

Inquiry into the Extent, Benefits and Potential of Music Education in Victorian Schools

Education and Training Committee
Victorian Parliament

February 15, 2013

Thank you for the opportunity to respond to the Committee's inquiry into music education, which has been welcome by the music and music education profession in Victoria. I have chosen to comment on the Terms of Reference with which I am best acquainted. For example, my teaching and research have focussed largely on classroom music P - 12 rather than instrumental music or studio teaching.

Yours sincerely



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There have been numerous investigations into and reports on music and arts education at a state and national level over the last two decades (see below for examples). All these documents have supported the benefits of music and the arts in education and frequently criticised the lack of access and equity to the arts for all children. To date there has been little in the way of concrete action in response to the recommendations from any these reports. For example, it is now eight years since the Report from the *National Review of School Music Education* (NRSME) was released and the submissions to this Review “came from 5936 individuals and groups, representing a wide spectrum of those interested in school music education from around Australia” (DEST, 2005:ix). It was the largest response recorded to any Commonwealth review and a national workshop in Melbourne followed in 2006 to plan responses to the Review’s recommendations. Further to this, the School Music Action Group (sMAG) organised a Victorian workshop for stakeholders to consider ways to act on the Review’s recommendations at the more immediate, local level. According to some (Tertiary Music Education Task Force, 2011), a government supported implementation of the recommendations was “derailed” by the 2007 election and the focus is now on the Australian Curriculum, another issue for most of the music education profession.

In 2009, I completed research for the DEECD, which examined primary music education in Victoria. The instructions were:

- 1.1. Perform a scan of effective music programs both nationally and internationally, including programs making effective use of ICT, and document those, which have potential within the Victorian context.
- 1.2. A detailed methodology including the development of criteria to determine ‘best practice’.
- 1.3. Identify and document, in the form of case studies, examples of current practice in curriculum, pedagogy, assessment and reporting practices of specialist music teachers in Victorian government primary schools
- 1.4. Identify and document, in the form of case studies, examples of current practice in curriculum, pedagogy, assessment, and reporting practices of generalist teachers in Victorian government primary schools.
- 1.5. Identify and document examples of Victorian government primary schools making effective use of available budget and other resources to implement best practice music and/or instrumental music programs
- 1.6. Identify and document examples of existing professional learning strategies/programs for generalist teachers in Victorian government primary schools that enable them to provide best practice music programs.
- 1.7. Prepare advice, which would support Victorian government primary schools to provide quality music programs.

To my knowledge, this Report has not been made public but I would be happy to provide a copy for the Committee with permission from the DEECD. Aspects of this Report were used in two chapters I completed for the *Oxford Handbook of Music Education*, published in 2012. The “best practice” I observed in Victoria is of a world standard. There are, however, government schools that neglect music education and it is this inconsistency of music education provision across the State that is the main issue for me.

Many studies examining music and arts education have tended to focus on the general, transferrable outcomes, which are quite impressive as the summary later indicates. What tend to be forgotten are the musical gains and the consideration of the study of music as an end in itself. Music is a stand-alone discipline with a lengthy academic history dating from Plato, Aristotle and Socrates, and, music was one of the liberal arts taught along with arithmetic, geometry, astronomy, grammar, logic, and rhetoric when universities were established in the Middle Ages. Music is offered at 30 of Australia’s 42 universities and in September 2011, a report from Global Access Partners (GAP) about the current state of tertiary music education in Australia was released. A high-powered group of senior representatives from academia, the artistic community, government, business and not-for-profit organisations contributed to the Report and the poor state of pre-tertiary music education was commented upon,

Despite the funding difficulties of recent years, universities still wish to retain their music conservatoria as they recognise the 'cultural capital' they provide for the institution and wider community... The arts have an important role to play in building social inclusion, and initiatives should be developed by all

stakeholders to achieve this end. Equality of access to tertiary music education depends upon equality of access to pre-tertiary music education, which at present is spectacularly absent in Australia. Pre-tertiary music education must become a priority on the national cultural policy agenda. (GAP, 2011:7)

While I understand the Education and Training Committee's wish to have a perhaps more up to date and local picture of music education, there is much to be gained by revisiting the NRSME Report. The recommendations remain as current as they were eight years ago and are, in my view, still applicable to Victoria.

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Evidence supporting music education in schools

- 1) benefits to society and to individual students wanting to pursue **music as a career**;
- 2) **general benefits** to students as a result of music education;
- 3) benefits to **student academic performance** as a result of music education;

From an **economic** perspective, music is a multinational industry that makes a significant contribution to the Australian and international economy as noted by the facts in Table 1 and the quote below from the Tertiary Music Education In Australia Task Force.

The economist Hans Hoegh-Guldberg estimated the gross value-added of the Australian music sector at \$6.8 billion, or 0.7 of gross domestic product (GDP), in 2005-06. The figure includes not only the value of live and recorded performance, musical instruments and equipment, but also the music-related aspects of industries such as education and broadcasting (GAP, 2011:11).

Table 1: Economic facts from the music industry*

- According to International Federation of the Phonographic Industry's (IFPI) figures released in March 2012, Australia is the sixth biggest music market in the world
- 335,100 people worked in the music sector in Australia in 2007, more than car manufacturing and mining combined (these ABS figures do not include those in education or broadcasting),
- Music concert ticket sales reached almost \$1 billion in 2011, with 11 million attendances nationally
- In 2011, venues such as hotels, clubs, cafes, and restaurants were estimated to generate 41.97 million attendances, and leverage \$1.21 billion revenue through audience spending in licensed live music venues. With 6,300 such gigs each week across the country, live music also helps to sustain almost 15,000 jobs
- Live music in hotels, clubs and restaurants generated gross revenues of \$1.21 billion and contributed around \$650 million to the Australian economy in 2010-2011
- Australia is amongst the leading digital music markets internationally
- In 2009/10, each Australian household spent an estimated \$380 on music-related goods and services, totalling over \$2 billion economy-wide. That's more than they spent on internet charges, dental fees or domestic holiday airfares

*Source: Australia Council for the Arts, Artfacts web-page <http://artfacts.australiacouncil.gov.au/> and the Music Council of Australia

Music also provides many and varied employment opportunities beyond that of the narrowly conceived on-stage performer (Table 2) and there are approximately 30 universities, 14 TAFE colleges and five private providers offering post-secondary awards across the country (Music Council of Australia).

Table 2: Employment pathways in music*

Composition	Performance	Music education
Contemporary art composer Community music composer Educational music composer Classical music theatre composer Dance theatre composer Musical theatre composer Screen composer Interactive multimedia composer Advertising music composer Library music composer Arranger Orchestrator Music copyist Popular music composer	Musical theatre performer Musical director Backing musician Session musician Conductor Orchestral musician Chamber musician Classical singer Defence force band musician Accompanist Repetiteur Ballet pianist Community musician Church musician Rock/popular musician	High school classroom music teacher High school head of music, creative Arts Primary school music teacher Instrumental teacher (peripatetic) Studio teacher and/or owner Manager of a music teaching business employing teachers Director of a conservatorium Teacher (TAFE institute) Head teacher (TAFE institute) Music education academic Music academic Music education consultant Support positions in a music school Administrative assistant Technical officer (audio) Technical assistant Booking officer
Writing & Research	Instrument making & repairing	Libraries, archives & information services
Freelance music journalist Music critic Editor of a music magazine Music biographer Music researcher (academic) Arts industry research consultant Music textbook writer General editor of a music reference book	Traditional musical instrument maker Experimental musical instrument maker (incorporating sound sculptor) Electronic music/software instrument maker Woodwind and brass instrument repairer Piano technician Electronic equipment repairer	Music librarian Orchestral librarian Music manuscript archivist Sound archivist Music curator
Retailing & Wholesaling	Broadcasting	Music therapy
Retail-Record Store sales assistant Record Store owner/manager Manager of a chain record store Music store sales assistant Music store owner/manager Wholesale Product manager Internal sales manager	Music radio Presenter Music director Program director Producer Music television Presenter Supervising producer Head of programming	<ul style="list-style-type: none"> – in a special education facility – for aged care – in an acquired brain injury unit – in a community early intervention setting – in a children's hospital – in a rehabilitation facility – specialising in palliative care – in an adolescent and adult psychiatric facility – in a community drug and alcohol rehabilitation facility
Production	Arts administration	Music business
Record Producer Programmer Remixer Recording engineer Mastering Engineer Studio Manager Maintenance Engineer Production company Live sound business Sound and lighting hire coordinator Tour manager Sound Designer (theatre) Stage manager (opera and music theatre) Film production Music supervisor Music editor Sound supervisor/sound designer Sound effects recordist Effects editor Effects mixer Mixer Music video clip director	Arts funding project officer Arts development officer Manager of a music service organisation Director of a music industry advocacy organisation Music presenting organisations Artistic administrator Orchestra manager Operations manager Development manager Marketing manager Education manager Financial manager Festival artistic director Festival producer Venue manager	Artist manager Music lawyer Music accountant Booking agent Music merchandiser Promote Venue booker Record company position Artist and Repertoire (A&R) manager Label manager Promotions director Sales director Sales representative Music publishing company position Managing director Copyright /royalties manager Licensing manager Production music manager Hire library manager Performance promotions manager

*(adapted from University of Queensland, <http://www.uq.edu.au/music/careers-in-music>)

The **general and academic benefits** of music education vary in degree depending on the nature of the child's involvement. At a most general level music contributes to the development of whole child as noted in Table 3.

Table 3: Finding from the National Review of School Music Education

Music education is valuable and essential for all Australian school students	International and national research shows that music education uniquely contributes to the emotional, physical, social, and cognitive growth of all students. Music in schools contributes to both instrumental and aesthetic learning outcomes; transmission of cultural heritage and values; and, students' creativity, identity and capacity for self-expression and satisfaction.
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DEST, (2005). National Review of School Music Education p.iii

The benefits identified as a result music education (and arts education in general) come from various fields of research such as education, psychology, music, and neuroscience. Samples for studies have ranged from 25,000 students across the United States (Fiske, 1999) to the 1,000+ students involved in the Musical Futures pilot in Victoria (Jeanneret, 2011) to quite small samples in the case of the expensive imaging used in some neuroscience studies.

Involvement of students in music and arts education has been shown to:

- improve academic achievement (Babo, 2001; Bamford, 2006; Barr, Dittmar, Roberts, & Sheraden, 2002; Caldwell & Vaughan, 2012; Cardarelli, 2003; Catterall, Chapleau & Iwanaga, 1999; Cox, 2001; DeGraffenreid, 1999; Wetter, Koerner, Schwaninger, 2009; Shobo, 2001; Yoon, 2000).
- improve attendance (Dreezen, Aprill & Deasy, 1999; Jeanneret, 2011)
- improve performance on standardised reading and verbal tests (Butzlaff, 2001; Caldwell & Vaughan, 2012; Neuharth, 2000;)
- improve maths, numeracy and mathematical reasoning (Caldwell & Vaughan, 2012; Kluball, 2000; Olson, 2003; Haley, 2001; Rauscher and Zupan 2000; Whitehead, 2001; Vaughn, 2001)
- improve literacy and verbal memory (Bamford, 2006; Caldwell & Vaughan, 2012; Ho, Carlson et al. 2004; Cheung, & Chan, 2003; Hunter, 2005; Olson, 2003; Spillane, 2009; Stringer, 2004)
- improve reading proficiency for students in low SES schools (Caldwell & Vaughan, 2012; Catterall, Chapleau & Iwanaga, 1999)

Participation in music and arts programs have been found to be associated with psychological indicators such as:

- resilience (Dillon, 2006; Oreck, Baum & McCartney, 1999)
- wellbeing (Grossman and Sonn, 2010; McLellan, Galton, Steward & Page, 2012)
- self-regulation (Oreck, Baum & McCartney, 1999; Hunter, 2005; Saarikallio, 2011)
- self-esteem (Anderson & Overy, 2010; Brice Heath, 1999; Hunter, 2005; Imms, Jeanneret, Stevens-Ballenger, 2011; Uptis & Smithrim, 2003)
- self-concept (Catterall, Chapleau & Iwanaga, 1999; ; Imms, Jeanneret, Stevens-Ballenger, 2011)
- self-efficacy (Deasy, 2001; Jeanneret & Brown, 2013)
- motivation (Bamford, 2006; Catterall, Chapleau & Iwanaga, 1999; Hunter, 2005; Jeanneret, 2011)

Research in the area of neuroscience has shown musicians have:

- a larger corpus collosum, which allows for a high number and faster synapses (messages) to travel from one side of the brain to the other (Peretz, 2005).
- a larger motor cortex where planning and voluntary motor functions are controlled (Peretz, 2005)
- more highly developed neurofilaments which leads to faster and more synchronised neural firings (Hannon, 2007)
- a denser auditory cortex (Janata et al., 2002) and grey matter (Gaser & Schlaug, 2003), and thus respond to auditory stimuli more effectively and have the capacity to store more information.

- significantly higher abilities in memory, including short and long term memory retention and retrieval (Jonides, 2008; Dunbar, 2009)
- a more highly developed executive function which is the ability to regulate our cognitive and emotional responses (Posner, 2008; Bialystok, 2009)
- more developed geometrical skills (Hannon & Trainor, 2007)
- more highly developed neural pathways (Ball, 2008; Trainor, 2009; Willis, 2007)

Furthermore, children who experience musical training have been found to have earlier and higher levels of language acquisition (Wandell, 2009) and understanding (Norton, 2005).

Examples of benefits from recent Australian studies

The **Musical Futures** approach is a music pedagogy that clearly and demonstrably engages and empowers students in music and benefits other areas of learning in schools. It is a cost-efficient as well as an effective pedagogy for engaging all students in learning about music and developing performance skills. The evidence reported here also shows this approach can contribute to the ten Australian Curriculum capabilities of literacy, numeracy, ICT, thinking skills, creativity, self-management, teamwork, intercultural understanding, ethical behaviour and social competence.

Table 4: Outcomes of the implementation of the Music Futures pedagogy in ten Victorian pilot schools

Engagement	Social Learning	Musical Knowledge & Skills
<ul style="list-style-type: none"> • students positive about coming to class & keen to learn • very good behaviour in MF classes • previously reluctant children now positive about music • increased uptake of extra-curricula instrumental tuition • many students prefer music over other subjects • students look forward to school generally • students engage in music at home • some students feel MF contributes to well-being • strong interest in further music study – after school, lunchtimes • students desire to improve music skills and knowledge • students report a sense of accomplishment 	<ul style="list-style-type: none"> • improved peer-peer mentoring, sharing of resources & information • report learning new things about friends/classmates • self-moderated behaviour and choices • express & understand team participation & cooperation can lead to increased productivity & improved outcomes • opportunities to help others boost self-confidence • acknowledge teamwork & problem solving transfers to other learning areas • new friendships formed through music – music “connects” people • peers are reportedly very supportive of each other • development of leadership skills • students who generally ‘clash’ on a personal level, work cooperatively in MF classes • learned strategies to deal with difficult team members 	<ul style="list-style-type: none"> • skills on a range of instruments • acknowledge ensemble playing aids development • learned how to read “sheet music” • ability to improvise • new songs are easier to learn indicating development • students are able to articulate technical difficulties • awareness of strategies to overcome difficulties in learning new music • students report an improvement in their ability to hear and identify all of the components in new recorded music • understanding that practice = improvement • comfortable use of “metalanguage” i.e. the language associated with the discipline • highly articulate students demonstrated a well-developed capacity to reflect on and discuss music & musical futures

Jeanneret, N. (2011). *Musical Futures: An Australian perspective*. Report on research conducted for the Australian Music Association. Available at Musical Futures, <http://www.musicalfutures.org.uk/resource/27551>

Jeanneret, N. (2010). Musical Futures in Victoria. *Australian Journal of Music Education*, 2, 148-162.

Caldwell and Vaughan’s evaluation of an arts program taught in disadvantaged schools is featured in *Transforming Education Through the Arts*. They found:

- student grades in English, maths, science and social studies rose significantly compared to similar schools with no arts classes.
- national literacy tests, the proportion of Year 5 students meeting minimum standards in reading rose to 90% compared with about 65% in non-arts schools.
- Students engaged in the arts gained a full year in NAPLAN scores in reading.
- There was 65% less absenteeism on days when the long-term arts program was offered compared with absenteeism in schools that did not offer the program.
- Students engaged in the arts had higher measures on every dimension of the Australian Council for Educational Research socio-economic well-being scale.

We believe these findings are of profound significance for policy and practice in education in Australia. The inclusion of the arts, defined broadly, in a balanced curriculum may have a more powerful impact than many strategies to improve literacy that have so far had a limited impact. ... Government schools may be at a competitive disadvantage through side-lining the arts. Professor Brian Caldwell

Current provision of music education in Victoria

- 4) music education provided through specific funding for music education;
- 5) music education provided through non-specific funding, for example, general student resource package funding;
- 6) music education provided through parent contribution
- 7) the extent and quality of music education provision in Victorian schools;

The Stevens' Report (MCA, 2003) found that Australian students could complete 13 years of education without participating in any form of music education. This is especially possible in Victoria, Western Australia or the Australian Capital Territory where there are no mandatory or prescribed requirements for music education. National Review of School Music Education

As noted earlier, there are examples of best practice in music education in early childhood, primary and secondary settings throughout Victoria. The problem is that the provision of music education is not equitable nor accessible to all. The causes of this lack of provision are multiple:

- There is a wealth division not only between the government and private schools but also between government schools depending on their location and available support.
- There is an over emphasis on instrumental music in some secondary schools at the expense of classroom music, which is for all children at the beginning of secondary schooling.
- There are no clear guidelines about the amount of time that should be devoted to music throughout the school years. In NSW, it is mandated that grade 7 and 8 students receive 100 hours of music instruction and there are clear guidelines about the number of hours to be devoted to elective music subjects
- Many children are not attracted to music classes because some secondary and primary teachers engage in archaic music pedagogy that is not only out of touch with current trends in music education but ignorant of the DEECD's Principles of Learning and Teaching P – 12.
- There is a lack of consistent and ongoing professional development available in music education, particularly in regional Victoria [NSW supports conservatoria of music in 17 regional cities].
- Music is neglected in the early childhood area with many centres providing little or no music education for the children.
- More than a third (38%) of rural Victorian primary schools do not offer classroom music programs (Heinrich, 2011)
- There has been an erosion of teacher education hours in music in early childhood, primary and secondary and graduate teachers are frequently underprepared to teach music. In the case of early childhood and primary generalist students entering teacher education, few have even fundamental music knowledge and skills from their schooling unlike other areas such as mathematics and English. The music education components in teacher education courses have to provide foundation music knowledge and skills as well as how to teach music in a short period [12 hours at MGSE; 17 hours is the Australian average (Hocking, 2008)]. At MGSE, a primary arts elective is now available for the secondary music cohort to build their primary music teaching knowledge and skills.
- The expectations of music graduate teachers in secondary and primary schools are frequently greater than that of other disciplines [there are at least two graduate from the Master of Teaching at MGSE who go into Director of Music roles in their first year of teaching]

Future optimum provision of music education in Victorian schools

- 8) optimum governance and oversight arrangements;
- 9) optimum use of targeted funding;
- 10) optimum balance of central mandates and supports; and
- 11) optimum balance of music specific funding, non-music specific funding and parent contribution.

In relation to the future provision of music education in Victorian schools, I support many of the School Music Action Group's proposals which are already well documented (Meeting with Minister Dixon, <http://smag-schoolmusicactiongroup.blogspot.com.au/2012/07/meeting-with-minster-dixon.html>)

Music Teacher Education and Professional Development

- At least one Arts specialism for all Primary Teacher Education Students
- Music Enrichment Programs for Primary Teacher Education Students
- Music Enrichment Programs for Practising Primary School Teachers
- Government Subsidy for a Graduate Certificate in Primary Music as an Intensive Course
This strategy was used by NSW Department of Education in the 1980s with very long-term benefits.
- Enhancement of the current teacher education model for Primary and Secondary Music Specialists
Provision should be made in Masters of Teaching (Secondary) and other pre-service secondary teacher education courses for music students to take Primary Classroom Music method subjects in addition to Secondary Music method subjects. This would enable them to have an option of teaching at both primary and secondary levels.
In 2012, a primary arts elective was made available to the secondary music cohort at the Melbourne Graduate School of Education with great success.
- Inclusion of a leadership subject in secondary teacher education to prepare music graduates
- Provision for an accelerated program of teacher education leading to VIT registration for Instrumental Music Personnel
- Early childhood and primary teacher accreditation authorities make specific mention of music or arts specialism as part of the graduate skills

Music Curriculum Advocacy and Implementation

- Development of a “Vision for Music Education”
- Provision of Specialist Music Schools
The creation of a number of music specialist schools in every Region within travelling distance from a group of schools which would host instrumental and ensemble programs, and provide a centre for the professional development and support of music teachers in the area.

Music policy, liaison, facilitation and advisory support from the DEECD

- Appointment of a Music Development Officer
Particularly in view of the imminent need to implement the music component of the forthcoming Australian Curriculum: The Arts, a music development officer should be appointed to liaise with ACARA, VCAA and other relevant curriculum authorities and professional associations and to facilitate the implement of the new music curriculum framework in Victorian government schools.

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Associate Professor Neryl Jeanneret

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Music Education Background (Selected)

2011 - 2013	Board of Directors, Australian College of the Arts
2010 - 2012	Chief Assessor, Externally Assessed Task, VCE Style and Composition
2009 - 2013	Advisory Board, <i>International Journal for Arts Education</i>
2009 - 2012	Composition selection panel for Top Sounds, VCAA
2009 - 2010	VCE Music Review and study guide development
2009 - 2013	Music Standing Committee, Conservatorium of Music, University of Melbourne
2008 - 2013	VCE setting panel for Music Styles, VCAA
2006 - 2008	Chair, International Society for Music Education's Commission for Music in Cultural, Educational and Mass Media Policies
2005 - 2013	Music Course Advisory Committee, Box Hill TAFE
2005 - 2013	Melbourne Graduate School of Education
2004 - 2013	Member of National Panel for the APRA-Australian Music Centre Classical Music Awards
2004 - 2006	Member of Steering Committee for National Review of School Music Education
2003 - 2005	National President, Australian Society for Music Education
2002 - 2004	President, Newcastle Institute for Educational Research
2000 - 2004	Chief Examiner, NSW Higher School Certificate Music
1997 - 2013	Editorial board, <i>Australian Journal of Music Education</i>
1993 - 2004	University of Newcastle - lecturer in music education, educational psychology, Director, Professional Experience Unit
1978 - 1992	NSW Department of Education - high school music teacher; distance education music teacher and writer; Music K - 12 curriculum consultant; study leave and teaching at University of Arizona 1990 - 92.

Fellowship of the Australian Society for Music Education as recognition of outstanding and distinctive contributions to the advancement of music education.

Recent Publications:

- Jeanneret, N. & Brown, R. (2013). *Behind ArtPlay's Bright Orange Door*. A Research Report. Melbourne: University of Melbourne.
- Jeanneret, N. (in press). Partnerships between schools and the professional arts sector in Victoria. *Cambridge Journal of Education*.
- Jeanneret, N. & Brown, R. (in press). City Beats: A Creative Community Partnership Initiative at ArtPlay. *Australian Journal of Music Education*.
- Jeanneret, N. & DeGraffenreid, G. (2012) Music education in the generalist classroom. In G. McPherson & G. Welch (Eds) *The Oxford Handbook of Music Education Volume 1*. New York: Oxford University Press. pp 399-416.
- Leong, S., Burnard, P., Jeanneret, N., Leung, B. & Waugh, C. (2012). Assessing Creativity in Music: International Perspectives and Practices. In G. McPherson & G. Welch (Eds) *The Oxford Handbook of Music Education Volume 2*. New York: Oxford University Press. pp 389-402
- Sinclair, C., Jeanneret, N. & J. O'Toole, J. (Eds) (2011). *Education and the Arts: Principles and Practices for Teaching*. Melbourne: Oxford University Press. Second Edition. 253 pp
- Jeanneret, N. (2011). Arts partnerships with schools: Where is the music? *Victorian Journal of Music Education*, 1, 36-41.
- Imms, W., Jeanneret, N. & Stevens-Ballenger, J. (2011). Partnerships between schools and the professional arts sector: Evaluation of impact on student outcomes. Melbourne: Arts Victoria.
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- Stevens-Ballenger, J., Jeanneret, N. & Forrest, D. (2010). Preservice primary music: Where to begin? *Victorian Journal of Music Education*, 1, 36-41.
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- Donelan, K., Irvine, C., Imms, W., Jeanneret, N. & O'Toole, J. (2009) *Partnerships between schools and the professional arts sector*. State of Victoria (Department of Education and Early Childhood) Development: Melbourne.
- Jeanneret, N. (2009). *Primary Music Education in Victoria*. Report on research conducted for the Department of Education and Early Childhood Development, Melbourne.

