



## **PG Research in Music Education Symposium: Schedule**

9.45am – 5pm Friday 28 October 2022 on Zoom.

[#RMES2022](#)

Trinity Laban's Department of Music Education is pleased to invite delegates to their third Postgraduate Research in Music Education Symposium. This event offers a forum for current or recent graduates across music education and community music to present their dissertation or personal project studies in a collegiate and supportive environment.

The symposium is for all interested in the latest research in music education or participatory music from the UK and internationally, and presentations will address a wide range of concerns from instrumental teaching, classroom music and community music. We have a really international community gathering today, with delegates from 7 countries across four continents. We are particularly pleased that Eleanor Ryan, doctoral researcher at the University of Cambridge, and formally Assistant Professor of Violin at the University of Trinidad & Tobago, has agreed to co-chair today alongside Dr Rob Wells and myself.

Trinity Laban has a range of music education and participation modules at undergraduate level, and a Department of Music Education that hosts around 50 students on two Masters level programmes. The MA in Music Education & Performance is the only one of its kind in English in Europe, and permits dual study in masters-level performance alongside a rigorous programme that intertwines practice and theory in music education. From Feb 2023 we are also offering a one-year MA in Music Education. The International Teaching Musician programme is an online part-time programme for established professionals, designed to be studied alongside full-time work. This programme currently has 14 nationalities represented within the student body, meaning that study takes place within a truly international cohort.

I hope that you enjoy the day, and even whilst we are online I hope also that we can find time to informally meet and develop a community of like-minded researchers.

Tim Palmer

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## PG Research in Music Education Symposium 2022: Schedule

Friday 28 Oct 2022

9.45am	<b>Conference Welcome</b>					
	<b>New Perspectives in IVT in Higher Education</b> (Chair: Tim Palmer)					
10	Evangeline Ching Si Min	Feedback literacy in the music conservatoire: A case study of instrumental/vocal teaching students in Singapore				
10.25	James Poole	Exploring the development of dialogic teaching skills amongst trainee instrumental/vocal teachers: A mixed-methods study				
10.50	Xin Liu	Pedagogical approaches and understandings pre-and during-MA perceived by Chinese students studying music education in the UK				
<b>BREAK 11.15</b>						
	<b>New Perspectives on Intercultural Learning</b> (Chair: Eleanor Ryan)		<b>New Perspectives on Technology in Practice</b> (Chair: Rob Wells )		<b>New Perspectives on Music for Health &amp; Wellbeing</b> (Chair: Tim Palmer)	
11.30	Yina Cai	Challenges and opportunities for generations to learn Pipa, A Chinese Traditional instrument during and after Pandemic	Nick Rogers	Online music composing at Key Stage 3 in a simulated online environment: An action research study to develop synchronous, asynchronous, and synergistic teaching models	Nicola Tagoe and Rebecca Trivett	POWWA: Phenomenal Women We Are. Music for Wellbeing in a Mother & Baby Safehouse
11.55	Delaram Forouzandeh & Reza Samim	Identifying effective parameters in teaching western classical music to Iranian students based on a historical review	Josh Watkins & Adam Walters	The Reference Track: Flexible Possibilities for Online Ensemble Work	Nicholas Matherne	Social Emotional Learning in Music and Non-Music Students in a Hawai'i High School
<b>12.20 LUNCH</b>						

	<b>New Perspectives on Curriculum &amp; Policy</b> (Chair: Eleanor Ryan)		<b>New Perspectives on Teacher Identities</b> (Chair: Rob Wells)		<b>New Perspectives on Phenomenology</b> (Chair: Tim Palmer)	
1.20	Tom Breeze	A study of KS3 music teachers' pedagogic beliefs in the context of a new curriculum for Wales	Stephanie Chan	The formation of musical identities in primary school music teachers: The Hong Kong perspective	Mich Mazzocco	Exploring Young Children's Experience of Rhythmic Entrainment
1.45	Ke Wang & Michael Webb	The representation of Chinese Music in Western Classroom Contexts: A Systematic Literature Review	James Leveridge	Changing Times? A pilot study investigating the relationship between teachers' biographies and attitudes to secondary classroom music teaching.	Lucy Poole	Perceptions of the changing adolescent female singing voice
<b>BREAK 2.10</b>			<b>New Perspectives on Neurodivergence</b> (Chair: Tim Palmer)			
2.15	Emily Myles	Understanding the gendered discourse of musical creativity in GCSE Music studies	Natalie Cairns-Ratter	'Flow, Bubbles and Waves': An In-depth Case Study Examining Engagement for a Neurodivergent Child in a Music Class		
2.40	Emma Bryden	School Songs: Positionality and Politics in 19th Century Music Education	Eunice Tang	Giving voice to higher education music students on the autism spectrum: A narrative study		
<b>BREAK 3.05</b>						
3.30 - 4.45	<b>New Perspectives on Community Music and the Teaching Artist</b> (Chair: Rob Wells)					
3.30	Jenny Jieun Park	Artistic Experiences in Music Performing and Teaching: A Flow Study with Teaching Artists				
3.55	Ryan Humphrey	Chameleons in Practice				
4.20	Eimear Hurley	Policy, Practice and Playing: Considerations around the Implementation of UK Government Strategy on Music Provision for Adolescents				
4.45pm	<b>Conference Plenary</b>					

# ABSTRACTS

## **New Perspectives in Instrumental/Vocal Teaching in Higher Education** (chair: Tim Palmer)

*Evangeline Ching Si Min: Feedback literacy in the music conservatoire: A case study of instrumental/vocal teaching students in Singapore.*

Formative feedback is a mode of communication used by educators to convey to learners about their progress, identify gaps in learning, and how they can improve for future tasks. While researchers have asserted the use of formative feedback by educators to support learners in their development, questions on their effectiveness began to surface. This arises the need to understand learner feedback literacy and evaluate feedback processes, in order to increase the uptake of formative feedback by learners. Based on the concept of feedback literacy from Carless and Boud (2018), and later developed by other researchers, a case study was formed that sought to answer the following research question: *How do conservatoire learners elicit, process and act on feedback in relation to feedback literacy practices?* An intervention study was conducted on a group of third-year instrumental and vocal teaching undergraduate students at a Singapore conservatoire (n=11), undertaking a module on music educational concepts, where they were tasked with working on an annotated bibliography as part of their assessment. Data was collected from observations of teaching and learning, documentation in the form of students' written work and reflections, as well as responses from student interviews. The key findings brought about practical and research implications for the development of learner feedback literacy.

*James Poole: Exploring the development of dialogic teaching skills amongst trainee instrumental/vocal teachers: A mixed-methods study*

This research investigates how trainee instrumental/vocal teachers develop dialogic teaching skills. In 2021 three cohorts of trainee teachers on the MA Music Education: Instrumental and Vocal Teaching programme at the University of York responded to an online questionnaire created by the researcher. Open and closed questions were used to ask respondents about their perceptions of dialogic teaching; quantitative data was collected and corroborated by qualitative data. At the time of data collection Cohort A had finished the MA programme (10 students responded, representing 14% of their cohort), Cohort B were midway through the course (8 students responded, representing 24% of their cohort), and Cohort C had engaged with the first four weeks of the programme (12 students responded, representing 13% of their cohort). Findings indicate that accumulating teaching experience and observing dialogic teaching are the most helpful activities in supporting the development of dialogic teaching skills. Two respondents also reported that peer-to-peer discussion is helpful when learning to use dialogic teaching within instrumental/vocal lessons. As a result, the teaching team at the University of York scheduled two peer-to-peer discussions concerning dialogic teaching for trainee teachers on the programme. Just under 20% of respondents in Cohorts A and B viewed dialogic teaching primarily as a process of questioning, rather than questioning *and* discussion, which suggests that trainee teachers may benefit from developing more in-depth understanding of dialogic teaching within the context of instrumental/vocal pedagogy. The results of this research are of relevance to teachers, teacher educators, and providers of pedagogical resources.

*Xin Liu: Pedagogical approaches and understandings pre-and during-MA perceived by Chinese students studying music education in the UK*

Globalisation has educationally interconnected people of different nationalities and societies, with mobile international students making important contributions to these connections (Paulino, 2019). As a soaring number of Chinese international students study in the UK, the cultural, cultural, pedagogical and academic differences they encounter during their UK studies have been of growing interest to scholars. However, external and internal factors influencing music students' adaptation to these differences have not yet been widely investigated. This research presents contextualised perspectives of 13 Chinese

international postgraduates who at the time of the research had studied the MA in Music Education: Instrumental and Vocal Teaching in 2021-22 for one term at a UK university. Semi-structured interviews revealed information about their past instrumental/vocal teaching experiences, learning and career expectations pre-MA, and their adaptive viewpoints on new pedagogy and approaches involved in the MA. Contextualised and motivational factors related to these viewpoints and their different adaptabilities are presented, which are relevant to the teaching adjustments, adaptation and learning of overseas students, and to educators in both the UK and Chinese contexts.

### **New Perspectives on Inter-cultural Learning** (chair: Eleanor Ryan)

*Yina Cai: Challenges and opportunities for generations to learn Pipa, A Chinese Traditional instrument during and after Pandemic*

The worldwide pandemic has invaded all of our lives in ways we could never have anticipated. Music studies have also experienced considerable changes. Investigating the Kodály method apply to teaching the Pipa (Kodály Methodology is highly valued among music educators in developed countries) offers Pipa teaching the chance to redefine curriculum, set new goals for students, and consider new criteria for evaluation. Both personal and professional experiences inspired me in this research. The problem of improving pipa training in contemporary China is closely connected to a wider subject of identifying the most practical and at the same time in- depth methods and approaches toward enabling learners of different ages and backgrounds to expand their learning potential as far as pipa as a traditional Chinese instrument in the modern era is concerned. Based on experience, traditional teaching seems less efficient and creative. The use of the Kodály Methodology to teach music has been proven to positively impact music knowledge and skills (Georgios et al., 2017). The research will focus on applying Kodály Methodology to teaching Pipa and examining the impact of the method on participants' pipa teaching and learning. The study is expected to impact the pedagogical approach to teaching Pipa.

*Delaram Forouzandeh & Reza Samim: Identifying effective parameters in teaching western classical music to Iranian students based on a historical review*

Almost 160 years have passed since the first time teaching western classical music turned out to be a success and/or a failure in Iran. Certain challenges have been arisen in teaching western classical music in the region ever since. Review of existing literature in the field revealed lack of analytical research targeting investigation of the reasons behind historical failures/successes in teaching western classical music in Iran. The purpose of this article is to identify factors effecting classical music education during its 160 years of history in Iran. Documentary analysis method has been used; Books and magazines related to theoretical foundation forming the research question and history of western classical music in Iran has been studied. Data collected led to finding 6 parameters effecting western classical music education in Iran:

1. General verbal reaction of Iranians in response to the arts
2. The cultural, social and historical factors dividing into two sections: Governmental policies; Religion, culture and general vision of the society towards music
3. The role of improvisation in Iranian classical music and its effectiveness on general music taste of the society and their expectations
4. The exposure to Educational Translation phenomenon among Iranians
5. Historical confrontation between Iranian and western classical music
6. Teacher-Student relationship and its connection to historical mystic dialogue in Iran

The dialogue formed in this article can be used in future educational planning and researches. It also suggests method designing for music education based on specific social, cultural and historical parameters in Iran.

## **New Perspectives on Technology in Practice (Chair: Rob Wells )**

*Nick Rogers: Online music composing at Key Stage 3 in a simulated online environment: An action research study to develop synchronous, asynchronous, and synergistic teaching models*

In this presentation I share the findings of a pilot study into the development of synchronous, asynchronous, and synergistic teaching models for the online delivery of composing lessons at Key Stage 3 (KS3). This pilot study was completed as part of my Doctorate in Education thesis. The online delivery of music education is not a new concept, with whole class lessons and one-to-one instrumental lessons having taken place online for several years. However, there is an increasing need for a better understanding of the online teaching of whole class music for KS3 students, due to several factors including the availability of specialist teachers in remote areas, policy and governmental pressures on music education, and the recent long term school closures. Specifically, there is a lack of research into the online teaching of KS3 composing. This research takes an action research approach to developing three models of online composition teaching in a simulated online environment, and uses the technology, pedagogy, and content knowledge model (TPACK) as an analytical framework. Data was collected using a combination of questionnaires, semi-structured interviews, and researcher observations. This pilot study focuses on developing the synchronous model, with findings highlighting several challenges and opportunities to develop the model for future cycles of action research. From the findings an online composing specific TPACK model is suggested, which can be used by music educators when planning and teaching online composing lessons.

*Josh Watkins & Adam Walters: The Reference Track: Flexible Possibilities for Online Ensemble Work*

During the Covid lockdowns, Josh Watkins and Adam Walters worked on two separate Caribbean-based music education projects that had originally been intended for in-person delivery. Adapting these projects so that they would be practical and engaging for students working online called for a revised approach, fundamental to which was the creation of a “reference track”. To this end, Watkins recorded the individual lines and assembled them in a DAW session. Walters then used this professional-level recording as a vessel to ‘hold’ student’s own recorded contributions, so that a polished final version of the piece was made possible. This presentation details the approach used by Walters and Watkins in the projects *Worldview* and *Carnival Dawn*, both of which necessitated the use of a reference track. Extracts of the two pieces will be played, whilst the two pieces in their entirety are being put forward (below) for consideration in one of the musical presentations within the *Transitions and Developments* conference. It is hoped that this presentation will be of interest to music educators looking for innovative ways to deliver ensemble projects online.

## **New Perspectives on Music for Health & Wellbeing (Chair: Tim Palmer)**

*Nicola Tagoe & Rebecca Trivett: POWWA: Phenomenal Women We Are. Music for Wellbeing in a Mother & Baby Safehouse*

For an estimated one-in-three to one-in-four women in the UK, violence is, at some stage, a part of their everyday lives (Mooney, 2003 p.3). Devised and led by two music leaders, Nicola Tagoe and Rebecca Trivett, the POWWA project took place within a mother and baby safe house/refuge in East London for those experiencing or at risk of domestic violence. The safe house also served as a parenting assessment unit for very young mothers and those experiencing mental health difficulties. Drawing on research on music and domestic violence, music and trauma, and music therapy, the project aimed to support the development of emotional wellbeing for both parents and babies, using music as a vehicle to reconnect with their own sense of creative identity and relationship to others. Research materials gathered throughout the project included weekly participant questionnaires, mid-session comments on post-it notes, verbal comments from session recordings and weekly debriefs with the manager of the safe house.

Weekly individual reflective questionnaires were completed by the music leaders, with an extended participant survey and participant focus group after the final session. Value-oriented and decision-oriented evaluation approaches were used throughout the project, culminating with a detailed exploration of the ways music can be used with and by participants in a mother and baby safe house.

*Nicholas Matherne: Social Emotional Learning in Music and Non-Music Students in a Hawai'i High School*

Researchers found that adolescents were particularly vulnerable (Guessoum et al., 2020) and experienced “increased anxiety and depressive symptoms, and decreased life satisfaction” during the first year of the pandemic (Magson et al., 2021). Pandemic concerns were addressed through data tracking and supports for Social Emotional Learning (SEL) practices, shown to improve social and emotional skills in K-12 students (Durlak et al., 2011). Further, studies on music and well-being for adult music participants (Hallam et al., 2014) suggest that music participation may also provide student benefits. Therefore, the purpose of this study was to explore differences in well-being between music and non-music students through the lens of Social Emotional Learning.

**Method:** Students (N = 527) in one low-income urban Hawaii high school completed the Panorama SEL survey (Panorama Education, 2016) in Fall 2021. Results were compared nationally and between student groups.

**Results:** Schoolwide results for all categories fell in the bottom quintile of respondents nationally except for emotional regulation (60%-79%). A t-test revealed no significant differences ( $p > .05$ ) in SEL scores between music ( $n = 196$ ) and non-music ( $n = 331$ ) students in this school.

**Discussion:** Low scores compared with the national sample indicate considerable challenges within this community at this time statewide in the pandemic (masking/social distancing). As research suggests music's SEL benefits (Varadi, 2022), lack of significant differences between music and non-music students suggests need for further investigation. Because music instruction was complicated by distance learning, results may not be representative of typical circumstances and should be replicated.

### **New Perspectives on Curriculum & Policy** (Chair: Eleanor Ryan)

*Tom Breeze: A study of KS3 music teachers' pedagogic beliefs in the context of a new curriculum for Wales*

Music Education in Wales has for many years been philosophically settled around a holistic, practical model proposed by Swanwick nearly half a century ago. There have been few challenges to this model, which has formed the basis for the National Curriculum in Wales since its inception in the 1990's. Academics have instead concentrated on why *school music* tends to be unpopular with pupils, while *music itself* is central to so many young people's lives. In Wales, wide-ranging reforms to the education system in the wake of poor PISA results have led to the introduction of a new curriculum which is built around four 'purposes' and which promotes the organisation of subject disciplines into 'areas' to allow the creation of 'powerful connections' between disciplines, with learning rooted in 'authentic contexts'. This presentation conceptualises the pedagogic beliefs of music teachers working with 11-14 year olds in mainstream secondary schools in Wales using a mixed methods, qualitative-dominant approach. The resulting model sheds light on music teachers' views of learning as a complex, cyclic process in which the aim is to allow pupils artistic agency, but in which the reality can be muddled by contradiction: what one teacher described as 'the illusion of choice'. Teachers' desired outcomes for the learning process are defined as 'pedagogic' or 'pragmatic', and these desired outcomes challenge prevailing opinions in the literature about a culture of elitism in the music classroom, and add some nuance to existing models of music education. However, in the context of increased uncertainties stemming from the introduction of a new curriculum, music teachers in Wales need to take care not to fall back on 'soft' justifications for the existence of the subject based on being 'good' for pupils or generating transferable creative dispositions.

In recent decades, as student populations have become increasingly more ethnically diverse, so music educationists have concentrated on ways to culturally diversify classroom teaching content. This paper reports on the process of conducting a standalone literature review into the representation of Chinese music in Western educational settings and outlines the findings of this review. The study identified a body of journal articles and postgraduate theses published and produced over a thirty-year span. These were analysed to discern what might constitute best practice approaches to teaching and learning Chinese music. Based on the review's criteria for inclusion—papers were in English, praxis-oriented and peer-reviewed—the study found that the number of publications was limited (18) and that in terms of music education paradigms or established approaches involved, some gaps existed, or certain paradigms were minimally represented. Even so, the study concluded that Chinese music forms and styles appear to be compatible with a range of music education paradigms. It also found that best practice is an elusive notion, one that requires educationists and practitioners to continually explore and discover new ways of incorporating Chinese music into teaching and learning programs.

*Emily Myles: Understanding the gendered discourse of musical creativity in GCSE Music studies*

Musical creativity may be understood in multiple ways, but the specific framing as 'composing' and its assessment in Music GCSE promotes a certain set of values. Using feminist and queer theory, I demonstrate that these values draw upon a traditional gendered discourse of musical creativity. These values include a binary construct of gender and an assumption of the 'composer' as a male who was a professional with an audience. Furthermore, the assessment design values product over process and embodies the expectation that students must follow elusive rules to successfully complete their coursework. Students also complied with the belief that composing had to be an individual task despite the natural structures of group work in non-Western Classical styles. Performing and composing were posed as separate activities by the traditional gendered discourse, with feminine and masculine associations respectively. However, students demonstrated resistance to this element by emphasising the blend of the two in their creative processes. The findings suggest that further opportunities for resisting the traditional gendered discourse are needed in order to make GCSE Music more equitable. This may include designing assessment to allow group composition and improving the diversity of composers selected in the syllabus of set works. Further work to challenge these values should consider alternative conceptions of creativity.

*Emma Bryden: School Songs: Positionality and Politics in 19th Century Music Education*

Whilst the educational policies of the first two government inspectors for music in the UK have been discussed in the writings of Mackay (1981), Cox (1996, 2015), Rainbow (2006) and Golding (2017), there is a hitherto unexplored repertoire of independent school songs which were employed as vehicles for circumnavigating the repertoire and pedagogies implemented by the government. This presentation will discuss John Hullah (1872-1882) and John Stainer (1882 – 1901) and their influence upon music education policy and pedagogy. Furthermore, it will explore the contradictions in their positionality and situate the emergence of the independent school song movement as antithetical to state mandated repertoire. My ongoing research in this field (Bryden, 2022) has developed a database of five hundred entries relating to independent school songs spanning almost 180 years. Preliminary musical and textual analysis of this corpus suggests independent schools of the second half of the 19th century favoured songs of varied compositional styles which reflected the individual character of each school, rejecting the homogeneous nationalist or folk song repertoires favoured and promoted by the aforementioned government inspectors. This presentation will therefore examine the school song repertoire of state and independent

school in the second half of the 19th century and the involvement and influence of Hullah and Stainer within them.

### **New Perspectives on Teacher Identities** (Chair: Rob Wells)

*Stephanie Chan: The formation of musical identities in primary school music teachers: The Hong Kong perspective*

The concept of musical identities is twofold (MacDonald et al., 2002, 2017). They refer to the defined social and cultural roles within music (identities in music) for example the development of musical identities through enculturation, the school environment and music making. At the same time, musical identities also refer to how human use music as a means to develop other aspects of personal identities (music in identities) for instance identity in adolescence, national identity and teacher identity. Therefore, the engagement in different forms of musical activity will allow an individual to develop, negotiate, renegotiate and maintain their identities at different stages. This study attempts to offer an international perspective of how music contributes to the formation of musical identities in primary school music teachers. In Hong Kong, primary music teachers are either graduated with a music degree or a postgraduate diploma in music education. As a result of that, primary school music teachers in Hong Kong are often first recognised as musicians because of their musical expertise. This qualitative study comprises of literature review in musical development in Hong Kong, content analysis of the official Hong Kong music curriculum and designated music textbooks as well as interview and observational data from four Hong Kong primary school music teachers. The data reveals that there is a strong relationship between music making and the formation of musical identities before and during their teaching careers. It is also evidenced that the established musical identities in primary music teachers are likely to impact their pedagogical approaches in music classrooms. This study leads to the question of whether there is an ongoing negotiation and sense of agency with the multiple identities in primary music teachers.

*James Leveridge: Changing Times? A pilot study investigating the relationship between teachers' biographies and attitudes to secondary classroom music teaching.*

Over the past century, attitudes to music education in schools have been wide-ranging, as perceptions of music's place within the school curriculum have experienced 'tremendous change' (Pitts, 2000, p.1). Research (Hargreaves et al., 2007), based on data from the early 2000s, has identified how most student music teachers (in England) have western classical musical backgrounds. However, recent increases in students graduating from popular music courses (Hall, 2019) may suggest an evolving workforce, although there has been little recent research into curriculum music teachers' backgrounds and approaches and what there has been focused on teachers' perceptions of musicality (Dalladay, 2016).

This paper seeks to present an overview of how attitudes towards secondary classroom music teaching in England has changed. Furthermore, it will include the findings of a small-scale mixed methods pilot study, investigating the extent to which western classical musical training accounts for music teachers' education alongside the relationship between participants' biographies and their attitudes and approaches to music teaching.

### **New Perspectives on Phenomenology** (Chair: Tim Palmer)

*Mich Mazzocco: Exploring Young Children's Experience of Rhythmic Entrainment*

Although much research has been done on the phenomenon of entrainment and rhythmic synchronisation in young children, little has been devoted to the children's own perspectives on the process. I have brought a sociocultural perspective to this research question, emphasising how the children learn within a network of peers and adults. I applied relevant theoretical concepts such as joint attention, embodied learning and groove, and used the Mosaic Approach as a methodology to collect

broad and multi-modal data. This study presents an exploratory case study of two Year 2 classes (age 6-7) in a classroom music setting in England. Four contrasting curriculum interventions focused on rhythmic entrainment were observed and followed by reflexive group interviews. I then used a small focus group drawn from the children to watch short extracts of one of the interventions and reflect on their experiences. Although the children's experience of steady beat entrainment is varied, the social aspect of entrainment forms an integral part of the experience for most and cannot be separated from the response to the music itself. The reflexive elements of the research showed how children can develop a more nuanced and metacognitive understanding of the process of musical entrainment. This has implications for both classroom music teachers and researchers of entrainment.

*Lucy Poole: Perceptions of the changing adolescent female singing voice*

Male voice change is more widely recognized and researched because it is more outwardly noticeable. The effects of female voice change are also important but, this area is still under-researched in the UK. Although this disparity is being addressed, there are shared experiences which need exploring. This research seeks to use semi-structured interviews to gain an understanding of how individuals experience voice transformation through the adolescent years.

My doctoral study focuses on the development and transformation of singing voices experienced by female adolescents. What is missing in the available research literature is a personal perspective of (a) what voice change feels like to the individual undergoing change during adolescence and (b) how such perceptions relate to acoustic measures of actual anatomical and physiological change. The research is designed to address these two linked issues with adolescents, and adults looking back on adolescence. My intention is to conduct semi-structured, in-depth interviews with small groups and individual participants to gain insight into and understanding of their perspectives and experiences. The interviews will provide thick and rich descriptions and will also ascertain personal interpretations of the knowledge and understanding of voice change. In addition to the interviews, younger participants will be asked to perform singing tasks to provide snapshots of vocal experiences of girls as their voices are changing in a longitudinal format. Research will focus on a small number of homogenous participants with the key element of singing experience through adolescence being present in all.

**New Perspectives on Neurodivergence** (Chair: Tim Palmer)

*Natalie Cairns-Ratter: 'Flow, Bubbles and Waves': An In-depth Case Study Examining Engagement for a Neurodivergent Child in a Music Class*

In music education research involving socio-constructivist and cognitive theory, language is a dominant indicator of engagement and knowledge within a music classroom setting. Language-centredness can be a barrier for some children, especially for a neurodivergent child who may use language differently. This implicates the child being wrongly positioned as not engaging and not as knowledgeable as their language-centred peers. Therefore, there is a need to interrogate and reframe what engaging in a music setting looks like for a neurodivergent child to be viewed as a capable and competent learner. This in-depth single case study explores and examines how a neurodivergent child engages with an individualised music curriculum beyond language. Post-humanist positioning and a new materialist approach were adopted, expanding understanding and knowledge generation of materials, non-materials, and objects, as well as humans and why they are significant to a diffractive pedagogy. In this qualitative research study, a diffractive pedagogy was applied, meaning a greater analytical gaze is adopted and all materials and matter affect knowledge generation within the education setting. Methodology was challenged as well as UK educational discourse in a music class, and data was collected by questionnaire, video observations, semi-structured interview, and diffractive research journal. Slow motion was used as a unit of analysis, and used to capture every object, material, and human participant and interactions, and how this impacted knowledge construct within the setting. Themes to emerge from the study were engagement; materialism; attunement; musical play and flow experience. These findings show that engagement for a neurodivergent child involves reframing how materials, music, musical play and setting all impact and

expand knowledge and how this could apply to wider practice. Findings show how important materials and non-materials are for this Child, and flow experience was an important indicator of engagement. Implications from this study affect wider educational practice, policy and research. This research highlights the challenges faced in Western UK education settings for neurodivergent children, but more importantly informs what using a diffractive pedagogy involves, and how this positions neurodivergent children as capable and competent learners.

*Eunice Tang: Giving voice to higher education music students on the autism spectrum: A narrative study*

This paper is about understanding the lived experiences of autistic music students in higher music education (HME) in England. Drawing on existing evidence and data collected as part of my study, a subsidiary intention is to understand how the research might inform and advance institutional equality, diversity and inclusion policy in HME. The benefits of autistic individuals engaging in music, evidence-based practice in music therapy and music-based interventions for children with autism spectrum disorder have been widely researched in recent years. Additionally, the life stories of individual music savants and the meaning of music in the lives of autistic individuals have also been reported. However, it is surprising that literature about autism and musicians in HME is rarely seen. Consequently, this paper seeks to represent an important and timely advancement for the population of music students with a formal diagnosis of autism, an overlooked minority group, who are studying in HME in England. Drawing from initial data collected in a specialist music school in England, this paper discusses the possible autistic traits that musicians might possess. Using narrative inquiry, this paper then unveiled one of the autistic music students' stories, so as to understand the gaps between what happens in the external world, i.e., the living conditions and the context of autistic music students studying in HME, as well as the internal processing, thinking and feeling of such students. From the students' voices, this paper shares the challenges and struggles they are facing, and the support they received from HME.

**New Perspectives on Community Music and the Teaching Artist** (Chair: Rob Wells)

*Jenny Jieun Park: Artistic Experiences in Music Performing and Teaching: A Flow Study with Teaching Artists*

The purpose of this study was to explore the artistic experience of music teaching artists in two contexts, performing and teaching. This study explored musical artistry through flow dimensions as an operational tool and phenomenology as an analytical lens on the four coordinates of musical experiences: time, space, play, and feeling. Through these processes, I sought to gain new insights into the experiences of teaching artists in ways that have not been previously explored. Using a newly modified flow state scale, interviews, and focus group meetings as data collection, the artistic experiences of teaching artists were represented through nine flow dimensions. Individual flow portraits were crafted to present nuances, complexity, and anecdotes about teaching artists' experiences. The study found flow characteristics and conditions meaningful in representing the individual experiences. Each teaching artist described a complex interaction of self, subject, and others through themes of self-discovery, self-dialogues, and self-actualization. Findings revealed multiple relationships between flow dimensions and diverse perceptions of the experience of flow. These findings help to paint a broader picture of artistry and define the artistic experience as it pertains to teaching and performing. Multiple factors and new investigative questions arising from the study are discussed as well. In essence, this study brings a new critical perspective on music education by illuminating the role of a teaching artist and sharing artistic experiences as a positive and transformative tool for learning.

*Ryan Humphrey: Chameleons in Practice*

Chameleons are adaptable creatures. They change their skin colours to adapt to their environments and situations as they go about their daily business. When considering the field of music education, music

facilitators could be described as enacting a sort of chameleonic practice within their work through the ways they adapt their work to the contexts they are working within or in line with broader policy agendas. This presentation will explore this idea through the lens of community music, specifically looking at how music facilitators employ language within their practices. A prime example is the concept of empowerment which has become a buzzword in the discourse of community musicians, music educators and policymakers, describing the effects that engaging in music-making may have on group members. Although empowerment has become a joint facet in the language of community musicians and music educators, there has been little theoretical examination of this concept in community music and music education practices. With this in mind and using a mixed methodological approach, including participatory observations, focus groups and one-to-one interviews, I explore how and why music facilitators employ the notion of empowerment, how this relates to broader policy agendas and the impact of such a concept on musicians and group members. Hopefully, this presentation will provoke further discussions on our use of language within the fields of music education and community music and how this may impact how we describe or enact parts of our practice.

*Eimear Hurley: Policy, Practice and Playing: Considerations around the Implementation of UK Government Strategy on Music Provision for Adolescents*

Given the inconsistency of music provision in secondary schools across England (Ofsted, 2021; Savage, 2021; Bath et al. 2020), community-based music initiatives may be best placed to facilitate the high-quality music experiences outlined as objectives in UK cultural policy (ACE, 2021; DCMS, 2016). My doctoral research examines how effectively government policy around music provision for adolescents is implemented in different communities in England. It explores ideological and practical boundaries of formal and in/non-formal music learning settings, addressing questions around repertoire, practice and pedagogy, and the extent to which these are adapted in different contexts in order to facilitate meaningful youth music engagement. My fieldwork will be carried out across the 2022/23 academic year, taking the form of comparative case studies one rural and one urban area in Yorkshire. My aim is to provide a 'thick' description (Geertz, 1973), capturing a detailed picture of state-funded music making and learning opportunities for adolescents in these locations. Qualitative data will be collected through observations, youth participant questionnaires, focus groups with young participants, and semi-structured interviews with Hub staff, school Heads of Music, and music facilitators and teachers active in diverse settings. Data collected will be analysed through a theoretical framework based at the intersections of music education, community music, psychology and cultural policy scholarship. It is hoped that this this research will shed light on how state funds can be deployed, and music provision tailored, to best meet the needs and desires of particular children's communities.

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## BIOGRAPHIES

**Tom Breeze** is Programme Leader for PGCE Secondary Music at Cardiff Metropolitan University. His research interests include the pedagogic beliefs of music teachers, cross-curricula pedagogies in the expressive arts, and how beginning teachers learn within a clinical practice model of initial teacher education.

**Emma Bryden** is Faculty Chair for Arts and Culture and Head of Academic Music at Stowe School, Buckingham and a doctoral researcher at the Royal Birmingham Conservatoire. Emma's PhD research explores the historical role of school songs as a vehicle for identity and music pedagogy within UK Independent Schools and their relevance to music education today. Emma holds a BA (Hons) Degree and a MMus in Historical Performance from the Royal Welsh College of Music and Drama, a PG Cert in Research Practice (Distinction) from the Royal Birmingham Conservatoire, a PG Dip (Perf) from the Royal College of Music, London, and a PGCE in Secondary School Music from the University of Wales Institute Cardiff.

**Yina Cai** recently is the PRG student at IOE university of Reading. She is also a pipa (a traditional Chinese instrument) player. She born in Guiyang, China. Yina began learning the Pipa at the age of six. She was an active member of school orchestras and regularly performed at events to large audiences. In 2012, She earned a full music scholarship for the Guizhou Normal University where she completed her postgraduate concert gaining a Master's Degree in 2015. Also, she attends classes by many master Pipa players. She has also gained experience by teaching and performing with many other musicians from around the world. She is also a trained a Kodaly-based music teacher, particularly in the area of applying the Kodály principles to traditional Chinese instrumental teaching. During 2020-2021 she took a non-degree course online course with Kodály Institute (Hungary). She currently is the 2nd year of her PRG study.

**Natalie Cairns-Ratter** is a dedicated and focussed music education professional, and has a vested interest in creating social change for neurodivergent children. She is entangled within the autistic community as a researcher in neurodiversity; she specialises in music education practice working with neurodivergent children, and her Son is autistic. She has been teaching violin and piano for over 12 years, and graduated with First Class Honours in Applied Music from the University of the Highlands and Islands. She began my undergraduate research into the impact music has on autistic children within the home setting in Shetland, and presented her findings at the first academic conference on rural creativity in Shetland- The Shoormal Conference (2019). She has just completed an MEd at the Royal College of Music and is about to undertake further study with Professor Adam Ockelford at the University of Roehampton studying the Postgraduate Certificate in the Sounds of Intent.

**Stephanie Hoi-Ying Chan** is currently a PhD candidate in Music Education at the Institute of Education, University College London (UCL) under the supervision of Dr Jo Saunders and Professor Graham Welch. Stephanie's doctoral research explores the development of multiple identities in primary music teachers, music teacher's identity negotiation and teacher's agency. Her other research interests include musical development in children and adolescents, national identity and the school music curriculum as well as curriculum development. Stephanie read Music at the Hong Kong Baptist University and later completing an MA in Music Education at the Institute of Education, UCL. Stephanie was previously a primary school teacher, piano teacher and research assistant in Music Education before embarking on her doctoral journey. Since 2021, Stephanie has been working for the MA Music Education at UCL and being recognised as an Associate Fellow of the Higher Education Academy.

**Evangeline S. M. Ching** is a pianist and music educator based in Singapore. Her full-time studies in music began at the Nanyang Academy of Fine Arts (NAFA) in Singapore, where she majored in piano. During her undergraduate studies, she developed a keen interest and passion for music educational research, which led her to undertake the Master of Education in Music at the Royal College of Music in London, where she graduated with distinction. Her research interests include formative feedback, learner motivation, and self-regulated learning in a music conservatoire context. Through her research projects, she has had opportunities to work closely with music pedagogues and students to understand feedback strategies used by educators and how they relate to the learning and motivation of students.

**Delaram Forouzandeh** is an Iranian Pianist-Researcher born 1991. She holds a master of music degree in piano performance from University of Art – Tehran and a bachelor degree in architecture from Iran University of Science and Technology. She participated in several performances, festivals as a pianist and

took several courses in the fields of pedagogy, primary music education, stage performance, improvisation. Delaram has years of experience in teaching music to children and teenagers and has designed and held some experimental recital/performances for pupils among years. She has a strong passion for interdisciplinary research relating to music, education and sociology. This article is obtained from her master thesis titled: "Analysis of experiences in teaching western classical music to Iranian teenagers (A qualitative study to identify some parameters)

**Ryan Humphrey** is a PhD researcher and Community Musician based at York St John University. His current research explores the interconnection between community music activity and cultural policy. He works for several cultural organisations in the North-East, delivering a range of projects from early years projects working with care experienced children to working with adults on a one-to-one basis. Ryan is also a tutor in Community Arts at the University of Edinburgh and a Visiting Lecturer at several higher education institutes.

**Eimear Hurley** is a PhD student at the School of Arts and Creative Technologies at the University of York. She holds a BA in Music and English and an MA in Music and Cultural History, both from University College Cork. Before beginning her doctoral studies, Eimear managed youth and community arts programmes across organisations of varying sizes in Ireland and the UK. She is Co-Director of Cork-based youth arts company ARTlifeCULTURE, which produces the annual Summer Sing festival and has delivered innovative youth music projects in Ireland, Europe, China, and the U.S. Eimear has almost ten years' experience in community music, leading choral and gamelan projects with participants from diverse backgrounds. She is passionate about the relationship between research and practice in youth and community arts, and looks forward to developing this link as part of her PhD research.

**Jenny Jieun Park** is an educator, researcher, as well as active soloist and chamber musician. She is passionate about working with artists, audiences and students on and offstage. After completing the Teachers College Teaching Artists Certificate Program at Columbia University, cultivating a responsive pedagogy of artistry, she continues to study meaningful pedagogical philosophies and effective teaching and learning frameworks as an Ed.D candidate. Temporality and flow in music education are her particular scholarly interest. Prior to her recent appointment at Teachers College as an adjunct instructor, she served as an adjunct instructor of piano studies at NYU Steinhardt of Culture, Education, and Human Development.

**James Leveridge** is a teacher and researcher based in London. He currently combines working as a secondary music teacher in Newham with doctoral research under the supervision of Anthony Anderson and Martin Fautley at Birmingham City University. James trained as a percussionist at the Guildhall School followed by PGCE and master's studies at the University of Sussex. James' current research interests include curriculum and biographies, and he is currently investigating the role of music teachers' biographies in their approaches to classroom teaching.

**Xin Liu** is a third-year PhD student supervised by Dr Liz Haddon, in the School of Arts and Creative Technologies at the University of York. Xin studied piano performance in China and went on to complete a master's degree in music education in the UK and began PhD research in the same department at the University of York in 2020. Xin also worked as an online piano teacher and practising assistant for music students in China and is working as a graduate teaching assistant for the same UK MA programme in 2022-23.

**Nick Matherne** is a current PhD student in Music Psychology at the Melbourne Conservatorium. He holds an MA in Music Education from the University of Hawai'i at Mānoa and a B.M. in Music Education from James Madison University. Nick has served as president for the Hawai'i Music Educators Association and as board member for the Hawai'i Chapter of the American Choral Directors Association. His research and teaching interests include community music, life-long music engagement, music teacher education, effective feedback, and motivation to participate in music. He has been published in the *International Journal of Community Music*, the *Journal of Music Teacher Education*, and *Psychology of Music*; he has

presented research and practitioner presentations at the NAFME National Research Conference, the International Symposium on Performance Science, the Association for Popular Music Education National Conference, the Hawai'i Music Educators Association Conference, and the International Society for Music Education's Pan American Regional Conference.

**Mich Mazzocco** began piano lessons at age 5, and continued studying music alongside other subjects throughout her school and university training. After a first career in archaeology and museum education, she trained as a Kindermusik educator and taught music classes for babies and toddlers for ten years. As those children grew older, she began to teach piano lessons, obtaining a Diploma in Piano Pedagogy. She also began to teach classroom music, and has since taught from Nursery to Year 4, including whole-class trumpet, trombone, clarinet and recorder lessons. She has recently completed the MEd course at the Royal College of Music.

**Emily Myles** has recently completed her postgraduate studies in Music Education at the Institute of Education, UCL. She is currently working as a Music Teacher at St Mary's Junior School, Cambridge, and as a woodwind and singing specialist for Cambridgeshire Music. Emily previously studied at Gonville & Caius College, Cambridge, where she also held a choral scholarship. Her undergraduate dissertation on the music of Queen Elizabeth I's Chapel Royal was awarded the Sir Rudolph Phillip Prize for Music. Her research interests are now focused on the application of social theory in music education, with a particular focus on structures of inequality in policy and assessment design.

**James Poole** is an instrumental teacher working with music services in the North of England to deliver whole-class, small-group, and one-to-one instrumental tuition. He completed a Master of Arts in Music Education: Instrumental and Vocal Teaching with distinction at the University of York in 2022. As part of his independent study module he conducted an original research project investigating perceptions of dialogic teaching amongst trainee teachers enrolled at the University of York. He will begin PhD study in October 2023 at the University of York, where he will continue to research the development of dialogic teaching skills amongst trainee instrumental/vocal teachers.

**Lucy Poole** studied music education as an undergraduate at Cambridge University, graduating with a 2-1 in 2002. She has worked across many educational settings as a leader and director of music. She is currently Director of Music at Blackheath Prep School. In 2016, Lucy began a part-time Master of Arts in Music Education at UCL, Institute of Education, graduating with a distinction in 2019. Subsequently, she was accepted as a doctoral research student under the supervision of Professor Graham Welch. In 2021, Lucy co-wrote an article with Sarah MacDonald: *Voice Change and the Professional Girl Chorister*, Choral Research Journal, volume 2. Earlier this year, Lucy presented her research at the International Symposium of the American Choral Director's Association. As well as being a music teacher and academic, Lucy enjoys singing regularly with chamber and church choirs across London.

**Nick Rogers** has been a teacher of music in a large London secondary school for four years, where he is part of a thriving music department. Following the completion of his undergraduate degree in music and postgraduate certificate in music, Nick worked as a guitar player and Rockschooll examiner before training as a music teacher through the Greenwich and Trinity Laban PGCE course. Since completing his PGCE, Nick has gone to on study for a Doctorate in Education at the University of Wales Trinity Saint David and is currently in the first year of the thesis stage. Nick's research interests are music composition in schools and music education technology.

**Reza Samim** is an Associate Professor of Sociology in the department of Cultural Studies at the Institute for Social and Cultural Studies, Tehran, Iran. He is also an affiliated Associate Professor of Socio-Musicology in the department of Music at the University of Tehran. His main research interest is historical sociology of music and history of education in contemporary Iran.

**Nicola Tagoe** is an experienced flute teacher and music project leader specialising in performance, education and participatory contexts. She is Module Leader for the 'Artist as Innovator' module at Trinity

Laban Conservatoire of Music & Dance, and Access & Participation Coordinator in the Widening Participation team at the Royal Academy of Music. Nicola graduated with a BMus in Music and MMus in Ethnomusicology from Royal Holloway University of London in 2010, and from the MA Teaching Musician programme at Trinity Laban in 2022. She has presented research in conferences at the Royal College of Music and Royal Conservatoire of Scotland, and has been awarded an Open-Oxford-Cambridge AHRC DTP Studentship to undertake doctoral research in music education at the University of Cambridge commencing October 2022.

**Eunice S. Y. Tang** is a doctoral student at the IOE, UCL's Faculty of Education and Society, under the supervision of Professor Graham F. Welch and Dr Austin Griffiths. Awarded straight-A in her master's degree in music education at UCL, she works as a postgraduate teaching assistant in the same department. She is an associate fellow of the higher education academy. She will take on the role of teaching affiliate at the department of music in the University of Nottingham in Autumn 2022. Eunice has a strong interest in supporting music students in higher music education, with a focus on autism and autistic traits. She is also an online community moderator at the National Autistic Society, where she provides support to autistic individuals on a weekly basis.

**Rebecca Trivett** has been working as a freelance music educator for over 10 years. She specialises in teaching the violin and is committed to facilitating this through pupil led and imaginative methods. She prides herself in being an empathetic and approachable leader. She is interested in exploring further the therapeutic benefits for society that can be accessed through making music. She is currently studying at Trinity Laban on The Teaching Musician MA program with her final year to complete. She enjoys singing and having a creative project on the go. She lives in South East London with her husband and two children.

**Adam Walters** is Visiting Fellow in Music (Composition) at the University of Trinidad and Tobago. He studied at the University of Cambridge and the Royal College of Music before working as a French horn player in the UK and moved to Trinidad in 2009. Adam's compositions often focus on Caribbean themes, blending elements from Trinidadian and western classical styles. His experiences playing steelpan with Massy Trinidad All Stars Steel Orchestra and attending Spiritual Baptist church services in Trinidad have impacted significantly upon his music. He now lives in London where he works as a composer and French horn player.

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

**Josh Watkins** is currently a Graduate Student at Texas Tech University and has recently vacated the percussion faculty position that he held for nine years at the University of Trinidad and Tobago. He has degrees from Belmont University in Nashville, TN and has performed in a variety of arenas including jazz, Latin, commercial, world music, steelpan, chamber music, and orchestral music. As a guest artist, he has developed seminars for professional and student percussionists. He was the founding president of the Trinidad and Tobago Percussive Arts Society (PAS) and is an active member of both the PAS International Committee and PAS Diversity Alliance.

**Michael Webb** is an ethnomusicologist and music educationist. Until 2021 he was an Associate Professor at Sydney Conservatorium of Music, The University of Sydney. Webb's music education research has been published in *British Journal of Music Education*, *Music Education Research*, *International Journal of Music Education* and elsewhere. In 2020 he developed and launched the University of Sydney online course, *Australian Indigenous Music*.