

teaching practices, the teachers' endorsement and use of the Orff approach in the classroom (and how this impacted classroom practice), and the possible factors besides teacher recommendations which influence teachers' teaching practices in terms of implementing the Orff approach in their classroom. The triangulation method was used to collect and analyze data that was based on non-participant observation, document collection, and in-depth interview.

Interpretative Phenomenological Analysis (IPA) indicated that three experienced Orff music teachers adapted and established a program for the teaching of the Orff approach that was suitable for a specific cultural context. The possibility for children to have a rich musical curriculum at an Orff school depends on their teachers' beliefs and teaching practices. The interview findings revealed that the three teachers introduced this method to Taiwan after studying overseas; they also organized private music schools, where they now work as the Directors.

Secondly, the impact and benefit of this approach and its significance to the education potential of the children is clearly recognized by the three advocates of the approach. Thirdly, the three teachers' beliefs do impact their teaching practices. The influencing factors are far more complicated and affected by their teaching beliefs, related experiences from the past to present, and teaching situation. Fourthly, this research contributes to a better understanding of teachers' beliefs and teaching practices with regard to Orff musical instruction.

Finally, such findings as this research would certainly stimulate government and local community organizations awareness about the musical education of young children. This will hopefully ensure that three teachers will improve their own teaching practices thereby provides a more effective preschool music education.

## **Leah Daniel & Ryan Daniel: James Cook University**

*Can quality music education take place online?*

### **Abstract**

The arts continue to be critical to the fabric of any society and consequently it has become increasingly important for music educators to increase access to and participation in music making by students of all levels and locations. Given the practice-based nature of music and musicianship, and regardless of whether it occurs in formal or informal environments, the formal learning of music has typically involved a student or students interacting with teachers in classrooms and music practice environments. However, the emergence of new technologies and software programs has meant that there is an increasing diversity of ways in which learners can access and engage with content. Therefore, to envisage, create and deliver a meaningful online or external program of learning and study for students in the area of music practice is potentially complex and challenging. This paper overviews the process recently undertaken when converting a face to face music making for children subject to an external (online) environment, and includes an

overview of the curriculum transformation process, the views of the educators involved in the delivery, as well as perceptions and evaluations presented by the students involved in this new method. The results offer insights into how students adapt and respond to an online environment as well as provide educators with strategies by which to consider the ways in which they may transform their approach to the delivery of music education.

## **Dawn Joseph: Deakin University**

*Beliefs and Attitudes of what pre-service teachers say about music teaching*

### **Abstract**

As Australian society becomes increasingly multicultural and the demographics of classrooms change, tertiary educators are challenged to prepare courses for pre-service teachers that would be inclusive and also prepare them for good classroom practice. Pre-service teachers' views are often confronted at tertiary level in regards to theories of teaching and learning, which can through discussion and reflection change their perceptions and their understanding of classroom practice. Final year pre-service music specialist teachers from both Unnamed University and Unnamed University (Melbourne, Australia) participated in a research project (2005-2008) entitled *Intercultural attitudes of pre-service music education students*. Using Interpretative Phenomenological Analysis (IPA), this paper only reports on semi-structured interview data from the 2008 cohort. The final questions from the interviews regarding students' attitudes and beliefs about what makes a good music teacher and their perception of themselves as future music teachers is discussed in this paper. Whilst the findings provide important insights into Australian pre-service teacher attitudes and beliefs about what constitutes a good teacher and their perception of themselves particularly as future music teachers, they also hold similar significance for teacher education in general. As teacher educator, we need to help our pre-service teachers to think in conscious way of their beliefs and attitudes about teaching if not they will perpetuate practices of what may not be good practice. Continued research with our students can only help us as tertiary educators prepare our students to be effective and inclusive teachers.