation in music if learning opportunities were available at school.

Karla: Because it helps you when you get older.

Sue: How could it help you when you are older do you think?

Karla: If you want to be someone that teaches music or plays music, it's better to know.

Seth: It's kind of a good thing to have at school. It's fun and in the future you may be able to become a musician.

Shem: You need to do music at school to know if you want to do it when you are older.

Music is another way of knowing

During one music lesson, Ava expressed her perception that there was too much talking (from me) and not enough singing.

Ava: Yes. I remember when I said 'can we get on with singing' when you were telling us about 'Swing Low'. I wanted to learn the song, because music is about singing, not talking.

Sophie voiced a profound understanding of the potential of music learning.

Sophie: You have to learn music to become it.

- What would you really like to do in music in the future?

Twelve children identified that playing the repertoire we had covered in class, or learning new instruments would be their preferred way of engaging with music in the future. Four children identified listening to new pop songs.

- If you were in charge of music at the school what would you do? Why?

Levi's understanding of learning revealed a desire for entertainment, and the increasingly blurred boundaries between entertainment and education (Woodford, 2014).

Levi: I would make kids happy instead of doing what they would do. I would do what they want to do. They would call out, 'I want to do this', and I would say 'yes'.

Quella's and Rill's responses reflected those of all the other children except one.

Quella: I would pretty much tell them about the song and where it comes from and teach them some dances and sing some songs. Pretty much what you do.

Rill: I'd make sure that everyone has a go at something.

Sue: Why?

Rill: Because everybody loves doing it.

All the children with the exception of Zebb identified improved ability to play instruments, sing, or dance, and they attributed personal meaning to their musical participation.

The children's responses suggest that their learning experiences were musical—that there was musical fluency that facilitated children's participation. Music learning had provided them with many of the functions attributed to music that have been identified by Merriam (1964), including emotional expression, aesthetic enjoyment, entertainment, communication, symbolic representation, physical response, and conformity to social norms.

As I transcribed, analysed, explored, and reflected on the children's responses to music learning, I felt inspired by some of their insights and their joy and wonder at

musical participation. Some children have captured the meaning of music as an important way of knowing—a way of knowing that can potentially nurture the imagination and provide their lives with richness and meaning. In the children's responses can also be detected the seeds of growth of self-worth and agency. Whilst I felt moved by some of their words, I also felt saddened by the knowledge that it was likely most of the children would be denied the opportunities to grow musically, and to fully explore their abilities. I felt haunted by John's words that I have already documented:

John: To cut a long story short, there's obviously a lot of issues in these kids and you can't give them a middle-class education, because they are not middle-class kids. Reading, writing, maths and life skills.

I could not help but contrast John's words with the depth of expression of some of the children.

Sophie: Well it's been important to me in my life, because music is a wonderful thing.

Shem: It makes me feel happy and alive.

Sarah: You don't only get to learn, but you get to express your feelings with other people.

Quella: It catches into me and it helps me. If I go into soft music, it sometimes catches my heart that there is something sad or happy about it—something special.

I began this research study with the expectation of introducing children and teachers to the joys of first-hand music making. Based on my teaching experience, I anticipated that the children would find personal meaning in music participation, and their enjoyment and learning would be an impetus for teacher agency and thoughtful reflection on the role of music learning in the curriculum. I hoped to develop a shared pedagogical vision, and a school culture that was enriched and enlivened by the joy of children and teachers' musical expression. However, although the children derived meaning from their musical participation, it seemed that the research study had become a vehicle for exploring the broader issues associated with pedagogical innovation in a primary school setting.

The expression of teachers' voices, their acceptance of pedagogical change, and capacity for agency are dependent on complex inter-relationships between self-understandings, subjective educational beliefs, and institutional structures. Not all teachers have the interest or capacity for critical reflection, and curriculum innovation can be constrained by context. The commodification of music in many Western societies influences teachers' perceptions and as a consequence, the way that music is conceptualised in the curriculum. In addition to the influence of culture on music education pedagogy, my experience of seeking to implement and understand pedagogical change has required that I look beyond the particularities of the school and teachers, to the broader ideological and political context. Education tends to perpetuate the status quo (Down, 2009; Huerta-Charles, 2007; McLaren, 1989; Stanley, 2007). Therefore, this study has demanded that I critically explore the way in which ideology influences teachers, teaching, and the maintenance of the status quo—'a safely approved and officially sanctioned world view' (Giroux, 2007, p. 3). Understanding the status quo in relation to education means exploring ways in which the pervasive doctrine of neo-liberalism shapes teachers' voices and influences the capacity for agency.

Prior to the current neo-liberal era, teachers were educated to be responsible professionals whose judgements, expertise and creative capacities were valued (Connell, 2009; Kenway, 2008; Smyth et al., 2014). Connell (2009) traces the shift in teacher professionalism from the 'scholar-teacher' in which teaching was seen as an intellectual endeavour, to the current 'competent teacher' model in which teachers are trained to value managerial skills, efficiency and effectiveness whilst paying insufficient attention to the relationship of pedagogy, politics and culture. The competent teacher model reflects the neo-liberal discourse of control and 'best practice', rather than viewing teaching as an 'ethical endeavour concerned with young, whole, flesh-and-blood human beings and how they might come to see themselves in the world' (Sheffield, 2015, p. 155).

Neo-liberalism, disadvantage and teacher agency at King Street Primary School

Schools are complex institutions in which teachers' understandings of themselves, their subjective educational theories and emotional interactions and relationships colour their feelings about the world, other teachers and the children. Often, these relationships are prioritised over thinking deeply on the social and cultural contexts in which the relationships are situated. It is therefore not surprising that the teachers' voices and my explorations of their meaning making are multi-faceted, ambiguous and inconclusive.

Although Kylie, Laura, Holly and John saw themselves as victims of a flawed system, only Kylie was able to see that the children were also victims. Kylie understood that the emphasis in neo-liberal education policies on 'improvement' and 'standards' makes inequalities more likely because children from disadvantaged backgrounds are being tested on practices that emanate from the middle classes. Education becomes inherently unfair when equity of output ignores equity of input. She understood the institutional constraints and the ways in which they can compromise teaching, but she also realised that there are opportunities for teachers to act in ways that do not necessarily perpetuate the status quo. Children's lives can be changed through teachers' actions and Kylie understood the moral imperative for teachers to act. Although John was only present for the first term (10 weeks) of data collection, his was a strong voice and presence in the school. My one and only interview with him left me with no doubts about his firmly held views on politics, education, and disadvantage. His responses and those of Holly, and Laura suggest a sense of resignation—that they were working with disadvantaged and difficult children in an unfair system. Their responses conveyed the sense of 'we will teach what we know works, because in this particular suburb we are dealing with children whose home lives determine educational outcomes'. John expressed misgivings about the children's ability to break out of dysfunctional family situations and the poverty cycle. He perceived the influence of the school as minimal by comparison to the home background.

John: The quality of parenting is a far greater influence than anything a school can ever do. Even though I've been working with families in this environment for a while, doing that 'Understanding Poverty' PD was mind-blowing and unbelievable.

In their book 'A framework for understanding poverty', Payne and Blair (2005) promote a theory of individual culpability, rather than exploring how systemic and institutional inequities can condemn children to lives of disadvantage. The emphasis in Payne's theories on the individual has influenced John's perception of the children, disadvantage, and his role at the school. It is also likely that his enthusiasm for Payne's narrow understanding of poverty and the industry that she has created from her understanding of the 'culture of poverty' (Smyth et al., 2014, p. 134) has influenced Holly and Laura, and confirmed their sense of the difficulty of implementing educational change at King Street.

Kylie understood the need for educational change, and deeply thoughtful pedagogy. However, the other teachers and I had different vocabularies, attitudes, assumptions, practices and interpretive frameworks. This made it difficult to find points of reference for discussing the relationship between pedagogy, politics, culture and their implications for education. Nevertheless, the differences between the teachers' attitudes and emotional responses to children's music learning and my own, provide opportunities to better understand teachers and teaching. Had I seen myself reflected in their responses and understandings, then there would be much less to be learned about teachers' voices and knowledge that may otherwise not be heard.

Uncomfortable questions emerge in my exploration of the expression of children's and teachers' voices. The insights expressed by the children, and the beauty and honesty of their responses when juxtaposed against the silence of some of the teachers, open spaces for reader reflection.

It is clear that all but one of the class of Year 3/4 children derived personal meaning from participation in music making. John acknowledged the children's enjoyment.

John: They smile from the moment they walk in to the moment they walk out.

Yet this seemed insufficient reason for him to explore further the meaning and implications of children's expressions of joy. A reluctance to celebrate (both literally

and metaphorically) children's joyful experiences does, however, maintain teacher control (and distance). The children were so open about the meaning of their involvement. It appeared to be much easier for them to express their feelings about musical participation than it was for their teachers to explore those feelings. Exploring children's emotional responses to music may be incompatible with some teachers' need for emotional distance and control. Yet, it is important to explore children's emotional responses, and to see learning through their eyes. Hargreaves contends that 'if we misunderstand how students are responding, we misunderstand how they learn' (Hargreaves, 2002, p. 8). Teachers' distance from children is inherent to the power differential between teachers and children in institutionalised settings. Hargreaves (2002) identifies different forms of distance in relationships between teachers, students and their families including socio-cultural distance, moral distance, professional distance, political distance, and physical distance. Many teachers are likely to be middle-class (Connell, 1985; Hargreaves, 2002) and live both geographically and culturally in different communities from the working class children they teach. In poor urban and regional schools, it is common for teachers to 'ascribe (usually negative) characteristics in a blanket way to the students and communities they serve' (Hargreaves, 2002, p. 10). This tends to shift the focus from school communities to the capacity of teachers to achieve results. Connell's description of a government school as 'a kind of middle-class lifeboat adrift in a sea of proletarian roughness is a common perception and one that emerged as teachers discussed their work (Connell, 1985, p. 170). They perceived King Street as different from neighbouring schools. John felt that there was disadvantage at King Street Primary School because so many of the parents did not work or chose not to work.

John: What you find is that we have a lot of parents who are qualified but unemployed. So when they changed it (the social index number) we had parents who were social workers—they were the worst parents in the world, but they had done some sort of qualification so they put that down. The department assumed they made 65 grand a year as social workers. It was assuming they worked in it. They were qualified but they hadn't actually worked in it. So we had all those people with qualifications who were living on the dole.

Although it is unlikely that teachers had been to the children's homes, their opinion was that many of the parents were hopeless and that the children's home lives were dysfunctional. There appeared to be a limited sense of 'Let's find out what's important to these children', of asking questions such as 'How do they feel about their lives and about the world?' 'What are their memories and fears, and their desires and dreams for the future?'

Holly: I guess I don't see my childhood reflected in what the kids here do...the ability to be able to talk and listen and learn. It's a different era. So trying to build that (listening) into...with the kids that we've got. Sometimes I sit here and I shouldn't compare with my sister's children.

Holly compares the minimal amount of TV her sister's children are allowed to watch with what she perceives as the inadequate parenting of many of the children at King Street.

[My sister's children] watch 'ABC for Kids' while dinner is getting ready and that's it. They might get a bedtime story on iPad before they go to bed, and any more screen time than that, they sort of question themselves [their parenting].

John perceives that many of the parents lack motivation, parenting skills, and a work ethic. His perception of the children's parenting highlights his responsibility in the school as a role model.

John: I mean these kids have to get a work ethic from somewhere.

John's simplistic understanding is not restricted to the children at the school.

John: My niece, she's a qualified hairdresser. She has two kids. The father's left. She gets rent assistance from the government. She gets more money to stay at home than she does cutting hair, and the other sister has done the same. She's chosen a lifestyle where she gets those sorts of things.

Although John's understanding of education and disadvantage appears to be unsophisticated, his views nevertheless reflect awareness of the broader social and political context. Laura and Holly on the other hand, seem to be apolitical. Their

responses revealed limited understanding of the broader influences on education. It is likely that their awareness of political and ideological contexts may be thwarted by the relational nature of teaching and the need to focus on the day-to-day needs of the children. Often, in schools of low socio-economic status, teachers can find themselves taking on a welfare role trying to hold lives and communities together, which paradoxically then leaves less time to explore anything beyond the dominant pedagogical practices (Hargreaves & Fullan, 2012). Teachers' capacity to autonomously make decisions about pedagogy and develop curricula appropriate to children's needs is undermined. It was not only in relation to music learning that the teachers' voices were muted. Kylie perceived that teachers' responses to children's meaning making in music were consistent with their responses to innovation and pedagogical change in other areas of the curriculum.

Sue: Well if teachers have limited musical understanding...it's hard for them. I mean, you have a background in music...You're a musician and you understand what's involved.

Kylie: But it's not just with music. It's with a whole range of other things too.

Teachers' responses to the role of music learning in children's lives

It was the first day of the new term—the second and final term of data collection at King Street Primary School. After the school holiday break, I was full of energy, hope, and renewed expectations. When I arrived at school all the Year 3-6 children were sitting quietly in the classroom listening patiently to John's explanation of the forthcoming athletics carnival. It seemed to take a long time to convey the requirements to the children and for them to sign up for their chosen sports. This was a school 'event'. I thought how easily the curriculum could become determined by 'events', whether they be sports events such as athletics, cross country, swimming carnivals, football clinics, charity events, sausage sizzles, book week celebrations, school camps, performances, incursions, excursions, or testing. The list goes on. Many of the events in themselves are valuable, but often the relentless nature of an event-driven calendar can compromise both depth and breadth of learning across the curriculum. Little time is available for following up the unexpected—the

serendipitous happenings that occur in all classrooms. I had experienced teaching music in schools in which student performances were often perceived as a way of projecting an image. It had alerted me to the ease with which my program could become driven by entertaining audiences and the next school concert. However, an event-driven curriculum is likely to contribute to teachers' feelings of achievement and control. Further, it may be consistent with the systematised and administered society in which we live.

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There was no staff meeting today and Kylie's hectic timetable meant that it was difficult to find time to talk to her. She often appeared pre-occupied, and I did not want to be a distraction. Discussions about curriculum and pedagogy—particularly about a subject such as music that was not a high priority, might seem insignificant when compared to the immediate and pressing issues of the day. Unless there were particular problems, I felt that it might be better to wait for the next meeting. I had hoped that discussing the interviews that I had just completed with the children might stimulate some thinking about the meaning of music learning in the children's lives. For the next staff meeting, I had prepared an agenda that I distributed to teachers as we gathered around the staffroom table. I wondered whether beginning with the beautiful text of James Heup would offer a way to begin a conversation about the value of music learning and perhaps about education more generally.

'When Children Sing' (*lyrics: James Heup; music: Mary Goetze*)

When children learn to sing,

They rise up strong.

A song will nourish them.

Each tone, each breath

They draw for beauty's sake will feed

The hunger to excel.

And when the world turns cold,

Then music will be bread to warm their souls.

When children join to sing,

They soon belong.

A song will nurture them.

Each note, each rest

They read upon the staff will shape

A blend of harmony.

And when one voice is stilled,

Then music will be bread to keep them whole.

Would the words touch teachers' hearts? I wondered whether the words of the poet might 'awaken others to possibility and the need for action in the name of possibility' (Greene, 2009a, p. 86). Perhaps the words would be interpreted as evidence of impractical idealism. I had also prepared a summary of my initial analysis of the first semi-structured interview with the children. I was inspired and moved by some of the children's insights. Would the staff feel the same? I had included quotes from

each child, hoping that these might stimulate thinking, feeling, and professional conversation.

Table 5: Early analysis of the children's meaning making:

Interviewee	Main points	Quotes
Amelia	<p>Awareness of possibilities that music learning might bring in later life</p> <p>Enjoyment</p>	<p>[Music learning] If people don't do music [at home], they can do it at school.</p>
Ava	<p>Enjoys the cognitive challenges and new musical experiences</p>	<p>You can do lots of different things with music.</p> <p>I enjoy the new instruments I see and the sounds they make and the songs we sing.</p> <p>[If I was in charge of music] I would bring in all different types of instruments from different countries and show everyone and teach them how to play them.</p>
Curtis	<p>Values the learning experience and the possibilities that playing instruments creates in later life</p> <p>Recreational value</p>	<p>I think music is for playing and for having a good time.</p> <p>When you write songs, it gives you something to do, so if you're just bored and have nothing to do, you can think of a song and play some music.</p>
Ira	<p>Hasn't persevered with individual instrumental (brass and piano) learning</p> <p>Has memorised the Year 3/4 class repertoire</p>	<p>If everyone has an instrument, it sounds much better.</p> <p>I like it when everyone gets a</p>

	<p>Values whole class participation and learning in the music circle for class cohesion and learning from one another</p>	<p>turn.</p> <p>If you get stuck, with everyone playing an instrument, you can just follow.</p>
Jay	<p>Mentions singing many times</p> <p>The physical connection with music</p>	<p>Music is for helping people learn about singing and to help people sing.</p> <p>I like to clap hands and stuff.</p> <p>[Making up music]: It would be fireworks shooting out. It would be like to put your foot on the ground and the fireworks would come out.</p>
Karla	<p>Music is for learning</p> <p>Values the social opportunities of being together and working together</p> <p>Identifies the emotional power of music</p>	<p>A good way for me to learn music is sitting next to everyone and if we're doing singing and everything and if we just sing together.</p> <p>You know about the African-Americans, well it's really sad. When we're singing 'Swing Low', it reminds me of that.</p>
Liam	<p>Music for enjoyment</p> <p>The potential of music making for sharing and teaching in families</p> <p>Understands it takes time to develop music skills</p>	<p>[Learning music] They [children] can learn more music sounds, and so when they get older they can teach their kids how to do music.</p>

Leo	<p>Wants to learn the recorder (mentioned several times in the interview)</p> <p>Understands the relationship between music and feelings</p>	<p>[Learning music]: It makes me feel kind of weird listening to lots of music. Different music makes me feel weird. I don't know how to explain it.</p>
Levi	<p>Associates music with celebrity culture</p> <p>Music is for listening</p> <p>Identifies how we learn in music (watching and listening)</p>	<p>To listen is a good way of doing music.</p> <p>You can't watch movies all the time. You have to listen to songs sometimes.</p> <p>If I was doing music with my friends, I would do something that won't have swearing or 'F' words. Something that's nice.</p>
Nathan	<p>Mentions the importance of moving, enjoyment, feelings, the importance of learning in a circle for taking turns and for equality</p>	<p>[Music] makes you feel that you are really good at it and you are having fun with other people.</p>
Quella	<p>Life-long learning, memorisation of repertoire</p> <p>Associates music with feelings, and its capacity to contribute to an individual's sense of identity</p>	<p>All the singing, dancing and playing is really interesting. It seems really catching and I'm really into it to join in.</p> <p>When you catch music, you go into it.</p>
Rill	<p>Identifies the importance of acquisition of skills for a relationship with music in later life</p>	<p>[Music] would be a great opportunity for kids if later in life they want to play an instrument and they don't</p>

	<p>Reading music notation</p> <p>Proud of brass group—wants recognition by her peers within the school context</p>	<p>have to learn the notes because they already know them and recognise instruments and stuff.</p>
Stephen	<p>Physical engagement with music</p> <p>The potential of music for doing things— for action</p> <p>Values new and challenging learning experiences</p>	<p>It's an entertainment and energetic thing.</p>
Seth	<p>Values being together in music and enjoys learning from one another</p> <p>Enjoys learning new song repertoire</p>	<p>I enjoy it the most when everybody sits together and stands together and sings.</p>
Sarah	<p>Music is for learning and playing instruments</p> <p>Music learning in schools can encourage all children</p>	<p>[Music is for] To learn how to be a good singer.</p>
Sophie	<p>Music is for making people happier</p> <p>Has enjoyed the recorder at home</p> <p>Has insights into the processes of music learning and the need for perseverance and for simple to complex learning</p> <p>Understands the relationship between music and emotional expression</p>	<p>[On music learning] We get used to it and then we remember and then we become masters at it.</p>
Shem	<p>Music for job opportunities</p> <p>Want to make music his own (ownership)</p> <p>Is self-conscious singing alone</p> <p>Enjoying the tune helps in developing</p>	<p>It teaches you how to learn instruments and singing and it tells you about all the people who like to sing and dance and play.</p>

	musical confidence	
Tim	<p>Music is for learning</p> <p>Enjoying sense of achievement in brass group</p> <p>Important for development of self-identity</p> <p>Enjoys opportunity to play unfamiliar instruments</p>	You can use music for passing time and for fun.
Zebb	<p>Music is for learning how to entertain people</p> <p>Limited interest/ability to express any relationship between music and feelings</p> <p>Only wanted to discuss 'death music'.</p> <p>Finds dance and movement physically tiring, would rather play instruments</p>	Moving around and all that gets tiring.

I also wanted to discuss the approaching festival, and topics that had arisen from the previous term's interviews including:

- equity of opportunity and music learning,
- the social dimension of music learning,
- music's intrinsic and instrumental value,
- cross-curricular links,
- accessing music resources,
- musical confidence,
- enjoyment, joy in children's lives,
- longer term role for music learning at King Street,
- the school review, and

- where to from here? What aspects of music learning would staff like to focus on?

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Kylie wasn't at the staff meeting. Parents had apparently delayed her, so the conversation became one between the three other teachers and myself. Without Kylie's encouragement, drive and passion, I found it difficult to get a conversation going on the role of music in the curriculum.

I missed Kylie's enthusiasm and support and I was very conscious of encroaching on the other teachers' goodwill and time. The conversation centred briefly on Zebb who was new to the school. There was laughter at Levi's response, but overall, I gained the impression that the teachers did not want to discuss any further the children's responses. It was possible that they did not agree with my summaries, or maybe they felt that my interpretations of the children's responses were of little relevance. It is also more than likely that the immediate and pressing nature of other issues 'the classroom press' (Fullan, 2007) or the multitude of other events that are squashed into school calendars may have been uppermost in their minds.

The conversation quickly moved on to the end-of-year concert that John seemed keen to discuss. In Kylie's absence, he took on a leadership role in the meeting. I wondered whether John's views represented those of Laura and Holly who today were both quiet. John explained his ideas. He thought that deciding on a theme and a format now would be an efficient way of preparing for both the festival and for the end-of-year concert. He thought it would enable planning to begin and could make Term 4 a little easier.

John: If you're looking for a forum for the kids to present, pick a theme. Have some bush dances, a few songs, the brass group can perform, a few Christmas carols at the end and you've got a pre-packaged thing. It's all done and dusted. You could do something thematic or a movie theme. It's always really popular with parents. It's the one event we get most of our parents to.

I appreciated John's enthusiasm, and his willingness to support music learning that would be popular with parents. It was apparent that he thought I would want to plan

a program for the end-of-year concert. He appeared to have forgotten that I would finish at King Street at the end of the current term, and that I wanted to support the teachers in planning and developing some of their *own* ideas. John clearly wanted to begin planning for the concert and he probably expected that I would find his repertoire suggestions useful. However, my thoughts were more focussed on the meaning and depth of the children's learning, than on the next school event. In addition, I wanted to consolidate and polish the festival repertoire. It was important for the children's confidence and musical self-efficacy that they were well prepared.

Sue: Do you see yourselves as being able to implement some music learning? I'd like to see you do something and I'm here to help you and support you. Perhaps you see potential for cross-curricular links?

John: I can certainly do some bush dancing in my PE. We've got athletics in five weeks' time but after that I would certainly happily do something if I remember how to do it. You know, some of the old bush dances, 'Pride of Erin', that sort of thing. I could do a unit on that. Term 3 is ideal for that with the weather. I could certainly do that.

I had childhood memories of 'The Pride of Erin', but not within the context of bush dance. It was interesting that John felt music learning could best be incorporated into the physical education program. Nevertheless, it was something he felt he could do. Holly reminded John about the themes for the remainder of the year and how these might determine the choice of repertoire.

Holly: We're doing environmental stuff and Commonwealth Games.

John: Yeah, we really focus on music in Term 4, in the lead-up to the end-of-year concert and that's about it. Finding the time, that's the thing. We're time poor.

Holly emphasised her understanding of music in the curriculum to support other subject areas and suggested that we needed to talk to Kylie. There was no further discussion of the meaning that the children derived from their musical participation. The curriculum had been divided into chunks of 'stuff' and there was little sense of a critically reflective approach to children's learning and to pedagogy. The reality was,

according to John, that they were 'time-poor'. He explained that the teachers had each afternoon from 1:45pm to 3pm into which they had to squeeze everything other than literacy, numeracy, and physical education.

John: I find the curriculum is ridiculously crowded and I just don't have time. It's 100% time. We have kids here who are challenged academically and socially, and we have made a conscious decision to do 2 hours of literacy, maths and sport every day and we give them lunch. So we have 5 afternoons which are taken up with so many things. Because music for me is quite intensive to organize and resource, I just don't have time to do it. By the time we do things like bikes and bullying and drugs.

Laura: Yes, time is everything.

John decided that folk dancing was perhaps something that he could manage. Laura and Holly readily agreed. I was more than happy to organise and run a workshop for them.

John: I haven't done music stuff for years. Maybe there's change in the resources. Maybe you can do that with us as a 'Professional Learning' session one night. What sort of resources are out there for newbies like us?

Teacher agency: paradox and ambiguity

Understanding *why* teachers respond in the way that they do is essential to provoke thinking about the implementation and development of pedagogy. The seemingly natural tendency for teachers to be conservative and to focus on known approaches to conventional goals rather than attending to deeper and more intellectually demanding pedagogy has been documented (Hattie, 2009; Lortie, 1975; Smyth et al., 2014). In my exploration of teacher identity, I have discussed teachers' need for certainty, control and the preservation of the status quo, even when pedagogical innovation may be shown to have merit. Dividing the curriculum into quantifiable chunks reflects an education system concerned with measurement and competition—one that leaves little time for critical reflection. Cameron and Carlisle (2004) suggest the need for teachers to 'open up the time they have, by recognising what is real, meaningful and relevant, and allowing time for that' (p. 36). Paradoxically this

requires the capacity, support and time for critical reflection. The current neo-liberal context, in which the curriculum is increasingly scripted, discourages teachers from thinking deeply, and often results in feelings of powerless to deal with issues that seem so big (Smyth et al., 2014).

The insights expressed by the children, and the beauty and honesty of their responses when juxtaposed against those of teachers, open up spaces for reader reflection. Uncomfortable questions emerge in my exploration of children and teachers' voices. Teachers in schools of low socio-economic status are often unlikely to acknowledge their own limitations, prejudices, and biases, or respect the knowledge that students bring to class (Darder, 1991). In imposing the state-and teacher-sanctioned version of knowledge that is considered necessary and that is reflected in curriculum documents, teachers define children's life trajectories, and devalue the knowledge and understandings that children bring to the school. The importance of understanding children's lived situations has been identified (Darder, 1991; Freire, 1970; Greene, 2009b). However, teachers' inability or unwillingness to do so makes it more likely that their efforts will focus on training rather than teaching. They will 'focus on skills for the workplace rather than any "possible happiness" or any real consciousness of self' (Greene, 2009b, p. 140). A reductive view of curriculum is likely to promote teachers' needs for psychic rewards in the present (Lortie, 1975), rather than deeper engagement with longer-term learning.

It is important that teachers and leaders in education find ways to place demanding pedagogy at the centre of educational reform (Smyth et al., 2014; Wrigley, Thomson, & Lingard, 2012b). Lingard (2008) contends that pedagogy should be an integral part of teachers' professional identity and although on its own it cannot make all the difference; it can make *a* difference. Wrigley et al. (2012b) conclude that challenging pedagogies need to be scaffolded in ways that are deeply caring and respectful. 'Effective pedagogies', they suggest 'are contextualized and connected to students' life-worlds but seek to stretch beyond these in educative ways' (p. 196). Importantly, Wrigley, Thomson, and Lingard (2012a) contend that there are spaces in which schools can change for 'educative, democratic and socially just purposes. Such schools are committed to developing, extending and challenging children and

refusing to accept that they are incapable of accepting the highest levels of learning' (p. 4). However, this kind of thinking is emotionally and intellectually challenging, especially for teachers who are caught between the concerns of policy-makers and the needs of disadvantaged children. Such thinking also highlights the importance of teachers understanding how hegemony or the dominant worldview is produced. It demands of teachers the capacities and understanding to be able to work against prevailing policy trends and it calls for teachers to question prevailing social attitudes, values, and practices, and to be much less tolerant of a system that is clearly pedagogically inadequate, particularly for the needs of disadvantaged children. Because children from disadvantaged home backgrounds may find it difficult to access learning outside the school, they can become restricted to a very limited range of opportunities for self-expression.

Bentley and Cazaly (2015) contend that a starting point is for educators to 'clarify the full range of valuable learning outcomes, and then identify honestly and accurately which ones are being prioritised, and for what reasons' (p. 69). This will require teachers to explore their assumptions, values, and attitudes towards children who are disadvantaged. At the same time, children's lived realities should be explored. Their hopes and aspirations should be acknowledged and honoured, regardless of whether they 'fit' with what are perceived as successful outcomes. In doing so, however, attention should not be averted from the systemic causes of the growing levels of disadvantage and poverty that are continuing to compromise formal attainment (Bentley & Cazaly, 2015; Teese, 2014).

Despite the emphasis on children becoming competent in a narrow range of measurable subject areas—literacy, numeracy and science, the most recent data identifies a 'significant' decline in literacy and numeracy amongst Australian 15 year olds in the period from 2000-2012 (Masters, 2014). Masters also identifies significant variations in literacy and numeracy outcomes between schools. Smyth et al. (2014) draw attention to the alarming proportion of young people in affluent countries who are being left out, excluded, marginalised, alienated and damaged by schooling despite all the political posturing and muscular rhetoric' (Smyth & McInerney, 2012, p. 7). They contend that the system is working well for some

children, but there are many for whom it is not. Australia, they claim, has a small proportion of highly educated students, as well as many students who are under-achieving and who are being failed by the system. Numerous teachers perform admirable feats in terms of the support and welfare they provide to struggling students. Often, they keep families and lives together (Lingard, 2008; Smyth et al., 2014). However, Lingard argues that the support teachers give is often at the expense of students' attainment in formal cognitive learning. Bentley and Cazaly (2015) contend that rather than seeing children's attainment within dualistic terms of cognitive learning outcomes versus 'soft' outcomes such as well-being, resilience, collaboration and problem solving, there needs to be greater thought given to the integration of the two. It is here that the arts have an important role to play in 'linking cognition, affect and somatic ways of knowing' (Wright & Pascoe, 2015, p. 2). Maxine Greene highlights the important role of the artist in being able to see things differently by accessing perceptions and emotions. They can potentially 'awaken[ing] and empower[ing] today's young people to name, to reflect, to imagine and to act with more and more concrete responsibility in an increasingly multifarious world' (Greene, 2009b, p. 148).

Implications of neo liberalism for music education

The Education and Training Committee of the Victorian Parliament (2013) report has documented the extent, benefits and potential of music education in Victorian schools. One of the recommendations in the government response to the report has been that schools be provided with an annual budget so that they can design and implement programs that meet the needs of the school community (Victorian Parliament, 2014). Developing and implementing programs appropriate to the individual school context is commendable. However, the highly autonomous nature of Victorian schools (Bentley & Cazaly, 2015) suggests that apart from the ability to plan the use of physical and financial resources, principals need an understanding of the centrality of pedagogy in helping all children reach their potential. Principals are increasingly distracted from pedagogy by the need to function as business managers and technocrats, and often they lack the time or capacity for truly educative leadership (Smyth et al., 2014). As a music educator, Kylie understood the personal

meaning that music making had for many of the children. However, she was constrained by the prevailing neo-liberal business model of autonomy at the local level, accountability measures from above, and the normative 'competent teacher' discourse. Kylie's capacity to autonomously make decisions about pedagogy and develop curricula appropriate to children's needs was undermined. As a consequence, children who would benefit the most from music learning were denied opportunities to express their innate musicality through programs that could potentially be life enriching.

Schools should be sites in which democratic beliefs, values, and practices are developed, and where children—regardless of their home backgrounds—are provided with opportunities to fully explore their human potential. Schools need to enable children to be confident, independent thinkers who understand their own social context and the larger global context, and can engage in activity based on their understanding. Teachers need to be able to offer children more than a mundane vision of life's possibilities. Inability to do so reflects an absence of deeply reflective pedagogy. Greene (2009b) contends that thoughtlessness is the main obstacle to change in schools. She argues that schools need to enable young people to reflect on their own lived context. Inability to do so, Greene contends, will result in young people having little sense of agency. Without a sense of agency, they are unlikely to ask 'the existentially rooted questions in which learning begins' (Greene, 2009b, pp. 139-140). Further, inability or unwillingness to enable young people to reflect on their own lived context means that teachers will concentrate on training rather than teaching. They will focus on skills for the workplace, rather than any 'possible happiness or any real consciousness of self' (Greene, 2009b). Such thinking may be seen as wishful or idealistic. Nevertheless, without idealistic thinking now, education in the future is unlikely to fulfil its promise. Further, the complexity of issues facing humanity highlights the imperative of thinking critically and deeply.

The cultural, social and political forces that constrained the agency and muted the voices of the teachers at King Street are present in all schools. It is therefore to be expected that the attitudes, values and assumptions of teachers at King Street Primary School will be found not only amongst generalist teachers in other schools, but also

amongst specialist music teachers. It is likely that there are many teachers in the system who have not had the opportunities or encouragement to think critically about their own practice and the effect that it has on shaping a more equitable society. Teachers may lack the interest or capacity for critical reflection because they, like the children in this study, have been subjected to a reductionist education that has not facilitated the development of their social, artistic, or civic voices. The limited capacity for critical thinking that was revealed amongst teachers in this study calls into question the role of teacher education. Orr (2004) contends that '[T]he crisis we face is one of mind, perceptions, and values; hence it is a challenge to those institutions presuming to shape minds, perceptions and values. It is an educational challenge' (p. 27). Tertiary educators have a crucial role to play in the formation and interrogation of pre-service teachers' subjective educational beliefs and the intersection with understandings of self and institutional structures. This of course means that tertiary educators themselves have an understanding of the current neo-liberal context and the profound implications for education. It requires that they have the desire and capacity to examine their own role in promoting thoughtful and critically reflective pedagogy that offers the potential to stem reductionist educational outcomes, the maintenance of the status quo and the perpetuation of inequality.

In this chapter, I have identified ambiguity and paradox in teachers' work. I have also identified that there are spaces for teachers to act; however, to do so requires the capacity, willingness, and support to reflect critically on pedagogy. The hegemonic nature of social and cultural worldviews tends to inhibit such reflection in many areas of education. In the next chapter, I will discuss hegemony in relation to education more broadly, and in relation to the Regional Schools Music and Movement Festival. I will conclude this thesis by exploring the implications of hegemony for the way that primary school music learning is conceptualised.

CHAPTER 6: CONCLUSION

This study, *Muted voices: Developing musical agency in a Victorian primary school*, began with the contention that musical agency can be developed through collaboration between a primary school principal, generalist classroom teachers, and myself as the music teacher/researcher. In the study, I set out to explore the meaning that the teachers and principal made of the development of their musical agency in the music learning and teaching program, and the meaning that a class of Year 3/4 children derived from their participation in music learning.

The findings of this research revealed that the Year 3/4 participants developed musical confidence and self-efficacy, and all but one of the children derived musical and personal meaning from their participation in the music learning and teaching program.

The findings showed that the teachers and principal's musical agency was influenced and constrained by factors other than musical experience, background and self-efficacy. Musical agency was affected by teachers' identities: who teachers are personally and professionally and their subjective educational theories. Findings reveal that the teachers' responses to the development of their musical agency reflected the culture of professional learning in the school. Indeed, the music program became a vehicle for understanding learning and teaching at King Street Primary School. Teachers' disengagement constrained the growth of musical agency, and this has implications that are not confined to music learning. The findings of this study showed that there are implications of teacher disengagement for the culture of learning within schools and beyond. Further, in order to understand the complexity of issues associated with pedagogical innovation and change there is a need to look beyond the boundaries of schools, teachers and teaching to the pervasive influence of neo-liberalism.

Shaping children's voices

The influence of the broader cultural context became apparent in this study not only in relation to my role in the school, but also in relation to participation in the Regional Schools Music and Movement Festival. I began this thesis with a narrative

about participation in the festival. In the narrative, I explored the meaning that the children at King Street Primary School derived from being together and singing the powerful African American spiritual 'Swing Low'. I also described the personal tensions that festival participation provoked. I perceived the likelihood of a music teacher-researcher directed approach to rehearsals and pedagogy. I also felt that presenting music to audiences within the context of a professional theatre may have implications for choice of repertoire, and the depth and breadth of pedagogy. Nevertheless, for the children, festival participation contributed to learning how to work together, to the growth of self-efficacy, and to the building of a learning community. It may be argued that, because participation in the festival was generally a positive experience for the children, there is little need for further discussion. However, the festival's dominance in steering the course of data collection and determining the nature of much of the music learning and teaching in this study highlights the need for exploration of its social and cultural values and the way in which they intersect with ideology, policy, and pedagogy. The implications for education of the intersection of ideology, policy, and pedagogy have become increasingly apparent to me, as I have sought to place discussion of the festival within the structure of this thesis. Therefore, in this final chapter, the thesis conclusions will be discussed in relation to three areas: the festival, my role in the implementation and development of music learning and teaching at King Street Primary School, and the implications of both of these dimensions of the study. My exploration of the festival will focus on its shaping of children's voices. I refer to voice as both an instrument of musical expression and in terms of social and civic participation. I will begin by situating the festival within the broader social and cultural context.

Public pedagogy

Children's learning does not only occur within the context of the school. Theorists including Giroux (2004, 2010) and Sandlin et al. (2009) contend that schools may not be the most influential sites of teaching, learning, and curricula. Cultural institutions and the broader social and cultural environment have a vital role to play (Hickey-Moody, 2015, 2016; Maudlin & Sandlin, 2015; Morrison, 2001; Sandlin et

al., 2009). The writings of a number of thinkers have been influential in theorising the intersection of cultural studies and education, which is described by the term 'public pedagogy' (Giroux, 2004; Giroux & Pollock, 1999). Giroux's understanding of pedagogy goes beyond the social construction of knowledge, values, and experiences. He contends that 'it is also a performative practice embodied in the lived interactions among audiences, educators, texts and institutional formations' (Giroux, 2004, p. 61).

1. The Regional Schools Music and Movement Festival

The festival has been an annual event for more than 60 years and is one of the oldest continuously running school music festivals in Australia. It aims to give children from government and non-government schools throughout the region an opportunity to perform in a professional theatre in a non-competitive context. In 2014, there were approximately 2000 participants in the four-day festival. Up until recent years, the festival was known as the Regional Schools Music Festival. The festival's name reflected a focus on children singing and playing instruments. Each day began with massed singing of 'Advance Australia Fair'. In recent years, the change of name to the Regional Schools Music and Movement Festival reflects the influence of popular culture. 'Advance Australia Fair' is no longer sung, and of the 65 non-government and government primary schools that participated, 19 performed items that featured children singing. The remaining schools devised dance routines to backing tracks from the U.S. mass-entertainment industry. Non-government school performances consisted of choirs and instrumental ensembles. The majority of primary school performances at the festival revealed limited acquisition of demonstrable musical skills. They reflected a view of children as music consumers rather than music producers. Tim, one of the Year 3/4 participants, described the performances of many schools in the following comment:

Tim: They had the music on in the background and they were moving their mouths. They made it look like they were singing.

Popular culture

Popular music is part of the broader context of popular culture. 'Popular culture can be understood as the broad range of *texts* that constitute the cultural landscape of a particular time and/or place, as well as the ways in which consumers engage with those texts and thus become producers of new negotiated meanings' (Maudlin & Sandlin, 2015, p. 369). Texts such as books, music, TV shows, and web sites are experienced through 'viewing, listening, reading, feeling, consuming and producing' (Maudlin & Sandlin, 2015, p. 369).

Popular music is a fluid term that includes musical practices of different intentions, values, and potential (Bowman, 2004b). Its ephemeral nature, links with mass production and distribution, amateur engagement, everyday concerns, and widespread and current appeal are often regarded as some of its defining features. Shuker (2011) sees popular music as an over-arching umbrella term for twelve meta-genres comprising; pop and rock, blues (including rhythm and blues), country, EDM (Electronic Dance Music), folk, heavy metal, hip hop, jazz, reggae, soul, and world. Within these meta-genres, there are also permeable boundaries. It is clear from the multifarious and fluid definitions of popular culture and popular music that meanings are likely to be dependent on the contexts in which texts are produced and read (Maudlin & Sandlin, 2015).

The changes over recent decades in programming of the festival may be a recognition of the perceived disconnect that exists between in-school and out-of-school musical experiences of children (Green, 2001, 2006, 2008; Ross, 1995; Snell, 2009). It may also be a response to the alienation that is perceived to have been caused by Western art music in schools (Green, 1988; Walker, 2009). However, the festival revealed a privileging of a limited range of popular music from Disney and the U.S. mass-entertainment industry—an industry that is seen as an effective means of transmitting ideology and capitalist value systems (Benedict, 2013; Kertz-Welzel, 2005; Woodford, 2014). The industry has been described by Benedict (2013, p. 9) as the 'pervasive, insidious, and menacing rhetoric of the global market economy'. The dominance of a narrow understanding of popular music sends a clear message to students about whose musical ideas and values matter and whose do not. Further,

privileging a narrow understanding of popular music can marginalise other musics, disempower people, and endanger diversity (Boyce-Tillman, 2012a, 2012b).

Theorists have identified the implications for democracy of valuing the everyday knowledge associated with popular culture (Hickey-Moody, 2015, 2016; Maudlin & Sandlin, 2015). Many festival performances reflected popular culture and everyday knowledge. However, I would add that children's participation in democracy is likely to be enriched if everyday knowledge of popular culture encompasses the capacity to both consume *and* produce a diversity of popular musics. The marginalisation of singing reflected in many school performances at the festival denies children opportunities to express an inherent part of their humanity. Comte (2005, p. 34) contends that the less children sing 'the less they will want to sing. In fact, the less they will see a use for singing'. Most significantly, the muting of children's singing voices at festivals such as the Regional Schools Music and Movement Festival may have implications for children's expression of their social and civic voices.

The predominance of dance routines to recorded popular music from the U.S. mass-entertainment industry suggests some similarities between the festival and the Rock Eisteddfod Challenge (REC). Dance and musical theatre are inherent to the REC and are regarded as ways of improving the health and well-being of young people (Hickey-Moody, 2016). In the REC, dance routines are privileged over arts practices that extend aesthetic vocabularies. Hickey-Moody identifies the potential of such spaces as the REC to be sites of hegemony or spaces of resistance. However, the implicit learning conveyed by the festival suggests it is more likely to be a site of hegemony (Gramsci, 1971) than of resistance. Children's implicit learning from the festival may have included the following:

- Disney songs and familiar popular music from the U.S. mass-entertainment industry are schools' preferred choices of repertoire, and popular music from diverse cultures and traditions is of lesser value;
- The voices of recording artists are valued more highly than children's own singing voices;
- Children at most primary schools do not play an instrument or sing; and

- School music is something that happens once or twice a year for public performances.

Implicit or unintended learning is more likely to endure than the explicit curriculum (Eisner, 2002). Apple and King contend that 'the tacit teaching of social and economic norms and expectations to students in schools, is not as hidden or "mindless" as many educators believe' (Apple & King, 1977, p. 341). In understanding the pedagogical role of the festival, Gramsci's identification of the concept of cultural hegemony (Borg et al., 2002; Fontana, 2002; Gramsci, 1971; Mayo, 2014) and the educative role of public institutions and cultural organisations, and their relationship with policy, ideology, and education, offers important insights.

Cultural hegemony

There is no neat and succinct definition or theory of hegemony in the writings of Gramsci (1971). However, he sought to explain how physical force is less important as a means of social control than the ways in which institutions and those in positions of moral leadership (including teachers) attain dominance over others. Gramsci contended that attaining cultural dominance enables an entire society to be permeated by particular philosophies, values, and tastes. Speech, language, rhetoric, cultural activities and organisations, religion, leisure, and educational institutions are all powerful mechanisms of the hegemonic control of the dominant class. Education is crucial for the maintenance of hegemony (Mayo, 2014) and educational relationships in the broadest sense are at the core of hegemony. It therefore is appropriate that a concept that is as pervasive as hegemony and which has such profound implications is discussed in the concluding chapter of this thesis, in which I seek to synthesise the implications of the themes that have emerged.

Cultural hegemony and the Regional Schools Music and Movement Festival

The festival program offers insights into the way music and music learning are conceptualised in many Victorian primary schools. Initial perusal of the program suggests a need for more thoughtful repertoire choices, the use of live music instead

of backing tracks, and changed festival organisation. However, there were dimensions of the festival that give cause for reflecting more deeply on underlying attitudes, assumptions, and values. Some of the underlying assumptions and values of the festival may be termed 'common sense'. Gramsci interpreted the term 'common sense' differently from the way that it is currently interpreted, in which it is regarded as synonymous with good sense. Common sense in Gramscian terms refers to the uncritical and conformist ways of looking at the world (Cobden, 2002). Thoughtful analysis of the values embodied in music from the U.S. mass-entertainment industry can facilitate understanding of the implications for democracy of its uncritical acceptance. There are more than just musical implications of a diet that consists solely of commercial mainstream music that is 'intended to infantilise rather than provoke or otherwise encourage thought' (Woodford, 2014, p. 29). Woodford contends that over-reliance on movie, commercial, and educational music that is intended primarily as entertaining and advertising undermines democracy. Greene eloquently encapsulates the connection between music for entertainment and passivity when she describes the paradox of people having access to vast amounts of information about the multitude of profound issues facing humanity. Nevertheless, at the same time she contends, 'no population has ever been so deliberately entertained, amused, and soothed into avoidance, denial and neglect' (Greene, 2009a, p. 94). Conceptualising music education as entertainment erodes the idea of it being a common good that has pedagogical integrity. I will now explore the way in which hegemony informs understanding of the festival's intersection with policy, ideology, and education.

It is worth noting the high degree of autonomy of Victorian schools (Bentley & Cazaly, 2015), which makes it more likely that schools can influence one another and be influenced by the seemingly 'common sense' (Cobden, 2002; Gramsci, 1971; Mayo, 2014) paradigm of performing to impress that is inherent to the festival. One of the most significant aspects of Gramsci's theories is his contention that every relationship of hegemony is necessarily an educational relationship. Festival performances, however, reflected limited awareness of the ideologies and values that inform music learning. Inadequate understanding of dominant ideologies and values has implications not just for children's short-term music learning and life-long

musical engagement, but also for children's capacity to be conscious and critically engaged citizens.

The assumptions that are made about music and music education in Western society are termed by Regelski (2013) as the 'default settings'. Default settings can include 'exclusionary mechanisms that bypass consciousness' (Darder, 2015). The festival reflected the hegemony of the 'presentational performance' paradigm, discussed in Chapter 2. In Western society, presentational performance is more highly regarded than participatory performance because the values associated with presentational performance, such as artistic and technical quality, are more easily understood than the values associated with participatory forms of performance (Turino, 2008). The hegemony of presentational performance may be habitual and may also be consistent with the perpetuation of the status quo, and teachers' conservatism (Gates, 2006; Hargreaves, 2010) and need for control (Bandura, 1995; Flammer, 1995). In an educational climate that is increasingly influenced by the neo-liberal discourse of managerialism, efficiency, and measurable outcomes (Connell, 2013; Prest, 2013; Smyth et al., 2014; Thomas & Yang, 2013), presentational performances that utilise costumes, props, music, and formulaic dance routines, provide visible evidence of a 'product'. Efficiency is confirmed when teachers can fulfil curriculum auditing requirements and are able to tick simultaneously the learning outcomes boxes of music, visual art, and drama. Further, the format of presentational performance enables schools to assess themselves and other schools on the quality of the musical 'product' and the public image that they portray. A music curriculum dominated by backing tracks of popular songs from the U.S. mass-entertainment industry may provide teachers with musical security. It may bolster musical self-efficacy and help lessen feelings of vulnerability—particularly for generalist teachers who lack musical competence and confidence. In Chapter 5, vulnerability was identified as a significant factor that negatively affects teachers' professional self-understandings (Bullough, 2005; Bullough & Pinnegar, 2009; Kelchtermans, 1996, 2005, 2009). Further, vulnerability has been identified as a particularly important issue for both generalist and specialist teachers of music (Stunell, 2010). Presentational performance can potentially exemplify teacher control, which is often seen as synonymous with teacher quality. Even as an experienced music educator and

musician I experienced feelings of apprehension about the quality of the musical 'product' and the festival audience's likely response to the children's performance. Participation in the festival required me to reflect on my own assumptions and values. I had to make a conscious decision to let go of apprehension about how the performance might be judged in terms of a musical product, and focus instead on the learning processes and the meaning and value for the children, teachers, and families.

I do not wish to suggest that presentational performance is of little value for children's learning and growth. Clearly, there are contexts when it is of enormous value. However, when the time allocated for music learning in many government primary schools is already either non-existent or inadequate, the hegemony of presenting to impress often results in a constricted music curriculum—a curriculum that is dominated by the goal of rehearsing for a distant performance. It can exclude critical exploration of repertoire choices, ideologies underlying music, and whose values are represented and whose denied. The dominance of presentational performance can marginalise other ways of organising music learning. It can deny children opportunities to experience a diversity of musics, to compose, improvise, and develop life-long understandings and skills that could potentially be enriching and provide life with meaning and purpose (Rickson & Skewes McFerran, 2014). Critical pedagogy theorists (Darder, 1991; Freire, 1970; Kincheloe, 2007) highlight the need to be aware of injustice that is invisible. Some children's opportunities in life are thwarted by systemic inequalities and family circumstances that limit the ability to access formal music learning beyond the school. Children can become disadvantaged further when school music privileges impressing audiences over the acquisition of long-term musical skills and understandings that can potentially open up opportunities and enrich their lives. Privileging experiential, short-term music learning devoid of 'powerful knowledge' disadvantages the most those children whom critical pedagogy seeks to advantage (McPhail, 2016; Young, 2010, 2013; Young & Muller, 2013).

It could be argued that it is the hegemony of the U.S. mass-entertainment industry and a focus on music education as entertainment, rather than the presentational performance paradigm that influence how music learning is conceptualised.

Undoubtedly, consumer media culture and the U.S. mass-entertainment industry are pervasive and highly influential. Nevertheless, educators can choose how to respond to rapidly changing cultural contexts. Schools and teachers do not have to uncritically accept and endorse U.S. mass-entertainment industry music and its associated values. However, simply ignoring it is indefensible too. The dialectical thinking inherent to critical pedagogy suggests the need to explore the contradictions and gaps in current hegemonic practices. Maudlin and Sandlin (2015, p. 375) highlight the importance of understanding how we as teachers learn from popular culture. They identify three ongoing processes of self-study that include:

- Exploring the cumulative cultural texts of teaching and learning—in other words exploring taken-for-granted assumptions about what it is to teach and learn.
- Interrogating normalised beliefs about self and society and the ubiquitous nature of popular culture and how it shapes us.
- Engaging students *in* not just *with* popular culture.

The need for all curriculum areas to develop pedagogies that do not polarise education and entertainment (Kenway & Bullen, 2001) and the importance of youth participation in 'pleasure-based citizenship' (Hickey-Moody, 2016) have been identified. Hickey-Moody contends that 'experiences of pleasure need to be considered as forms of citizenship which can be as powerful in terms of shaping identity as a person's legal citizen status' (Hickey-Moody, 2016, p. 68). In Chapter 2, I described my experience of the Orff Schulwerk approach to music education and the understanding by Carl Orff and Gunild Keetman of the importance of engaging with children's inherent playfulness. Kenway and Bullen (2001) also state that pedagogies should be playful, pleasurable, and engage with the inherent nature of children. They describe pedagogies of 'jouissance', meaning pleasure and satisfaction, and suggest it is a way to 'rescue childhood from the enchantment of consumer culture, by re-enchanting the classroom' (p. 161). Further, such pedagogies offer a 'challenge to the rational, instrumental, authoritarian forms of schooling' (Kenway & Bullen, 2001, p. 166). However, the commodification of music learning and an educational climate in which following the rules, technical

expertise, efficiency, and control are paramount is unlikely to foster the capacity for deep and critical reflection that such pedagogical concerns demand (Connell, 2009, 2013; Darder, 1991; Smyth et al., 2014). I will now turn to the second strand of the conclusions of this thesis—the participant responses.

2. The participants

The children

'Subdued', 'hushed', 'low-key' are some synonyms for the word 'muted'. However, during the implementation of 'Muted voices: Developing musical agency in a Victorian primary school', the children's voices were not muted. The data derived from semi-structured interviews, artistic responses, my researcher journal and teachers' responses suggest that the children derived personal meaning from their participation. I found many of the children's voices and their sometimes-visceral responses to music learning to be personally moving and a reminder of why I chose to implement this study. All the children with the exception of Zebb identified enjoyment, and increased musical self-efficacy, manifested in the ability to play instruments, sing, and dance. The children's responses suggest that music learning provided them with many of the functions attributed to music that have been identified by Merriam (1964) including emotional expression, aesthetic enjoyment, communication, physical response, and conformity to social norms. In the children's words may be found what it is that they find meaningful about music learning. The importance of having opportunities to learn music at school for participation later in life, whole class learning that is playful and exploratory, learning with and through the body, developing musical skills, mastery experiences and enjoyment, were all mentioned by the children. For them, there was no dichotomy between the intrinsic and instrumental benefits of music learning. The children's enjoyment however, was not one that is simply consistent with superficial entertainment. It was enjoyment combined with understanding which Aristotle identified in the term *eudaimonia* is essential for happiness. A nuanced understanding of happiness has implications for the way that music education pedagogy is conceptualised. Formal school music learning is one part of a continuum that should enable children to participate in music at a deeply personal level and as a broadly social life-span process. For children

from complex and disadvantaged home backgrounds, music learning that has enjoyment and understanding at its core may mean the difference between simply surviving or being able to live a life of meaning. The children's responses suggest that they developed musical agency, which is what I had set out to achieve in this study. The development of the children's musical agency demonstrates what can be achieved in a relatively short period (20 weeks), and how children's lives can be enriched. It is also indicative of the enormous potential of musical learning for contributing to individual and collective well-being in disadvantaged schools. Although I found it gratifying to hear the resonance in the children's singing voices and in their descriptions of the personal meaning of music participation, it is sobering to realise that, for many of the children in this study, their voices in the future will indeed be muted. For the majority, music learning is unlikely to continue, due to geographic location, family circumstances, and systemic inequalities. The fragmented provision of comprehensive music learning programs in Australian government primary schools is a stark illustration of the deep structural and class divisions in Australia's education system (Connell, 2013; Teese, 2014, 2015). There are children in the system—mostly in independent schools—who are the recipients of comprehensive music education programs that can potentially provide their lives with meaning and richness. At the same time, many children in Australian government schools, such as those in this study, are denied opportunities to explore and develop their full potential. Tolerance of the huge inequalities between wealthy 'over-funded' (Perry & Rowe, 2016; Szego, 2016) independent schools and disadvantaged government schools not only imposes a personal cost on the lives of children and their families, but the loss of human potential undermines the education of *all* children and ultimately compromises society. The muting of children's musical voices is representative of other areas of education and is a metaphor for systemic inequality and the thwarting of children's capacity to speak up for themselves and their future. Systemic inequalities have been identified in recent reviews of Australian school music education (Department of Education Science and Training, 2005; Education and Training Committee of the Victorian Parliament, 2013), and addressing disadvantage is central to the much-debated Gonski review of

school funding (Department of Education Employment and Workplace Relations, 2011).

This study highlights the potential of music learning for making a difference in disadvantaged schools. In Australia, 'The Song Room' (Caldwell & Vaughan, 2012) and Musical Futures (Jeanneret et al., 2014) are two examples of music learning programs that can help children in disadvantaged schools. However, despite the implementation of music learning in many non-government and in some government primary schools there is often irony in the way that it is conceptualised. Schools are eager to hold concerts and other arts 'events' that showcase the school and that appeal to families. At the same time, they can be reluctant to devote too much time to developing longer-term skills that could potentially be life enriching for students. Entertainment and marketing the school are often prioritised. Enriching the lives of children in disadvantaged communities requires educators at all levels to be deeply thoughtful and critically reflective. The capacities of teachers and schools to act are part of a complex set of inter-relationships between agency and structure.

Agency and Structure

The contention underlying this thesis is that musical agency, or 'capacity for action in relation to music' (Karlsen, 2011, p. 110), can be developed through collaboration between generalist teachers and the music teacher-researcher. Central to my aim of fostering musical agency was the development of a school culture that was enlivened and enriched by the joy of both children's and teachers' musical expression. Clear differences were revealed in the teachers and children's capacity for emotional expression through music. The voices of the teachers were muted in various ways and for different reasons that I have explored in the previous chapter. The differences between the children and teachers' voices give cause for reflection on teachers, teaching, teacher education, and ideology.

Individuals in their day-to-day activities can reproduce and reify the structural features of social systems of which they are a part (Giddens, 1984) and I have already explored how the status quo and the power of the dominant classes are maintained through the hegemony of institutions such as schools. The individual's

reflexive deliberations have been identified as being of most significance in understanding the constraints and enablers of structure and agency. A conceptual framework of Kelchtermans (2009) facilitated insight into the differences in teachers' self-understandings and subjective educational beliefs. In this study, music learning became the vehicle for exploring the complexity of the inter-relationships between teachers' interpretive frameworks and structure and agency. More has been revealed about teachers, schools and about the complexity of seeking to implement pedagogical change than about the development of teachers' agency in relation to music. In understanding the musical agency of teachers, four pictures of disengagement emerged.

Laura

Laura could see the value of music learning for her class of the 20 Year 3/4 children who were the research participants. She recognised that they had learnt a lot, and was surprised at the enthusiasm from certain children—children who *she* thought may have perceived music learning as 'not cool'. However, the iterative dimension of agency, the painful memories of music learning from her university days and the absence of 'exposure' to music in childhood defined the way she saw herself in relation to music. She simply did not see herself as a music teacher, or indeed as musical. Even though Laura recognised the value of music learning for the children, for her to teach music would mean taking on a different identity—a musical identity that may not be supported by the collective context of the school. Importantly, it would mean revealing her vulnerabilities. Although vulnerability is inherent to teaching, few teachers choose to place themselves in situations where their vulnerabilities become public. To do so risks loss of control and social standing. Significantly, vulnerability has been identified as an even greater issue for classroom music teachers than for generalist teachers—regardless of their experience and competence (Stunell, 2010). It is therefore likely that Laura will need ongoing encouragement and support if she is to continue to implement and develop music learning. Nevertheless, Laura's musical confidence developed. She began to see that there are ways in which music, including folk dance can be included in the curriculum that are not dependent on a high degree of specialist musical skills and

understandings. Small steps such as these are important and are a start in the development of musical self-efficacy.

Holly

Formal music tuition has been part of Holly's background. However, her experiences have been defined by prevailing conceptualisations of music learning that frequently emphasise technical perfection, music literacy, and individual performance to the detriment of listening, aural learning, and making music with others. She perceives that she is unable to connect the sound with the symbol, and does not have 'bible background knowledge' of music. Therefore, she does not see herself as a musician. It is unlikely that she will implement music learning beyond what she does currently. She sees music as having instrumental value—for assisting with the teaching of literacy. Nevertheless, her participation in music classes and in the festival affirmed her understanding of the value of music learning.

John

John's perceptions of the children and their socio-economic backgrounds influenced his capacity for musical agency. Individual culpability, as espoused in the work of Payne (Payne & Blair, 2005), rather than systemic and structural influences was central to his understanding of poverty. He therefore did not perceive that music learning was enough of a priority for 'these kids'. Reading, writing, maths, and life skills were more important. John expressed the view that the children at King Street Primary School were not middle class, and therefore they did not need a middle-class education.

John's enthusiasm for the work of Payne, his contention that attending her workshops should be mandatory for all teachers and his firmly held views on disadvantage and government welfare suggests that his views may influence those of other teachers. John, Holly, and Laura seldom expressed opinions that differed significantly from one another. Their responses conveyed a sense of resignation—that they were working with disadvantaged and difficult children in an unfair system—a system that they were powerless to change. John's perception of disadvantage indicated that he rejected the influence of institutional structures in determining individual lives.

Instead, he saw the children's home backgrounds in terms of individual culpability. The implications of individual culpability and 'deficit thinking' are that the best one can hope for is that disadvantaged children will have sufficient literacy and numeracy skills to keep out of trouble and obtain low-skilled employment. The responses of John, Laura and Holly conveyed the sense of 'we will teach what we know works, because in this particular suburb we are dealing with children whose home lives determine educational outcomes'. There appeared to be a limited sense of 'let's find out what's important to these children. What are their memories and fears, and their desires and dreams for the future? How do they feel about their lives and about the world? How can education contribute to the children's ability to seek happiness, and to be confident and independent thinkers who have a sense of agency and can reflect on life's deeper questions'? Deficit thinking and the perception of individual culpability are not unusual in the current neo-liberal political landscape. However, when teachers are unable to, or are discouraged from, thinking critically about educational disadvantage and the role of institutional structures, there is little hope of 'interrupt[ing] the reproduction of inequality' (Lingard, 2008, p. 87).

Kylie

Kylie loved music and she loved the children. She wanted for them what she herself had had. She came from a disadvantaged background, and saw herself as fortunate to have had personal experience of music's transformational potential. In the school context, she understood the power of music for the joy it brings and for building relationships and community. She identified the impact of the implementation of music learning at King Street Primary School:

Kylie: [The music program] has probably reinforced for me just how important [music] is. I guess it's just been a real reinforcement of what I think is needed. I think music changes the culture of a school. I think music is so powerful and schools have lost. We've just lost it, and I just think, how do we get back? How do we make sure that kids are getting it?

Kylie's 'internal conversation' (Archer, 2003) provides some insight into the interplay between structure and agency. Kylie could see the value of music learning for the

children at King Street. She could also see that the generalist teachers were unwilling or unable to reflect critically on the inter-relationships between pedagogy, policy, and culture. She understood that the teachers did not perceive music learning as a priority for 'these children'. In Kylie's view, loving children rather than perceiving them in 'deficit terms' should be central to education. Kylie could also see that the teachers lacked musical confidence. Consequently, the task of implementing a broader role for music in the curriculum would have to be driven by her. This would mean either employing a specialist music teacher, for which there was no funding, or adding to her own already onerous workload. Neither of these were viable options. The structural constraints for Kylie were simply too great. However, in terms of this study, participation in the music-learning program affirmed for Kylie the value of music learning and its potential for enriching individual lives and school communities.

Teacher disengagement

Reflection on the pictures that have emerged of the four teachers in this study is instructive, and offers insight into the implications for democracy of teacher disengagement. Their disengagement might suggest a conclusion to this thesis based on teacher deficit. However, individual teacher culpability is a partial explanation of complex issues. Blaming teachers for the inadequacies of education shifts the focus from the ideological context of teacher education and government policy to the individual. The global context of education requires that teachers respond with care, integrity, and vision to the complex issues facing humanity. All educators need to reflect deeply on current practices and the role and value of education in the lives of the children. And yet, as I have previously identified in my discussion of neo-liberalism, the current educational climate—of following the rules, technical expertise, efficiency, and control—disempowers teachers and discourages deep reflection on pedagogy.

Conceptualisations of music learning

Central to the narrative at the beginning of this thesis were the values of participation, inclusion, and the joy of musical expression within the context of the school community. The development of a sense of identity and belonging can be

facilitated through shared music celebrations. Conceptualising curriculum in ways that offer a sense of identity and belonging is more likely to meet children's increasingly complex social, emotional, and spiritual needs (Boyce-Tillman, 2000; Rickson & Skewes McFerran, 2014; Wright & Pascoe, 2015). Interrupting the cycle of the inadequate musical competence and confidence of generalist teachers, a theme that has been consistently identified in the literature (Biasutti et al., 2015; de Vries, 2013; Holden & Button, 2006; R. Wiggins & Wiggins, 2008) can include the implementation of inclusive forms of engagement. To heal teachers' 'musical disabilities' (Lubet, 2009) requires different collaborations, organisation of music learning, and understanding of music education pedagogy. However, it is important to clarify that I am advocating for more than 'sing-alongs' in school assemblies. Inclusive singing celebrations are simply part of comprehensive music programs that facilitate children's growth and development, and enrich children and teachers' lives and school communities. Healing musical disabilities and facilitating the growth of collective musicality requires a different conception of musicality from the hegemony of the U.S. mass-entertainment industry, presentational performance, and the talented individual. Above all, it requires critically reflective teacher pedagogy.

3. Implications of the findings of this study

Much of the concluding chapter of this thesis has been concerned with the festival and its intersection with pedagogy, social and cultural values, policy and ideology. Discussion has focused on the festival because of its dominance in steering the collection of data and the nature of the music learning and teaching. The festival has, in many ways, defined this thesis. At the beginning of the study, I set out to explore the implementation and development of music learning and teaching. However, it is instructive and illuminative of cultural hegemony that a one-off short-term 'event', that was as much about entertainment as about education, should determine the exploration and development of pedagogy. Every culture throughout human history has demonstrated the need and the capacity to make music. Although it is innate to our humanity (Blacking, 1973; Dissanayake, 2007, 2008, 2009), it is now more common for people in many Western societies, to consume rather than produce music. The commodification of music was apparent in the festival. In addition to the commodification of music, my music teacher role in this study reinforces my

personal sense of the commodification of music education. My music teacher-researcher identity was shaped and defined by a school 'event'. In many ways, my role as the music teacher was to prepare the children for the festival, an event in the school calendar, and it is likely that my work in the school will be remembered within this context, rather than within the context of developing longer-term music learning outcomes. Because of the performative nature of music and the privileging of presentational performance, the commodification of music learning and the tendency towards event-driven pedagogy may be more apparent in music education than in other areas of the curriculum. Nevertheless, in schools, there is a tendency to plan from one event to the next, and in doing so it is likely that pedagogical depth is compromised.

Transferability of this study

It could be argued that because of the particularities of King Street Primary School, the findings of this research cannot be transferred to other settings. However, the over-arching narratives in this study are powerful concerns of our time that are likely to pervade other school settings. It is probable that there are many teachers in the system who have not had the opportunities or encouragement to think critically about their own practice and the effect that it has on shaping a more equitable society. It is therefore to be expected that the attitudes, values, and assumptions of the generalist teachers in this study will be found not only amongst generalist teachers in other schools, but also amongst music teachers. The hegemonic U.S. mass-entertainment industry, and the intersection of education, entertainment, and 'presentational performance' (Turino, 2008) that have been discussed in this chapter, have implications that extend beyond the boundaries of individual school contexts. Further, the ideology of neo-liberalism, in shaping normative discourse and as a social, political, and economic organising principle, is an important theme in this study that has implications for education in all contexts—implications more profound than we can yet fully appreciate (Connell, 2013; Metcalfe, 2015). This underscores the importance of researching how pedagogical change is understood and implemented in schools.

Further research

The pervasiveness of the values associated with entertainment, the commodification of music education, and the hegemonic values of the U.S. mass-entertainment industry as revealed in the festival highlight the need for further research into school music festivals in Australian contexts. It is pleasing to see that, in the new Victorian Curriculum (Victorian Curriculum and Assessment Authority. State Government of Victoria, 2016), specific mention is made of comprehensive, sequential music learning in which students learn to perform as well as improvise and compose with increasing depth and complexity. The curriculum also identifies the need for aesthetic knowledge of and respect for the musical traditions and practices of diverse global cultures, in particular, those of Australian Aboriginal and Torres Strait Islander communities. The essence of curriculum innovation however is how teachers and schools within the current social, cultural, and ideological landscape interpret such curriculum goals. It is an area that is deserving of future full-scale analysis.

The importance of deep and critically reflective teacher pedagogy has already been highlighted in this study. Music educators, including university teacher educators, need to encourage more than improved capacity for musical action. Kincheloe (2007) identifies the importance of all teachers looking beyond their own subject disciplines and understanding the learning needs of the child, and the contribution that their subject can make to enabling young people to be active and engaged citizens in democracy. Approaches to music learning in primary and secondary schools that do not have critically reflective teacher pedagogy at the centre are unlikely to help children become life-long cultural producers who can do more than perpetuate the status quo. The muted voices of the teachers in this study, and the relationship between music learning, teaching, and democracy highlight the need for educators to uncover their musical and political voices. Educators need to work to find spaces for music learning that contribute to children becoming confident, independent thinkers who understand their own social context, the larger global context, and the relationship between music education and democracy.

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APPENDICES

Appendix A: Year 3/4 Music Curriculum

The program of music learning and teaching that was implemented in this study draws on the Australian Curriculum (Australian Curriculum Assessment and Reporting Authority [ACARA], 2014).

Learning in Music: Year 3 and 4

Students learning music listen, perform and compose. They learn about the elements of music comprising rhythm, pitch, dynamics and expression, form and structure, timbre and texture. Aural skills, or ear training, are the particular listening skills students develop to identify and interpret the elements of music. Aural skills development is essential for making and responding to a range of music while listening, composing, and performing. Learning through Music is a continuous and sequential process, enabling the acquisition, development and revisiting of skills and knowledge with increasing depth and complexity.

Making in Music involves active listening, imitating, improvising, composing, arranging, conducting, singing, playing, comparing and contrasting, refining, interpreting, recording and notating, practising, rehearsing, presenting and performing.

Responding in Music involves students being audience members listening to, enjoying, reflecting, analysing, appreciating and evaluating their own and others' musical works.

Both **making** and **responding** involve developing aural understanding of the elements of music through experiences in listening, performing and composing. The elements of music work together and underpin all musical activity. Students learn to make music using the voice, body, instruments, found sound sources, and information and communication technology. Music is recorded and communicated as notation by a unique system of symbols and terminology, and as audio recordings

using technology. With increasing experience of the elements of music, students develop analytical skills and aesthetic understanding.

In Years 3 and 4, learning in Music builds on the experience of the previous band. It involves students making and responding to music independently and collaboratively with their classmates and teachers.

Students extend their understanding of the elements of music as they develop their aural skills. They match pitch and show the direction of a tune with gesture or drawings. They recognise difference between notes moving by step and by leap. They recognise and discriminate between rhythm and beat.

As they experience music, students draw on music from a range of cultures, times and locations. They explore the music and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn about music in their community. They also learn about music from more distant locations that may be represented in their community. Students learn that Aboriginal and Torres Strait Islander music uses rhythm, pitch, dynamics and form to share stories.

As they make and respond to music, students explore meaning and interpretation, forms, and elements including rhythm, pitch, dynamics and expression, form and structure, timbre and texture. They explore social and cultural contexts of music. They make personal evaluations of their own and others' music.

Students maintain safety in using instruments and technologies and in interaction with others. Their understanding of the role of the artist and of the audience builds upon their experience from the previous band. As an audience, students focus their attention on the performance and respond to the music. They consider why and how audiences respond.

Years 3 and 4: Content Descriptions

- Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns

- Practise singing, playing instruments and improvising music, using elements of music including rhythm, pitch, dynamics and form in a range of pieces, including in music from the local community
- Create, perform and record compositions by selecting and organising sounds, silence, tempo and volume
- Identify intended purposes and meanings as they listen to music using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples.

Years 3 and 4: Achievement Standard

- By the end of Year 4, students describe and discuss similarities and differences between music they listen to, compose and perform.
- They discuss how they and others use the elements of music in performance and composition.
- Students collaborate to improvise compose and arrange sound, silence, tempo and volume in music that communicates ideas.
- They demonstrate aural skills by singing playing instruments with accurate pitch, rhythm and expression.

Examples of knowledge and skills

In this band students develop their knowledge of how ideas and intentions are communicated in and through Music. They build on and refine their knowledge, understanding and skills through music practices focusing on:

Elements of music

Rhythm

Simple metres $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$, crotchet , crotchet rest , quaver , semiquaver 

Dotted crotchet , quavers in groups of 3  and identical rests in repertoire studied,

Ostinato, tempo changes (faster and slower)

Pitch

Pentatonic patterns, melodic shape, recognising steps and leaps, treble clef, staff

Dynamics and expression

Very soft (pianissimo) *pp* and very loud (fortissimo) *ff*, gradually getting louder (crescendo), gradually getting softer (decrescendo), smoothly, short and detached

Form

Question and answer (call and response), repeat signs, binary (AB) and ternary (ABA) forms

Timbre

Recognising familiar instrumental timbres in isolation and combination

Texture

Combining two or more rhythmic or melodic patterns which occur simultaneously in different voices

Skills (including aural skills)

Matching pitch and showing the direction of a tune with gesture or drawings

Recognising the differences between notes moving by steps and leaps

Discriminating between rhythm and beat

Demonstrating beat and tempo changes

Matching and varying dynamics

Varying instrumental timbres to create expressive effects using instruments and voices safely and correctly in the classroom

Taking on different roles in group music making, for example, accompaniment, lead, and using technology as a tool for music making and performance

Term 2 lesson plans

Week 1: lesson 1

Musical aims:

To demonstrate an engaging and accessible approach to music teaching

To demonstrate the media of music learning that include; body percussion, expressive speech, song, movement and gesture

Non-musical aims include developing;

Respectful and mutually trusting relationships

Awareness of the physical space and of one another in the space

Awareness of the role of the circle in music learning

Ability to form and maintain a circle

Following instructions

Working co-operatively

Contributing ideas and understandings

Outcomes:

Participants have had enjoyable music-making experiences and have developed some confidence in musical participation

Participants demonstrate the ability to imitate simple movement patterns

Participants demonstrate the ability to express musical qualities through body percussion, expressive speech, song and gesture

Teaching process:

Introductions: Explain the research study and the music-learning program

Procession: Follow the leader - form a circle and follow the leader's simple

movements: - spiral, body percussion: 'Polonaise' (from Shenanigans CD)

Name exploration: rhythm

Teacher speaks and claps own name to steady beat

Invite participants to follow

Speak and clap own name, cueing the end with a gesture or inflection

eg, sue, sue, sue, sue, sue, sue, sue, SUE!

All say one another's names as above together. Continue around circle until all names have been recited.

Variations:

Perform with various body percussion

Perform with gestures

Perform with different voice qualities

Students suggest ways to say one another's names

Students create their own ways to express their names

Song: 'You've changed' (James Harding)

In pairs, partners take it in turns to turn their back and change something small about their appearance while song is sung. When song is over, partners turn back to face each other and try to guess what has changed about the other

Percussion instruments:

Circle formation: In turn all pass instruments noiselessly around the circle. Which side passes instrument to designated spot in the circle first? When all children have an instrument - percussion instrument exploration - playing short sounds, long sounds, smooth sounds, bumpy sounds, soft sounds, loud sounds

Swap instruments by moving around a designated number of places around the circle

Make a sound wave around the circle

Pass a sound around the circle with eyes closed. Discuss.

Pass sound around circle to the beat of 'Son Macaron'.

Pass a rhythm around circle to steady drum beat (played by teacher)

Pass instruments around the circle back to me.

Dance: 'Highway Number One' (Shenanigans CD, Folk Dances of Terra Australis)

Make up new 8 beat movement patterns, time permitting.

Goodbye song: 'Come my Friends' (Music: theme from 'Pastoral Symphony':

Beethoven, text: Lynne Kleiner), discussion

Term 2: Week 1:2**Musical aims:**

To demonstrate an engaging and accessible approach to music teaching.

To demonstrate the media of music learning that include; body percussion, expressive

Speech, song, movement and gesture

Non-musical aims include developing;

Respectful and mutually trusting relationships

Awareness of the physical space and of one another in the space

Awareness of the role of the circle in music learning, and ability to form and maintain a circle

Following instructions

Working co-operatively

Contributing constructive ideas and understandings

Outcomes:

Participants have had enjoyable music-making experiences and have developed confidence in musical participation.

Participants demonstrate the ability to imitate simple movement patterns and gestures.

Participants demonstrate the ability to express musical qualities through body percussion, expressive speech, song and gesture.

Teaching process:

Song: 'You've changed' (James Harding)

In pairs, partners take it in turns to turn their back and change something about their appearance while song is sung. Some very small change about their appearance

When song is over, partners turn back to face each other and try to guess what has changed about the other

'Son Macaron': revising game and transferring word rhythms onto instruments

Echo sing the text

Play game, those children who are 'out' go into the centre, form a concentric circle and begin a second passing game

Rhythmic exploration and inner hearing. Saying and then singing certain words from the text: 'tip tip tip', 'tap, tap, tap', 'one beat, two beat, three beat', and 'catch'

Play game again, this time when children are out, select one of 4 different instruments ie tone blocks, (tip) tambourines (tap), one beat etc, (drum) triangle/agogo bell (catch).

Dance: 'Highway Number One'

To CD as before

Children create new 8 beat movement patterns

Goodbye song: 'Come my Friends' (Music: theme from 'Pastoral Symphony':

Beethoven, text: Lynne Kleiner)

Discussion

Term 2 Week 2.1

Musical aims:

To explore further non-tuned percussion instruments and their tonal qualities

To develop rhythmic skills

To develop a sense of beat

To develop the ability to respond to visual and aural cues

To develop inner hearing

Non-musical aims:

Developing establishing effective classroom processes that include;

Developing the ability to form and maintain a circle

Responding to aural and visual cues

Sharing constructive ideas and understandings

Outcomes:

Participants have had enjoyable music-making experiences and have developed confidence in musical participation

Participants demonstrate the ability to imitate simple movement patterns

Participants demonstrate the ability to express musical qualities through body percussion, expressive speech, song and gesture

Teaching process:

Name Game: (as before) - saying and clapping each another's' names

Sue sue sue sue sue sue sue! (with an inflection/gesture at the end)

Explore different voice qualities

Children suggest ways to say each other's names

Singing game: 'One Potato' (based on an arrangement by Goodkin (2004)

('A' part)

In circle formation, facing leader, who sings the song and demonstrates actions, stacking one fist (potato) on top of the other and then putting hands out to the side on 'more'

Children turn to face partners. Children sing and copy unaccompanied, learning the song through simultaneous imitation

Other partner begins the 'stack' second time through

Substitute different vegetables eg zucchini, tomatoes, cabbage, sprout, pumpkin.

Change hand shapes to match vegetables

Play in groups of 3, 4, 5, more, stack other body parts eg feet, elbows, pinkies, thumbs, etc.

B' part): walk about the room using curved pathways while mashed potato, crisp French fries, scalloped potatoes is sung. Freeze and face imaginary audience on 'that's one potato', etc. Holding out fingers.

Freeze on last phrase and gesture accordingly...'give me my potato or I'll go out the door'. Repeat

Leader calls out name of body part. For example; elbows, and number of children in group trios, pairs, fours etc. Begin part one and play the game again.

'Old King Glory': singing game to facilitate selection of non-tuned percussion instruments

Exploration of non-tuned percussion instruments:

All seated in circle, pass instruments noiselessly around the circle. Which side passes instrument to designated spot in the circle first?

When all have an instrument: percussion instrument exploration individually around the circle. Children's ideas?

Instruments remain on the floor in front of each child. Move varying number of places around circle thus taking turns at playing other instruments.

Pass a sound wave around the circle

As above with eyes closed. Discuss

Playing steady beat while I sing 'Son Macaron'

Playing only 'tip tip tap' and 'tap tap tap', and 'catch'

One at a time in circle put instruments back in containers

'Son Macaron': beat-passing game

Play game, those children who are out go into the centre thus creating two concentric circles and two games

Rhythmic exploration and developing inner hearing. Only saying/singing 'tip tip tip', 'tap, tap, tap', 'one beat, two beat, three beat', and 'catch'

Children suggest other words from the song that can be sung aloud (inner hearing).

'Highway Number One': circle dance (as before)

Goodbye song (as before)

Reference

Goodkin, D. (2004). Now's the time: teaching jazz to all ages. San Francisco, CA: Pentatonic Press.

Term 2: Week 2.2

Musical aims:

To explore non-tuned percussion instruments and their tonal qualities

To develop rhythmic skills

To develop a sense of beat

To develop the ability to respond to visual and aural cues

Develop inner hearing

Non-musical aims include developing;

Respectful and trusting relationships

Developing the ability to form and maintain a circle

Listening skills

Cohesive group dynamics

Sharing constructive ideas and understandings

Establishing classroom processes

Outcomes:

Participants have had enjoyable music-making experiences and have developed some confidence in musical participation

Participants demonstrate the ability to imitate simple movement patterns

Participants demonstrate the ability to express musical qualities through body percussion, expressive speech, song and gesture

Teaching process:

Singing game: 'One Potato' (based on an arrangement by Goodkin (2004)

('A' part)

In circle formation, facing leader, who sings the song and demonstrates actions, stacking one fist (potato) on top of the other and then putting hands out to the side on 'more'.

Children turn to face partners. Children sing and copy unaccompanied, learning the song through simultaneous imitation.

Other partner begins the 'stack' second time through.

Substitute different vegetables. For example; zucchini, tomatoes, cabbage, sprout, pumpkin. Change hand shapes to match vegetables.

Play in groups of 3, 4, 5, more, stack other body parts eg feet, elbows, pinkies, thumbs, etc.

('B' part):

Walk about the room using curved pathways while mashed potato, crisp French fries, scalloped potatoes is sung. Freeze and face imaginary audience on 'that's one potato', etc. Holding out fingers.

Freeze on last phrase and gesture accordingly...'give me my potato or I'll go out the door'. Repeat.

Leader calls out name of body part, eg elbows and number in group eg, trios, pairs, fours etc. Begin part one and play the game again.

'Old King Glory': singing game to facilitate selection of non-tuned percussion instruments

Exploration of non-tuned percussion instruments:

All seated in circle, pass instruments noiselessly around the circle. Which side passes instrument to designated spot in the circle first?

When all have an instrument: percussion instrument exploration individually around the circle. Children's ideas?

Instruments remain on the floor in front of each child. Move varying number of places around circle thus taking turns with other instruments.

Make a sound wave around the circle

Pass a sound each child in turn around the circle with eyes closed. Discuss

Playing steady beat while I sing 'Son Macaron'

Playing only 'tip tip tap' and 'tap tap tap ', and 'catch'

One at a time in circle put instruments back in containers

'Son Macaron': beat-passing game

Play game. Those children who are out go into the centre thus creating two concentric circles and two games

Rhythmic exploration and developing inner hearing. Only saying/singing 'tip tip tip', 'tap, tap, tap', 'one beat, two beat, three beat', and 'catch'

Children suggest other words from the song that can be sung aloud (inner hearing)

Discuss tonal qualities of non-tuned percussion instruments

Which instruments might match the text?

Transfer word rhythms onto non-tuned percussion instruments

'Highway Number One': circle dance (as before)

Discussion and goodbye:

Term 2: Week 3.1

Musical aims:

Develop greater awareness of the singing voice and the ability to match pitch

Revise percussion instrument tonal qualities, names and families

Develop ability to express steady beat through movement and body percussion

Develop rhythmic understanding

Develop awareness of phrasing and musical form of form (A and B sections)

Develop the ability to respond to visual and aural cues

Develop understanding of different voices: ie singing voice and talking voice

Non-musical aims:

Developing

Trusting collaborative relationships (Can you work well with the person sitting next to you?)

Establishing effective classroom processes that include;

Listening skills

Forming and maintaining a circle

Responding to visual and aural cues

Working co-operatively

Contributing constructive ideas and understandings

Outcomes:

Participants have had enjoyable music-making experiences and have developed confidence in musical participation

Participants demonstrate the ability to imitate simple movement patterns

Participants demonstrate the ability to express musical qualities through body percussion, expressive speech, song and gesture

Teaching process:

'All Around the Brickyard'

Explore kinaesthetic awareness and creating own movement patterns

'Son Macaron': As before:

Revise finding right hand! Revise the game

Pitch matching

Play game, those children who are out go into the centre and begin new game.

Laura/self into inner circle?

Start new game again with one circle. Explore inner hearing. Children suggest words from the song to sing out loud. Other words silent. (Include singing only 'tip tip tip' and 'tap tap tap' and catch)

Substitute rhythm passing for beat passing ('tip tip tip' and 'tap tap tap')

Transfer onto non-tuned percussion instruments as for previous lesson

Perform as a percussion piece

Singing game: 'One Potato'

All children facing into the circle whilst singing part A and revising the hand gestures

Revise finding partners in circle: ie one pair at a time to face one another. Revise alternate placing of fists on top of one another to the beat in two concentric circles:

Progressive form of circle dance

Play the game with children moving to the right after song sung twice. Play B section on bass xylophone x 2 while children move and are ready to start again

Discuss variations: Substitute different vegetables, body parts: ie shoulders, pinkies, elbows

Circle dances: 'Boanopstekker', 'Highway Number One': exploring locomotor movements, children create variations

Discussion and goodbye song: as before

Term 2 Week 3.2

Musical aims:

Refine 'One Potato'

Introduce marimbas and marimba repertoire

Develop greater awareness of the singing voice and the ability to match pitch

Revise percussion instrument tonal qualities, terms and instrument families

Develop ability to express steady beat through movement and body percussion

Develop rhythmic understanding

Develop awareness of phrasing and musical form of form (A and B sections)

Develop the ability to respond to visual and aural cues

Revise 'The Annual Thing': memorise

Non-musical aims include developing:

Trusting collaborative relationships (Can you work well with the person sitting next to you?)

Establishing effective classroom processes (as before)

Teaching process:

Begin in circle

Discuss marimbas, how the sound is produced, order of the bars, mallets and playing technique

Exploration of mallets, simultaneous imitation of patterns

Playing technique

Demonstrate on bass xylophone

Allocate children to instruments

Repertoire:

'Click and Spin': warm-up, familiarisation with order of notes

'Clouds': A and B sections

'Grace and Favour': Bass and melody

Revise known material**Discussion and Goodbye song****Term 2 Week 4:1****Musical aims:**

Develop greater awareness of the singing voice and the ability to match pitch

Develop greater rhythmic competence and ability to transfer word rhythms onto non-tuned percussion instruments

Develop awareness of phrasing and musical form (A and B sections)

Develop the ability to respond to visual and aural cues

Non-musical aims:

(as before)

Contributing constructive ideas and understandings

Outcomes:

Participants have had enjoyable music-making experiences and have developed some confidence in musical participation and singing for enjoyment

Participants demonstrate the ability to imitate simple movement patterns

Participants demonstrate the ability to express musical qualities through body percussion, expressive speech, song and gesture

Teaching process:

'Winks' Game: quick warm-up

'All around the brickyard':

Using a variety of gestures, movements, including locomotor and non-locomotor movements

Children improvise 4 beat movement patterns

'One Potato': as before

Play in 2 concentric circles

Singing x 2

Keyboard improvisation for 2 cycles during which pairs create variation

Progressive: inner circle moves one place to the right

'Head, Shoulders Baby': new

Exploration of patterns to find partners

Imitation of song and movement

With partner, create new movement patterns

'Son Macaron':

Revise

Children sing on their own unaccompanied

Sing only some words (inner hearing)

Transfer text onto percussion instruments: 5 groups of instruments

Combine and perform as layered ostinati

The Annual Thing': introduce

Echo sing

Goodbye Song: 'Come my friends' (as before)

Discussion:

Term 2 Week 4.2

Musical aims:

Develop greater awareness of the singing voice and the ability to match pitch

Develop greater rhythmic competence and ability to transfer word rhythms onto non-tuned percussion instruments

Develop the ability to respond to visual and aural cues

Introduce marimbas and marimba repertoire

Explore musical elements including dynamics and tone colour

Use of mallets and playing technique

Non-musical aims:

(as before)

Outcomes:

Participants have had enjoyable music-making experiences and have developed some confidence in musical participation

Participants demonstrate the ability to imitate simple movement patterns

Participants demonstrate the ability to express musical qualities through body percussion, expressive speech, song and gesture

Children become familiar with marimbas and other tuned percussion instruments

Teaching process:**'Head, Shoulders Baby'**

Revise, and sing and play with partners

Create other verses

Discuss marimbas and repertoire**'Clouds', 'Grace and Favour', 'Click and Spin'**

Explore mallets, children following movement patterns

Imitation of rhythmic patterns using mallets

Explore playing technique echoing various dynamics

'Clouds': Identify the form (2 contrasting sections)

All children echo sing treble, middle and bass parts, from whiteboard first and without mallets

Echo sing and transfer onto marimbas

Imitation singing of all parts

Demonstrate on keyboard diagram on whiteboard

Individual children to demonstrate on whiteboard and then on BX

Allocate children to marimbas

Practice parts

'The Annual Thing', discussion and Goodbye Song:(as before)**Term 2 Week 5.1****Musical aims:**

Develop greater awareness of the singing voice and the ability to match pitch

Develop the ability to keep steady beat

Develop greater rhythmic awareness and ability to imitate rhythmic patterns

Develop greater awareness of the body as an instrument of artistic expression

Non-musical aims (as before)

Outcomes:

Participants have had enjoyable music-making experiences and have developed confidence in musical participation

Participants demonstrate the ability to imitate a variety of 8 beat rhythmic patterns

Participants demonstrate increased confidence in singing and in matching their voices to a given pitch

Teaching process:

Discuss the aims of the lesson: matching pitch and solo singing (within the context of singing game in which children can choose to stand behind a screen that provides anonymity and promotes greater vocal confidence)

Warm-up: 'Head Shoulders, Baby', and circle dances ('Boanoppstekker' and 'Minoesjka'): **Revise grapevine step**, and exploring movement and body percussion

'Echo song'

Imitation of song phrase by phrase

Two children at a time choose to leave the circle and echo their names to the interval of a minor 3rd during a 4 beat phrase of the song

Body percussion imitation: exploring a variety of patterns

'Fungay Alafia' (West African song)

Discuss lyrics and explain meaning of gestures

Sing question and answer whilst stepping the beat and doing the gestures. Children copy

Speech echo call and response

Call: 'Fungay alafia'

Response: 'ashay, ashay'

Teacher sings question. Children sing response. Children moving around the room on fungay, clapping closest person's hands on ashay, ashay. Swap, moving on ashay and clapping partner's hands on fungay.

Divide circle in half: Half sing call and the other half sings response

Individual children to sing call. All sing response

Transfer onto non-tuned instruments:

Beat: cowbell (Laura?)

Call: sung by soloist/or small group

Response: all children on tambours

Children together improvise 8 beat rhythmic response

All sing call. Model improvising a different response using body percussion

Invite solo improvised responses

'Sansa Kroma':

Introduce the song: Explore text and its meaning

Call and response: Echo sing. Teachers sing call. Children sing response

Swap

Sing both with movement

Divide into 2 groups: call and response

'The Annual Thing': as before

Discussion of learning: What have we done? What did we hear? What did we notice/observe? Discuss specific musical elements: beat, rhythm and pitch, dynamics

Term 2 Week 5.2

Musical aims:

Develop greater awareness of the singing voice and the ability to match pitch

Develop the ability to keep steady beat

Develop greater rhythmic awareness and ability to imitate rhythmic patterns

Develop greater kinaesthetic awareness and awareness of the body as an instrument of artistic expression

Non-musical aims: (as before)

Outcomes:

Participants have had enjoyable music-making experiences and have developed confidence in musical participation

Participants have learnt some simple folk dances

Participants demonstrate the ability to imitate and improvise 8 beat rhythmic patterns
 Participants demonstrate increased confidence in singing and in matching their voices to a given pitch

Teaching process:

Dance repertoire: 'Boanopstekker', 'Minoesjka' (from Shenanigans CD: Children's Dances of Terra Del Zur)

'Echo song': vocal imitation in pairs as before

Vocal exploration: explore a range of vocal sounds including scatting. Introduce 'Scoo be doo'

Speech echo each part accompanied by body percussion

Part 1: grapevine step to the left. Right foot begins in front

Part 2: 8 small steps in clicking on the off-beat

Part 3: 8 small steps back clicking on off-beat

Part 4: (Bop du wap). Explore body percussion patterns: ie: '5' pattern. Clap, chest LR, thighs LR. in swing rhythm

Part 5: as written

'Sansa Kroma':

Pass shaker rings around circle (Laura sitting at half-way point)

Which side can pass the shakers around the fastest without losing any on the way?

Which side can pass them the fastest and the quietest?

Shaker ring passing game. (Tap tap and pass, tap tap and pass clap)

Pass around the circle. Can we all pass to the beat?

Variations: children suggest

'Clouds': for marimbas and tuned percussion (time permitting)

'The Annual Thing': as before

Term 2 Week 6.1:

Musical aims:

Develop greater awareness of the singing voice and the ability to match pitch

Develop the ability to maintain part in a musical ensemble

Develop greater rhythmic awareness and ability to imitate rhythmic patterns

Develop greater kinaesthetic awareness and awareness of the body as an instrument of artistic expression

Non-musical aims including: (as before)

Outcomes:

Participants have had enjoyable music-making experiences and have developed greater self-efficacy and competence in singing and dancing

Participants demonstrate the ability to imitate a variety of 8 beat rhythmic patterns

Participants demonstrate increased confidence in singing and in matching their voices to a given pitch

Teaching process:

Revise known dances: 'Minoesjka': revise grapevine step and introduce 'Cherkassia': new dance

'Four white horses': introduce text and movement simultaneously

In circle

In pairs

'Echo song': as before

Unison echo a variety of melodic patterns

'Soo be doo': revise the song with movement

Echo sing each individual ostinato

Transfer ostinato (DFEA) onto bass xylophone and bass marimba

'Sansa Kroma':

Dance and movement: 'clap, clap, paw, paw', while stepping the beat

Passing game: explore a variety of 4 beat rhythmic patterns for passing and picking up the shaker rings

Add cowbell and bass ostinato parts for Laura (and Kylie)

Children suggest other patterns

Introduce new dance: 'King's March': time permitting

Previously learnt songs: (as before)

Discussion and Goodbye Song

Term 2 Week 6.2

Musical aims:

- Develop greater awareness of the singing voice and the ability to match pitch
- Develop the ability to maintain own part in a musical ensemble
- Develop greater rhythmic awareness and ability to imitate and create rhythmic patterns
- Develop awareness of tempo and explore varying tempo of songs and singing games

Non-musical aims:

- Developing respectful and trusting relationships and effective classroom learning processes (as before)

Outcomes:

- Participants have had enjoyable music-making experiences and have developed confidence in singing, and using the body as an instrument of artistic expression
- Participants demonstrate the ability to imitate a variety of 8 beat rhythmic patterns
- Participants demonstrate increased confidence in singing and in matching their voices to a given pitch

Teaching process:

- Revise grapevine step
- Revise known dances and children taking turns to improvise movements and rhythmic patterns
- Explore variations
- Children take turns as dance leaders

'Echo Song': as before

'Four White Horses':

- Circle formation
- Imitation of body percussion patterns and gestures
- Bars 1 and 2: pat neighbours' hands
- Bars 3: turn to partner and high clap low clap
- Repeat this pattern throughout song (children standing to twist to partner on other side)
- Faster with each repetition of the song?
- Children suggest variations

(next lesson: groups of 4 in above patterns)

'Scoo be doo':

Dance and movement

Bass part: D, F, E, A

Patsching and singing

Transfer to bass xylophone and bass marimba

2 groups: movers/singers and players. Combine

'Sansa Kroma': Exploring other patterns;

One bar rhythms

Tap tap pass, pickup (RH)

Tap tap tap pass, pickup (RH)

Throw catch pass pickup (LH)

Tempo exploration: beginning slowly

Children suggest other patterns

Revise pattern that all children can accomplish and add accompanying cowbell part:

Combine passing rhythm with cowbell and dance and movement. (Kylie playing bass xylophone: cccffcc, cccggcc)

'Uk Alele': exploration of the expressive possibilities of the text. Echo text. Combine text and melody

Previously learnt songs (as before)

Term 2: Week 7.1

Musical aims:

Develop greater awareness of the singing voice and the ability to match pitch

Develop awareness of breath control in supporting the voice and the expressive potential of the voice

Develop awareness of phrasing

Develop the ability to maintain own part in a musical ensemble

Develop ability to distinguish between beat and rhythm

Develop the ability to imitate movement and gestures

Develop participants' ability to improvise movement patterns

Non-musical aims:

(as before)

Outcomes:

Participants have had enjoyable music-making experiences and have developed confidence in musical participation

Participants demonstrate increased confidence in singing and in matching their voices to a given pitch

Participants have developed greater vocal confidence and awareness of the expressive potential of the voice

Participants demonstrate the ability to distinguish between beat and rhythm

Participants demonstrate understanding of phrasing in song repertoire and in dance

Teaching process:

Warm-up: Simultaneous imitation of body percussion patterns. Perform in canon 'Cherkassia', 'Minoesjka' (from Shenanigans CD: Children's Dances of Terra Del Zur)

Vocal warm-up:

Develop awareness of the breath Japanese paper balls

Making sirens with the voice, matching pitch at the end

Finding partners as before. Form a set. Individual children to cross to the other side of the set, whilst maintaining a given pitch.

Vocal imitation: call and response 'Who fed my chickens?'

'Uk Alele':

Echo text

Question/answer

Tap beat on fingers. Identify phrases. How many? (4). Children sing phrases 1 and 3.

I sing 2 and 4. Swap

Sing from memory (with drum accompaniment)

'Swing Low':

Introduce the song with discussion of cultural origins and text

Echo sing chorus

'Scoo be doo':

Sing and move as before

Explore singing with parts repeated as ostinati: 2 groups

Bass line, echo sing

Read and sing from whiteboard: (stop at 'I'm moving down; I'm moving down then up real slow)

Transfer to tuned percussion

Listen to recording: what did you hear?

'Sansa Kroma':

Movement and song paw, paw, and clap, clap

Divide into 2 groups and transfer to drums and chopsticks. Combine with stepping the beat and singing

Add cowbell (Laura/Kylie)

Explore new patterns with shaker rings. Throw, catch and pass etc.

Discussion:

What have we heard/ noticed/felt? What musical terms can you remember? Beat, phrase, rhythm, melody? Discuss

Discuss beat and rhythm

Can you remember all the songs that we have learned?

'Uke Alele', 'Swing Low', 'Head Shoulders Baby', 'One Potato', 'Son Macaron'

Term 2: Week 8.1

Musical aims:

Develop greater awareness of phrasing, and varying lengths of musical phrases

Develop the ability to recognise and respond to phrasing

Develop the ability to maintain own part in a musical ensemble

Develop ability to distinguish between beat and rhythm

Develop awareness of and ability to respond to tempo changes

Non-musical aims:

(as before)

Outcomes:

Participants have had enjoyable music-making experiences and have developed confidence in musical participation

Participants are able to reflect on musical learning during the term

Participants demonstrate the ability to distinguish between beat and rhythm

Participants demonstrate understanding of phrasing in song repertoire and in dance

Participants can use learnt terminology to describe patterns, form, and structure in music

Identify the roles of reflective listener/audience member and active performer

Teaching process:

Warm-up: Simultaneous imitation of body percussion patterns

'Kolo': walking in space. When did we change direction?

Change direction after the leader claps the 3 accented beats after the triangle

Circle dance: 'V' hold, change direction after triangle. C section, 4 steps in and 2 slow knee bends

Variation: The leader substitutes body percussion in the C section which then everyone copies.

What did we do? What did you notice? How did we know when to change direction?

What do we call the musical sentences? Were all the phrases the same length? How many beats is this phrase? (Tapping beat on fingers)

'Uk Alele':

Revise text. Leader sings first phrase, children sing next phrase

All sing together with patsch clap accompaniment

Sing with drum

Divide into 2 groups: Laura leads one group, I lead the other

'Sansa Kroma':

Movement and song 'paw, paw, and clap, clap'. All children

Divide into 2 groups and transfer to drums and chopsticks. Combine with stepping the beat and singing

Add cowbell (teacher)

Explore new patterns with shaker rings. Throw, catch and pass etc.

'Four white horses'

Circles of 4. A and B partners

Children practice facing partner, then facing neighbour.

Practice in fours

Half class performs and other half watches. Swap

Discussion

'Swing Low'

Introduce and discuss text

Learn chorus

Discussion: what have we heard/ noticed/felt? What musical terms can you remember? Identify and distinguish between beat and rhythm of Sansa Kroma? Can you remember all the songs that we have learned? Why have you remembered them? For example: 'Uke alele', 'Swing Low', 'Head Shoulders Baby', 'One Potato', 'Son Macaron'

Term 2: Week 8.2

Musical aims:

Develop awareness of phrasing

Develop the ability to maintain own part in a musical ensemble

Develop ability to respond to the expressive dimensions of the repertoire learned during the term

Develop awareness of musical canon and respond through movement and singing

Non-musical aims: (as before)

Outcomes:

Participants have had enjoyable music-making experiences and have developed confidence in musical participation

Participants demonstrate increased confidence in singing and in matching their voices to a given pitch

Participants have developed greater vocal confidence and awareness of the expressive potential of the voice

Participants demonstrate the ability to distinguish between beat and rhythm

Participants demonstrate understanding of phrasing in song repertoire and in dance

Participants can recall the song repertoire learned during the term

Teaching process:

Warm-up: simultaneous musical canon: body percussion. 8 beat patterns

'Sansa Kroma'; (establish tempo - not too fast)

Movement and song paw, paw, and clap, clap. All children

Echo say word rhythms from text

Transfer onto non-tuned percussion instruments

Divide into groups combining, instruments, singers, movers

'Four white horses'

Circles of 4. A and B, demonstrate on whiteboard

Children practice facing partner, then facing neighbour

Practice in fours

Half class performs and other half watches. Swap

'Swing Low': Revise with accompaniment: words on smart board

Uk Alele:

Pass beat around circle

Revise text. Leader sings first phrase, children sing next phrase

All sing together with patsch clap accompaniment.

Sing with drum

Divide into 2 groups: Kelly lead one, I lead the other

Discussion: what have we heard/ noticed/felt? What musical names can you remember? Beat, phrase, rhythm, melody? Can you remember all the songs that we have learned?

Term 2: Week 9.1

Musical aims:

Develop the ability to maintain own part in a musical ensemble

Develop awareness of and ability to respond to changes in tempo, dynamics

Responding to music as both a reflective listener and as an active participant

Non-musical aims: (as before)

Outcomes:

Participants have had enjoyable music-making experiences and have developed confidence in musical participation

Participants demonstrate increased confidence in singing and in matching their voices to a given pitch

Participants have developed greater vocal confidence and awareness of the expressive potential of the voice

Participants demonstrate the ability to distinguish between beat and rhythm

Participants demonstrate understanding of phrasing in song repertoire and in dance

Participants can recall the song repertoire learned during the term

Respond to music as both a reflective listener and as an active participant

Teaching process:

'Son Macaron'

'Calypso': discuss Friday whole school music sharing

Discussion of musical style, cultural origins

Echo text

Sing with actions

Circle dance: 2 concentric circles

'Uk Alele' : Sing in 2-part canon, finishing on 'Uk'.

'Soo be doo': in 2-part canon. 2 groups led by Laura and self

'Swing Low': expressive elements, posture for singing

'Four white horses': in groups of 4:

Explore variations including tempo and modifying actions

Term 3 lesson plans: Week 1.1

Musical aims:

Rehearse for 'The Regional Schools Music and Movement Festival'

Introduce new repertoire

Revise other known song and games

Develop awareness of inner hearing

Non-musical aims:

Develop social skills through listening and relating to other children about holidays and discussion of the forthcoming performance

Participants share ideas about dance and movement for the festival repertoire

Outcomes:

Participants will be able to sing festival repertoire with greater fluency and confidence, and will be more aware of pitch, rhythm, dynamics, and tempo

Participants will develop kinaesthetic awareness through exploring movement and dance routines for the festival performance

Participants will begin to memorise some of the choreography for the festival repertoire

Repertoire:

Festival repertoire; Calypso, Swing Low, The Annual Thing

Folk dance repertoire: Kings March, Chimes of Dunkirk

Teaching Process:

'Hello everyone welcome here today':

Warm-up and welcome song

Call and response (teacher and children)

Alternating roles

How many phrases?

Explore inner hearing

All children choose one of the phrases of the song and move around the space singing that phrase

On a given signal make a group with others who have chosen same phrase

Change phrases

Sing in 2-part canon

Discuss holidays and the forthcoming festival performance

Calypso: revise words, sing in 2-part canon

'Swing Low' and 'The Annual Thing': revise

Term 3: Week 2.1**Musical aims:**

Rehearse for the festival

Revise other known song and games

Revise musical canon

Introduce new repertoire

Non-musical aims:

Develop social skills through listening and relating to other children through rehearsing for the forthcoming performance

Participants will share ideas about dance and movement for the festival repertoire

Outcomes:

Participants will be able to sing festival repertoire with more fluency and confidence

Participants will become increasingly familiar with the lyrics of the songs

Participants will be able to sing the festival repertoire with attention to musical detail—pitch, rhythm, dynamics, and tempo

Participants will develop kinaesthetic awareness through exploring movement and dance for the festival performance

Participants will begin to memorise some of the movement for the festival performance

Repertoire:

Festival repertoire: 'Calypso', 'Swing Low', 'The Annual Thing'

Folk dance repertoire: 'The Kings March', 'Chimes of Dunkirk'

New repertoire; 'Hello Everyone': Shaker rings passing game

Teaching process:

Revise 'Hello Everyone': sing in canon

Introduce shaker rings with African song 'Sansa Kroma'

Revise lyrics and movement for 'Calypso', 'Swing Low', 'The Annual Thing'

Dance repertoire:

'The Kings March': Revise A and B parts

Children suggest variations

'Hello Everyone': Call and response. Children and teachers swap roles

How many phrases

Sing only 1 and 3, 2 and 4

Inner hearing

Watch for gestures that indicate phrase number

Choose a phrase move throughout the room singing. On a given signal, make a group with others who have chosen same phrase.

Sing in 2-part canon

'Calypso':

Revise words

Sing in 2-part canon

'Swing Low' and 'The Annual Thing': revise

Term 3: Week 2.1

Musical aims:

Rehearse for 'The Regional Schools Music and Movement Festival'

Revise other known song and games

Sharing dance and movement ideas for the festival repertoire

Explore ideas for developing an expressive performance

Non-musical aims:

Develop social skills through listening and relating to other children, developing and sharing ideas and discussion of the forthcoming performance

Outcomes:

Participants will be able to sing with more fluency and confidence the repertoire for the festival

Participants will become increasingly familiar with the lyrics of the songs

Participants will be able to sing the festival repertoire with attention to pitch, rhythm, dynamics, and tempo

Participants will develop kinaesthetic awareness through exploring movement and dance routines for the festival performance

Participants will begin to memorise some of the movement for the festival repertoire

Repertoire:

Festival repertoire; Calypso, Swing Low, The Annual Thing

Dance repertoire: Kings March, Chimes of Dunkirk

Teaching process:

Revise song lyrics for 'The Annual Thing'

Revise **'Calypso'**: practice the dance and movement, moving softly through the space

Explore placement of children, rows

Revise '**Swing Low**'

Discuss and practice breathing to support the singing voice,

Pitch accuracy

Legato phrases

Small group for final verse

Dynamics and expression

'The Annual Thing': arrangement

Formation: 3 rows:

1x Year 5/6/, 1x Year 3/4, 1x Prep/1/2

Introduction: 5/6: 4 bars of body percussion

Cycle 1: Year 3/4 sing x 1 with Year 5/6 body percussion accompaniment

Cycle: 2: All children with piano accompaniment

Term 3: Week 2.2

Musical aims:

Rehearse for 'The Regional Schools Music and Movement Festival'

Revise other known song and games

Sharing dance and movement ideas for the festival repertoire

Explore ideas for developing an expressive performance

Non-musical aims:

Develop social skills through listening and relating to other children, developing and sharing ideas and discussion of the forthcoming performance

Outcomes:

Participants will be able to sing with more fluency and confidence the repertoire for the festival

Participants will become increasingly familiar with the lyrics of the songs

Participants will be able to sing the festival repertoire with attention to pitch, rhythm, dynamics, and tempo

Participants will develop kinaesthetic awareness through exploring movement and dance routines for the festival performance

Participants will begin to memorise some of the movement

Repertoire:

Festival repertoire: Calypso, Swing Low, The Annual Thing

Dance repertoire: Kings March, Chimes of Dunkirk

Teaching process:

Revise song lyrics for 'The Annual Thing'

Revise 'Calypso': practice the dance and movement, moving softly through the space

Explore placement of children, rows

Revise 'Swing Low'

Discuss and practice breathing to support the singing voice,

Pitch accuracy

Legato phrases

Small group for final verse

Dynamics and expression

'The Annual Thing': arrangement (as before)

Formation: 3 rows:

1x Year 5/6/, 1x Year 3/4, 1x Prep/1/2

Introduction: 5/6: 4 bars of body percussion

Cycle 1: Year 3/4 sing x 1 with Year 5/6 body percussion accompaniment

Cycle: 2: All children with piano accompaniment

Term 3: Week 3.1

Musical aims:

Rehearse for the festival

Explore the voice and its expressive qualities

Non-musical aims:

(as before)

Outcomes:

Participants will be able to sing with more fluency and confidence the repertoire for the festival

Participants will become increasingly familiar with the lyrics of the songs

Participants will be able to sing the festival repertoire with attention to pitch, rhythm, dynamics, and tempo

Participants will develop and refine kinaesthetic awareness and awareness of the body as an instrument of musical expression through exploring movement, dance and body percussion for the festival performance

Participants will begin to memorise some of the choreography for the festival repertoire

Repertoire:

Festival repertoire: 'Calypso', 'Swing Low', 'The Annual Thing'

Teaching process: vocal warm-up and developing pitch accuracy, and control of the breath

Stretching. Yawning freely with lots of sound. Does the silent stretch feel as good as the stretch with sound?

Massaging each other's backs

Breathing: inflating an imaginary balloon

Singing with lots of breathiness ie 'Row row row your boat'

Singing with big opera voices: playing with voices and gestures

Singing with ugly nasal voices: with pinched noses then without pinching noses

Singing none of the previous sounds: instead, the sing with 'the big beautiful voice' a combination of the above 3 voices. Lift eyebrows (lifts the palate, sing with arms straight up in the air

'Who fed my chickens?' (call and response to major 3rd). Sing with 'breathy' sound, sing with 'opera voice' sound, sing with 'nasal voice' sound, sing with combination

Vowels: ay, ee, i, oh, oo

Singing oo sounds on various pitches, children echo

Sing 'Swing Low' to 'oo'

Sing 'Swing Low' unaccompanied. Imagine each sound is like hitting a drum with a drumstick

Singing softly unaccompanied with attention to pitch accuracy, quality of the sound and to vowels

Term 3: Week 3.2

Musical aims:

Rehearse for the festival

Explore the voice and its expressive qualities (as before)

Non-musical aims:

(as before)

Outcomes:

Participants will be able to sing festival repertoire with more fluency and confidence

Participants will become increasingly familiar with the lyrics of the songs

Participants will be able to sing the festival repertoire with attention to pitch, rhythm, dynamics, and tempo

Participants will develop and refine kinaesthetic awareness and awareness of the body as an instrument of musical expression through exploring movement, dance and body percussion for the festival performance

Participants will have memorised some of the festival repertoire

Festival repertoire: 'Calypso', 'Swing Low', 'The Annual Thing'

Teaching process: vocal warm-up and developing pitch accuracy and control of the breath

Stretching. Yawning freely with lots of sound. Does the silent stretch feel as good as the stretch with sound?

Massaging each other's backs

Breathing: inflating an imaginary balloon

Sing known song with lots of breathiness eg 'Row row row your boat' (children suggest other known songs)

Singing with big opera voices: playing with voices and gestures

Singing with ugly nasal voices: with pinched noses then without pinching noses

Singing none of the previous sounds: instead, the sing with 'the big beautiful voice' a combination of the above 3 voices. Lift eyebrows (lifts the palate), sing with arms straight up in the air.

'Who fed my chickens?' (call and response to major 3rd). Sing with 'breathy' sound, sing with 'opera voice' sound, sing with 'nasal voice' sound, sing with combination

Vowels: ay, ee, i, oh, oo

Singing oo sounds on various pitches, children echo

Sing 'Swing Low' to 'oo'

Sing 'Swing Low' unaccompanied. Imagine each sound is like hitting a drum with a drumstick

Singing softly unaccompanied with attention to pitch accuracy, quality of the sound and to vowels

Revise 'Calypso and 'The Annual Thing' with attention to musical elements

Term 3: Week 4.1

Musical aims:

Rehearse for 'The Regional Schools Music and Movement Festival'

Explore the musical elements of dynamics, tone colour

Discuss the nature of musical performance

Non-musical aims:

Discuss the organisation of the festival, what to expect: nerves, anxiety

Outcomes:

Participants will be able to sing with more fluency and confidence the repertoire for the festival

Participants will be able to sing the festival repertoire with attention to pitch, rhythm, dynamics, and tempo

Participants will develop and refine kinaesthetic awareness and awareness of the body as an instrument of musical expression through exploring movement, dance and body percussion for the festival performance

Participants will be able to perform the festival repertoire with some attention to detail.

Festival repertoire: 'Calypso', 'Swing Low', 'The Annual Thing'

Teaching process: vocal warm-ups and developing pitch accuracy and control of the breath as for week 3

Explore musical elements and qualities of sound in all three festival songs

Practise moving into rows and positions

Moving quietly into positions

Term 3: Week 4.2

Musical aims:

Rehearse for 'The Regional Schools Music and Movement Festival'

Explore the musical elements of dynamics, tone colour

Non-musical aims:

(as before)

Outcomes:

Participants will be able to sing with more fluency and confidence the repertoire for the Festival

Participants will be able to sing the festival repertoire with attention to pitch, rhythm, dynamics, and tempo

Participants will develop and refine kinaesthetic awareness and awareness of the body as an instrument of musical expression through exploring movement, dance and body percussion for the festival performance

Participants will be able to perform the festival repertoire with attention to artistry

Festival repertoire: 'Calypso', 'Swing Low', 'The Annual Thing'

Teaching process:

Vocal warm-ups: pitch accuracy, breath control

'Who stole my chickens?' imitation of a variety of melodic patterns

Explore musical elements and qualities of sound in all three festival songs

Practise moving into rows and positions

Moving quietly into positions

Moving on and off stage

Term 3: Week 5.1

Musical aims:

Explore new folk dance repertoire

Develop aural skills

Develop rhythmic competency through imitation of 8 beat rhythmic patterns

Develop ability to improvise 8 beat rhythmic patterns

Explore new folk dances

Revise known dance repertoire

Explore musical elements through folk dance

Non-musical aims:

Listening to one another and engaging with the ideas and perceptions of other students

Discuss the festival and school performances

Offer opportunities for the children, and for Laura to experience the enjoyment of musical participation through folk dance

Outcomes:

Participants will become familiar with some diverse folk dance repertoire

Participants will have mastered some simple folk dances

Through participation in folk dance participants develop;

- Social awareness
- Kinaesthetic awareness
- Coordination
- Aural perception
- Flexibility in movement
- Posture

Repertoire: Folk dances from the 'Shenanigans' dance CD albums:

'Children's Dances of Terra del Zur', 'Shenanigans Bush Dances', 'Folk Dances of Terra Australis'

'The King's March': Warm-up and exploration of locomotor movements: walking, marching, galloping. Identify A and B sections. Discuss phrasing

'The Chimes of Dunkirk'

'Scissor Dance'

'Lobster Quadrille'

Term 3: Week 5.2

Musical aims:

Explore new folk dance repertoire

Explore musical elements through folk dance

Non-musical aims:

Offer opportunities for the children, and for Laura to experience the enjoyment of musical participation through folk dance

Outcomes:

Participants will become familiar with some diverse folk dance repertoire

Participants will have mastered some simple folk dances

Repertoire: Folk dances from the 'Shenanigans' dance CD albums: 'Children's Dances of Terra del Zur', 'Shenanigans Bush Dances', 'Folk Dances of Terra Australis'

'The King's March': Warm-up and exploration of locomotor movements: walking, marching, galloping. Discuss possible variations

'The Chimes of Dunkirk'

'Scissor Dance'

'Lobster Quadrille'

'Syncopated Cyril'

Teaching process:

Revise known dances and introduce new repertoire

Term 3: Week 6.1

Musical aims:

Explore new folk dance repertoire

Explore musical elements through folk dance

Non-musical aims:

Offer opportunities for the children, and for Laura to experience the enjoyment of musical participation through folk dance

Outcomes:

Participants will become familiar with some diverse folk dance repertoire

Participants will have mastered some simple folk dances

Repertoire: Folk dances from the 'Shenanigans' dance CD albums:

'Children's Dances of Terra del Zur', 'Shenanigans Bush Dances', 'Folk Dances of Terra Australis'

Warm-up:

Rhythm imitation with bongo drum and tambour, or add other instruments

Using rhyme:

'With a click, click, clap, clap, clap.

I'll play a rhythm and you play it back'

Teaching process:

Kings March: Explore variations, without music to begin with

Going under an arch made by the other couples

Making an arch over other the couples

Weaving in and out of other dancers

Casting off: separating and making an arch at the bottom of the set through which other dances follow.

'The Chimes of Dunkirk', 'Lobster Quadrille': 'Scissor dance', 'Kukuvicka',

'Kalendara', 'Minoesjka', 'Nigun Atik'

Revise known material: 'Son Macaron'

Discussion and goodbye song

Term 3: Week 6.1

Musical aims:

Develop aural skills

Develop rhythmic competency through imitation of 8 beat rhythmic patterns

Develop ability to improvise 8 beat rhythmic patterns

Explore new folk dances

Revise known dance repertoire

Non-musical aims:

Social skills including listening, awareness of others tolerance, patience, taking turns, cooperation

Outcomes:

Development of rhythmic competency

Development of the ability to improvise own rhythmic patterns

Become familiar with new folk dance repertoire

Master some simple folk dances

Teaching process:

Rhythm imitation:

In a circle formation, rhythm imitation: passing a drum around the circle. Use of two contrasting drums.

After each child whole class chants the rhyme with body percussion accompaniment:

'With a click, click, click and a clap, clap, clap.

'I'll play a rhythm and you play it back'

Rhythm improvisation: children improvise an 8 beat response

Folk dances from the 'Shenanigans' dance CD albums: *'Children's Dances of Terra del Zur'*, *'Shenanigans Bush Dances'*, *'Folk Dances of Terra Australis'*

Dances (as for previous lesson) including;

The King's March

Chimes of Dunkirk

Scissor Dance

Lobster Quadrille

Minoesjka and Nigun Atik

Term 3: Week 7.1**Musical aims:**

Develop aural skills

Develop rhythmic competency through imitation of 8 beat rhythmic patterns

Develop ability to improvise 8 beat rhythmic patterns

Explore new folk dances

Revise known dance repertoire

Non-musical aims:

Development of:

Social awareness

Kinaesthetic awareness

Coordination

Aural perception

Flexibility in movement

Posture

Discuss the research study: interviews

Outcomes:

Development of rhythmic competency

Development of the ability to improvise own rhythmic patterns

Participants become familiar with new folk dance repertoire

Participants master some simple folk dances

Participants create variations for dances

Teaching process:

Rhythm imitation:

In a circle formation, rhythm imitation: passing a drum around the circle. Use of two contrasting drums

After each child whole class chants the rhyme with body percussion accompaniment:

'With a click, click, click and a clap, clap, clap.

I'll play a rhythm and you play it back'

Repertoire: Folk dances from the 'Shenanigans' dance CD albums:

'Children's Dances of Terra del Zur', 'Shenanigans Bush Dances', 'Folk Dances of Terra Australis'

Dances (as for previous lesson)

King's March: Warm-up: Discuss variations for the B section

Children's ideas?

Going under an arch made by the other couples (what would be the opposite?)

Making an arch over other the couples,

Weaving in and out of other dancers

'Casting off': separating, and making an arch at the bottom of the set through which the other dancers follow

Minoesjka: introduce new dance

Revise grapevine step from previous lessons
 Children create own movements for 'B' section of the dance
 Chimes of Dunkirk
 Scissor Dance
 Lobster Quadrille
 Nigun Atik
 Revise: Son Macaron.
 Discussion and Goodbye song: as before

Term 3 Week 8.1

Musical aims:

Develop aural skills
 Develop rhythmic competency through;
 Explore shaker rings
 Pass shaker rings around the circle to a steady beat
 Imitate 8 beat rhythmic patterns
 Improvise 8 beat rhythmic patterns
 Revise known dance repertoire

Non-musical aims:

Social awareness
 Kinaesthetic awareness
 Coordination
 Aural perception
 Flexibility in movement
 Posture

Outcomes:

Development of rhythmic competency
 Development of the ability to improvise own rhythmic patterns and create own movement patterns in folk dances
 Master some simple folk dances
 Create variations for dances

Repertoire: Folk dances from the 'Shenanigans' dance CD albums (as before)
'Children's Dances of Terra del Zur', 'Shenanigans Bush Dances', 'Folk Dances of Terra Australis'

Shaker rings:

Teaching Process:

Introduce children to shaker rings made from black plastic agricultural drainage pipe

Explore sounds and movement patterns

Imitation of rhythmic patterns while passing shaker rings around the circle

Singing known songs eg 'Sansa Kroma', 'Uk Alele'

Explore shaker ring simultaneous passing patterns in a set formation (Zena and Zac with piano accordion accompaniment).

Term 3: Weeks 9 and 10

Musical aims:

Refine 'The Rocking Dogs'

Refine 'Click and Spin' and discuss variations

Develop ability to memorise the arrangement of simple marimba pieces with attention to musical elements and their use in creating an expressive performance

Develop the ability to respond to visual and auditory cues in playing in playing from memory in a musical ensemble

Classes share music learned during the research study

Non-musical aims:

To develop;

Cooperation

Awareness of the importance of the contribution of each student

Kinaesthetic awareness and coordination

Outcomes:

Development of ability to play simple melodic ostinati patterns

Development of the ability to memorise simple melodic patterns

Development of the ability to memorise an ensemble arrangement

Development of the ability to reflect on own learning and the meaning of participation in the music learning and teaching program

Repertoire:

'Click and Spin'

'The Rocking Dogs'

Teaching process:

Discuss chart: melody, ostinato, bass: revise introduction, all parts

Individual children to play their part from diagram on whiteboard

Demonstrate using one xylophone, mallet technique, rolling and playing softly all 3 parts of the introduction.

Select 3 children to perform the 3 parts together

Allocate children to parts

Learn part 2 as above

Combine all parts

Revise 'Fungay Alafia' and other known songs

Discussion: What have we learned? What did you enjoy/not enjoy? Why?

Appendix B: 'The Rocking Dogs'

THE ROCKING DOGS

by Jon Madin

Melody *Rolling Section*

Ostinato *P (Soft)*

Bass *P Am Chord*

Perc. *p*

Melody

Ostinato *(Loud)*

Bass *f C Chord Am*

Perc. *f*

Bang

Thump

Melody *D.C.*

Ostinato

Bass *D G D G*

Perc.

(Used with permission)

Appendix C: 'The Annual Thing'

The Annual Thing

Jon Madin

1

Jan-u-ar-y, Feb-ru-ar-y, March, Ap-ri-l, May, June and Jul-y day fol-lows day

Aug-ust, Sep-tem-ber, Oct-ob-er draws near, Nov-em-ber, Dec-em-ber, it's the end of our year.

2

Sum-mer's hot, Aut-umn's O K, Wint-er's not, give me Spring ev-'ry day. The

wea-ther's fine, wish you were here, will you be mine? Year af-ter year

3

(top line optional)

SUMMER! AUTUMN! WINT-ER! SPRING! The sea-sons change it's the AN-NU-AL THING

Finish with first part again softly

end of our year, Oh Yeah

This song dates from 1992.

I was working on combining easily remembered words (e.g. days of the week, colours, numbers etc.) with short repeated chord progressions.

The result is a round – almost. On the recording I put only 2 of the parts together, not 3 (or 4). I also include finger clicks on every second beat.

(Used with permission)

Appendix D: Cover letter and proposal to schools

susan.buchan@live.vu.edu.au



**VICTORIA
UNIVERSITY**

**A NEW
SCHOOL OF
THOUGHT**

March 22, 2013

Re: Classroom music education in primary schools

Dear Principal,

I write to inform you and request feedback about the possibility of implementing a classroom music program in two interested classes in your school in 2014.

With classroom teachers, I am seeking to explore the implementation and development of a collaborative music learning study in a primary school that currently is unable to offer children an ongoing, sequential music education program. I would like to invite two classes and teachers from your school to consider participation in such a study in 2014.

The enclosed document provides more detailed information about the proposed study.

If your school is interested in exploring the potential of such a study, I request that your email reply includes;

1. The reasons why such a study might work in your school
2. Any constraints that you might envisage for the study in your school

I would appreciate receiving an initial response from your school at your earliest convenience. I will subsequently be in contact to discuss the study further.

I look forward to hearing from you.

Yours sincerely,

'Muted voices: Developing musical agency in a Victorian primary school'

Susan Buchan, Victoria University, Melbourne

susan.buchan@live.vu.edu.au



"Sylvie": (used with permission). "I felt a little tingly when the music was going inside. I thought I was playing music inside myself"

The purpose of the research study is to;

- Explore and develop with interested teachers, collaborative classroom music education based on the Australian Curriculum (2013)
- Explore and develop with children and teachers an expanded vision for the role of music learning in an Australian primary school context

The purpose of the research is to;

- Contribute to knowledge of the meaning that children derive from their participation in music education
- Contribute to knowledge about the role of collaborative artist/teacher partnerships in the implementation of music education programs
- Contribute to advocacy for music education programs that are engaging for the participants and appropriate to the educational and cultural context

The researcher

Sue has taught music for over 20 years in a variety of contexts from early childhood to tertiary. She is committed to improving the accessibility of music-making programs for all primary school children and improving the standards of music education in Victoria. Her Master's thesis (Buchan, 2012) explored the meaning that children derived from marimba playing with an Artist-in-Residence within a primary school context. Her interest in research combines use of various artistic forms for expressing the meaning of musical participation. Full CV is available on request.

Background

In 2014 and beyond, the new Australian Curriculum will be implemented in schools. Following the National Review of School Music (Department of Education Science and Training, 2005) much has been written about classroom music education in Australian primary schools. There has been discussion of pedagogy, funding, support, community partnerships, pre-service teacher-training and professional

development. Nevertheless, currently many Victorian primary school students are unable to access sequential and developmental music programs.

Many teachers are often unconvinced or unaware of the value for their students of comprehensive and engaging music programs. It is common for school principals and classroom teachers to have had inadequate music learning experiences themselves, and in the absence of music specialists, classroom teachers are often faced with the challenge of implementing arts education programs. Many express feeling ill-equipped and inadequately trained to do so (Alter et al., 2009).

Accountability demands and the pressures of a crowded curriculum marginalise the arts even further.

Methodology

Given the gap between mandated policy and the implementation of music programs that enrich the lives of children, it is timely to explore music learning in a primary school context using the research methodology of action research. The participation, collaboration and active engagement of all participants in the research will be central to the study. The inter-relationship between theory and practice in action research may facilitate the examination of the paradigms of music education in relation to the context of what is right for the time and place.

Method

The study will be developed in collaboration and partnership with teachers and children from the participating primary school.

Following the recruitment of an interested school, an introductory music session will be offered to teachers to explore more fully the purpose and nature of the proposed study.

During the research study, participating teachers will build up a repertoire of music learning material that will be implemented and explored within the context of the whole school curriculum.

Cycles of reflection, planning, and action are inherent to action research. Formative evaluation will inform the cycles.

The study will be implemented during two school terms, but will depend on the school timetabling, the teachers, the researcher and the availability of resources. The arts, including painting, drawing, poetry and writing will be used to facilitate self-expression. The stories of the teachers, the children and my own will be recorded.

Semi-structured interview will also be used.

Recruitment of participants in the school

A letter of introduction and information about the study will be sent to all participants. The letter will seek approval for participating in the study. Permission will be sought for the public use of data for research and reporting purposes. Identity of participants will be kept confidential at all times and pseudonyms will be used. Participants will be informed of their right to withdraw from the study at any time, and of their right to access their data. Detailed findings will be available to participants, and in turn, the researcher may wish to publish the results nationally and internationally.

Resources

The research study will take place within the participating primary school setting. School resources will be used depending on availability. Where there are no resources, musical equipment and other materials will be hired, borrowed and bought by the researcher.

Evaluation

Evaluation and reporting the outcomes for this study will take place through participant observation, a variety of forms of artistic self-expression and field notes.

The integrity of the data will be maintained, recorded and kept in a password-protected computer at Victoria University.

The data will be used to write a doctoral thesis and papers for education and other appropriate journals. A full report of the study will be made available to the school and the participating classroom teachers.

Appendix E: Victoria University Ethics Approval



**VICTORIA
UNIVERSITY**

**A NEW
SCHOOL OF
THOUGHT**

To:

maureen.ryan@vu.edu.au;

Cc:

susan.buchan@live.vu.edu.au;

Mary-Rose.McLaren@vu.edu.au;

Dear PROF MAUREEN RYAN,

Your ethics application has been formally reviewed and finalised.

» Application ID: HRE13-295

» Investigators: PROF MAUREEN RYAN (Primary CI); MS Susan Buchan, MS
MARY-ROSE MCLAREN

» Application Title: Muted Voices: Developing Musical Agency in a Victorian
Primary School

» Form Version: 13-07

The application has been accepted and deemed to meet the requirements of the National Health and Medical Research Council (NHMRC) 'National Statement on Ethical Conduct in Human Research (2007)' by the Victoria University Human Research Ethics Committee. Approval has been granted for two (2) years from the approval date; 13/02/2014.

Continued approval of this research project by the Victoria University Human

Research Ethics Committee (VUHREC) is conditional upon the provision of a report within 12 months of the above approval date or upon the completion of the project (if earlier). A report proforma may be downloaded from the Office for Research website at: <http://research.vu.edu.au/hrec.php>.

Please note that the Human Research Ethics Committee must be informed of the following: any changes to the approved research protocol, project timelines, any serious events or adverse and/or unforeseen events that may affect continued ethical acceptability of the project. In these unlikely events, researchers must immediately cease all data collection until the Committee has approved the changes. Researchers are also reminded of the need to notify the approving HREC of changes to personnel in research projects via a request for a minor amendment. It should also be noted that it is the Chief Investigators' responsibility to ensure the research project is conducted in line with the recommendations outlined in the National Health and Medical Research Council (NHMRC) 'National Statement on Ethical Conduct in Human Research (2007).'

On behalf of the Committee, I wish you all the best for the conduct of the project.

Secretary, Human Research Ethics Committee

Phone: 9919 4781 or 9919 4461

Email: researchethics@vu.edu.au

Appendix F: Letter of approval from Department of Education and Early Childhood Development



Department of Education and Early Childhood Development

Strategy and Review Group

2 Treasury Place
East Melbourne, Victoria 3002
Telephone: +61 3 9637 2000
DX 210083
GPO Box 4367
Melbourne, Victoria 3001

2013_002213

Mrs Susan Buchan
Victoria University
Footscray Park Campus
PO Box 14428
MELBOURNE 8001

Dear Mrs Buchan

Thank you for your application of 15 November 2013 in which you request permission to conduct research in Victorian government schools and/or early childhood settings titled *Muted Voices: The Development of Musical Agency in a Victorian Primary School*.

I am pleased to advise that on the basis of the information you have provided your research proposal is approved in principle subject to the conditions detailed below.

1. The research is conducted in accordance with the final documentation you provided to the Department of Education and Early Childhood Development.
2. Separate approval for the research needs to be sought from school principals and/or centre directors. This is to be supported by the DEECD approved documentation and, if applicable, the letter of approval from a relevant and formally constituted Human Research Ethics Committee.
3. The project is commenced within 12 months of this approval letter and any extensions or variations to your study, including those requested by an ethics committee must be submitted to the Department of Education and Early Childhood Development for its consideration before you proceed.
4. As a matter of courtesy, you advise the relevant Regional Director of the schools or governing body of the early childhood settings that you intend to approach. An outline of your research and a copy of this letter should be provided to the Regional Director or governing body.
5. You acknowledge the support of the Department of Education and Early Childhood Development in any publications arising from the research.
6. The Research Agreement conditions, which include the reporting requirements at the conclusion of your study, are upheld. A reminder will be sent for reports not submitted by the study's indicative completion date.
7. If DEECD has commissioned you to undertake this research, the responsible Branch/Division will need to approve any material you provide for publication on the Department's Research Register.

