Music room remix: Six narratives of Music teachers in secondary schools in Aotearoa New Zealand.

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Dedication

This work is dedicated to my parents Alec and Judy who gifted me with music, curiosity, and grit.

Thank you.

Abstract

This thesis uses narrative research methodologies to explore the experiences of secondary Music teachers in Aotearoa New Zealand. Through taking a narrative approach a space is created for voices that are often unheard to (re)examine and reflect on experiences of the past and present to generate new meanings.

A key research question, "How do Music teachers navigate their identity as educators?" guided the research process, where multiple conversations were held with Music teachers whose lives span across several generations and through a multiplicity of musical and educational experiences. Participant teaching experience ranges from beginning teachers to those who began their teaching role in the 1970's. Music teacher participants in this research have worked in secondary schools across the country and show diverse approaches to musical and education philosophies. Narrative texts for each participant were written using data from interviews, reflective writing, and a mapping exercise, then wider themes have been identified and examined in an educational context relating to the experiences of Music teachers.

This compilation of narratives posits that secondary Music teachers lead busy and complex lives. They enter the world of teaching because it is a stable profession where musicians can maintain and share their strong connections to music. Often hired for their abilities in musical performance, Music teacher participants need to navigate increasingly complicated workloads that fuel disconnection between their musical and teaching identities. At the same time, they work amidst constantly changing parameters including in this study, the ongoing effects of the global Covid-19 pandemic.

Themes in this research consider the importance of being a musician, thinking and knowing through music, teacher wellbeing, and the state of wider Music education in Aotearoa New Zealand. It recognises that relational ethics within narrative inquiry is paramount. These themes also encourage educators in turn to reflect on new perspectives through self-study as well as thinking about how maintaining a connection to personal identity can aid overall wellbeing. This is important because

ongoing teacher reflection ultimately helps learners. This research adds to the continuing discourse around what is valued in education and how inclusion of diverse ways of knowing and doing are essential to navigating an uncertain future.

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Deepest thanks to Janinka Greenwood: for your wisdom and guidance and always supporting me to find my own voice. I feel blessed to have been your final PhD student.

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To my participants: you are a colourful and committed group of musicians and professional educators who made a place for this work amidst your busy schedules and changing circumstances. Thank you; sharing your stories lies at the heart of this research.

To my beautiful friends and wonderful family: some of you now know far more about Music education than one outside the field ordinarily would! Thank you all for constantly walking alongside me and for the rich conversations that unfurled throughout.

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Glossary of Māori words (Te Aka, n.d.):

kaitiaki	"Custodian, guardian, caregiver, keeper"
Kapa haka	Māori performing group
karakia	"to recite ritual chants, say grace, pray, recite a prayer"
kete	basket
koru	A spiral motif
mahi	work
mātauranga Māori	"Māori knowledge including the Māori world view and perspectives, Māori creativity and cultural practices".
Pākehā	A New Zealander of European descent
te ao Māori	The Māori world
te reo Māori	The Māori language
tikanga	Correct Māori customs and practices
whakamā	Shy, embarassed
whakataukī	A proverb or aphorism
whānau	Family group, including extended family
whānaungatanga	"Kinship, sense of family connection - a relationship through shared experiences and working together which provides people with a sense of belonging. It also extends to others to whom one develops a close familial, friendship or reciprocal relationship".

List of abbreviations and explanations:

BEd	Bachelor of Education degree
EOTC	Education Outside The Classroom
ERO	Education Review Office (Aotearoa New Zealand)
HOD	Head of Department
ITM Scheme	Itinerant Teachers of Music (Aotearoa New Zealand), the secondary-school based instrumental and singing teachers programme.
MENZA	Music Education New Zealand Aotearoa
NCEA	National Certificate of Educational Achievement (Aotearoa New Zealand)
NZQA	New Zealand Qualifications Authority
OECD	The Organisation for Economic Co-operation and Development
PD	Professional Development
STEAM	The learning areas of Science, Technology, Engineering, the Arts and Mathematics
TKI	Te Kete Ipurangi – an online educational portal operated by the Ministry of Education in Aotearoa New Zealand
Te Kotahitanga	A PD programme in operation in some schools in Aotearoa aimed at raising the achievement of Māori students.
UBI	Universal Basic Income
UNESCO	The United Nations Educational, Scientific and Cultural Organization
Year 9	The first year of High School for young people in Aotearoa New Zealand. Years 11 – 13 are senior assessment years where learners work towards gaining their NCEA qualifications.

The Music room remix:

Six narratives of Music teachers in secondary schools in Aotearoa New Zealand

Research Question

How do Music teachers navigate their identity as educators?

Chapter 1: Introduction

> I've been involved in music all my adult life. I didn't plan it that way, and it wasn't even a serious ambition at first, but that's the way it turned out. A very happy accident, if you ask me. It's a little strange, though, to realize that a large part of my identity is tied to something that is completely ephemeral. You can't touch music—it exists only at the moment it is being apprehended—and yet it can profoundly alter how we view the world and our place in it. Music can get us through difficult patches in our lives by changing not only how we feel about ourselves, but also how we feel about everything outside ourselves. It's powerful stuff (Byrne, 2012, loc. 43).

This thesis examines the experiences of six secondary Music teachers in Aotearoa New Zealand with a specific focus on how they came to be musicians and what music means to them. It explores the circumstances and reasons that they went into secondary Music teaching and how teaching has changed them and the way that they view themselves, both as musicians and as music educators. Everyone has their own perceptions of what/who makes up their own identity and many Music teachers spend time outside of the classroom engaged in activities directly related to music - so why do Music teachers dedicate themselves to teaching when they often have their own rich musical lives outside of the classroom? The aim of this thesis is to show what it means to have this connection to music and how people manage the subsequent tensions that arise as a result. Musicians in this study have had a long relationship with music, all of them since childhood and through the important phases of life concerning identity development. They see the world through a lens of musical knowing and understanding. This way of knowing can be challenged when musicians enter the field of education so the question can be asked – are music and Music teaching two fundamentally different things (a musician – teacher dichotomy) or are they entwined with each other in a deeper way? Musicians bring their personal lives and connections with music into their

professional lives as Music teachers. Music and teaching overlap in this context. Whether the connection that Music teachers have with music is being eroded in order to develop stronger teacher identities and whether the secondary education system should provide more space for artist-teachers to creatively flourish are themes that are addressed further in this study.

The voices of Music teachers in Aotearoa New Zealand are a minority even within education; in some ways they sit outside of what is considered by many to be mainstream lives and understandings. This research is significant because it focuses on the experience of Music teachers; it upholds and values the voices of a group of people who are often too busy and engaged in their work to be articulate about their situations. Understanding how Music educators see their lives through music and schooling offers new insights that may prove valuable in a rapidly changing world, one that requires dynamic ways of thinking and doing. Through holding ongoing conversations with musician/Music teacher participants this research is well suited to be presented through participant narratives. Narratives as a research output then suggests new ways of doing and being that can inform future directions in Music education as well as providing insights as to how Music teachers can sustain and support their own wellbeing, whether they see that as being from a teacher's or a musician's perspective. During the course of this research a global shift took place as a result of the global Covid-19 pandemic. Wellbeing started to become an increasingly significant priority for many, across all jobs and life roles. Exploring the experiences of musicians and Music teachers adds weight to the importance of seeking wellbeing-focused lives globally and contributes to identifying solutions that might work well for people in all sectors and walks of life.

Tapping into this change and being open to recognising ongoing shifts and changes is also well aligned with the purposes and intentions of narrative inquiry. Narratives hold rich data and as part of the process they allow time and space for us to consider our lives and to revisit past and present (Clandinin & Connelly, 2000). Taking time to talk about Music teacher's lives and work over a long period of time meant that a relationship was developed between researcher and participants,

creating a safe space for deeper thinking and musing. Musicians who become teachers lead interesting lives and stories are something that show our humanness as well as creating a connection with the age-old practice of narrating our experiences. Subsequently, developing narratives for each participant meant that the resulting data is not generalisable; appreciating the valid and changing experiences of individuals is key to the methodology.

Background to the research

In order to highlight how this research is significant it is necessary to take a brief look at the state of education in Aotearoa New Zealand and how it has developed and changed from the past until today. Every change and development has originated from somewhere and is influenced by its context; education is a reflection of this. In the face of massive changes in society and technology over the last fifty years the purposes and pedagogy of education – what we teach and the way we teach it – has been continually examined and analysed with the intention that all learners can better access learning experiences that are meaningful and fit for purpose. However, evidence shows that "only 64.6% of 15-year-olds in New Zealand have basic proficiency in reading and maths" (UNICEF, 2020). This raises a number of questions, firstly, suggesting that a wider variety of educational philosophies might prove to be more effective and engaging both at policy and pedagogical levels. There is much evidence that musical ways of thinking and being should be considered as potential pathways and tools within education to both engage learners and develop a wide range of skills (Collins, 2020; Hille & Schupp, 2015). Secondly, this ongoing focus on teaching numeracy and literacy is narrow and a consequence of this might be that young people could lack the confidence to think that they are capable of achieving highly at school. Collins (2020) explores the neuro-musical research in this area, finding that learning music is an engaging activity for youth that has huge benefits. Aside from developing a love for and connection to music, learning to play an instrument and being involved in classroom music also builds interpersonal skills, confidence, and critical

thinking on top of improving literacy and numeracy skills (Collins, 2020). This can lead on to positively influence bigger life decisions facing learners such as choice of job, life partner etc.. Education should be an enabling experience with outcomes that are contrary to what the UNICEF statistics claim. Perhaps there are gaps between education policy, the passion that teachers bring to their subject areas, and the actual realities that young people experience at school.

As a Music teacher myself I have found balancing the multiple facets of my role challenging and tensions have arisen when trying to create a healthy work/life balance. This is what led me to embark upon this research. I start from the position where I believe that it is important for a Music teacher also to be a practising musician. This brings authenticity into my work but in reality, maintaining my musical practise on a daily basis can be a struggle because of a variety of factors (being adept at more than one instrument is also advantageous in fulfilling the needs of this role so needs to be given enough time).

Within schools the results of Music teacher's work are often seen (and heard) because music is a public endeavour – it needs an audience. At the same time Music teachers are a minority in education especially in the Western, rationally dominated system that sees the Arts as being a domain that serves and supports the other learning areas rather than being valid learning areas in themselves (Meijas et al., 2020). Music teachers live, work, and advocate for the benefits of music learning amidst a range of perspectives that question its relevance. Subsequently, the more voices of Music teachers that we can hear, the better because music is humanising. It is cherished by many and our musical selves – what we listen to and play — are valued in life, and across the lifespan. At the same time, dedicating one's life to music is not seen as a viable endeavour by many. All of these aspects of music and Music education prompted the research question that this thesis reports on: How do Music teachers navigate their identity as educators?

Music within the secondary school environment

Schools in Aotearoa New Zealand have long included music as part of the curriculum although philosophies and attitudes towards it have changed over the years. Essentially the Music curriculum, like the wider curriculum and schooling system, was initially based upon British principles and has in general followed international educational trends over the last century (Thwaites, 2009). Examples of these philosophies include Dewey's influence on the progressive (and compulsory) Music curriculum from around the 1940's (including the Thomas Report in 1942) up until the 1960's, where Music and the Arts were seen as necessary creative experiences that learners should have. Dewey's ideas also included the belief that art should not be separated from the context of its source and that making music was a socialising influence, not just reserved for the talented (Dewey, 1934). Here, making music is connected to culture and culture includes everyone in a society. Dewey also advocates participating in the Arts as an excellent thing to do for leisure for many reasons.

After the release of The Currie Commission Report in 1962 the perception that Music as a subject of less importance than the 'three R's' of education slowly grew (Thwaites, 2009). A more rational approach to the curriculum was adopted which saw secondary school Music consisting of the study of set works and the testing of aural skills. This was a move away from music as being an activity that involved doing and experiencing and it was not until 1993 that performance and composition were introduced into senior Music courses, as part of revisions made to the School Certificate qualification which students attempted at around 15 years of age. The 2007 Arts Curriculum document recognised that learning should be tailored to fit the needs of learners and their communities and while this could be seen as a strength, according to Thwaites, this often meant that Music was further diminished within schools because it was seen by local communities as being unnecessary. This curriculum (Ministry of Education, 2007) considers music to be a language that has its own forms of knowing and also its own literacies. At the time of writing it is compulsory for the Arts (not specifically Music) to be included in all schooling up until Year 10 (14–15-year-olds) (Education

Tauranga, 2017), yet in practice this seems to be dependent on the school and the competencies of its teachers.

Running in parallel to the continual changes unfolding in the secondary classroom Music education in Aotearoa New Zealand is the Itinerant Teachers of Music scheme (ITM). Beginning in 1945 as an Orchestral Music in Schools programme, the ITM scheme is essentially an instrumental music tuition programme that takes place in secondary schools, providing instrumental and singing lessons to students during school time (PPTA, 2017). While the programme has evolved since its inception and can differ from school to school, today, Music departments are allocated a set amount of hours according to the number of students in their school. The Head of Music decides how those hours are to be allocated, in other words which instrumental teachers to hire, based on the perceived needs of their students. Lessons are often twenty minutes in length and are generally shared between small groups of students. Sometimes the Head of Music will be creative with how they use the ITM hours; they might hire an instrumental teacher to run an extra-curricular orchestra or concert band but generally they are used for instrumental music tuition. This is because a classroom Music teacher who is also a pianist is not able to teach brass instruments as a part of a classroom curriculum, for example. The programme creates access to musical learning opportunities for many students who would otherwise not be able to afford or be able to get transport to instrument lessons and while the allocated hours never seem to be enough to accommodate all the students who want to learn, the programme goes some way to create equity within Music education. However, the types of instrumental teachers that are employed in the ITM Scheme are decided by the Head of the Music department and to some extent it is also a Western-centric programme that does not always accommodate new ways of thinking, or new music technologies. Itinerant Music teachers tend to either be working musicians who are teaching in order to supplement their performing income or professional instrumental teachers who may have also completed a secondary teaching diploma or similar qualification at university. Furthermore, as performance is part of the National Certificate in Educational Achievement (NCEA) qualification at senior level in secondary schools, itinerant teachers

often give advice and guidance to classroom Music teachers who are grading formally assessed student performances.

At the time of completing this research NCEA subjects have all undergone significant revision, including Music and the new version of NCEA is being piloted, due to be implemented in 2023. As participants in this research are working under the non-revised system it is this we will be referring to in our conversations and discussions. Level 1 Music for example, is generally completed in Year 11 (by 15-16 year olds) and consists of six Achievement Standards which include: internally assessed solo and group performance standards, a composition portfolio, study of two musical works, and the externally assessed aural and score-reading exams. The course has a mixed practical and theory approach, but students (or teachers) can choose which Standards to attempt. Students often choose Standards that they enjoy and are good at, in other words they take a strengths-based approach. It should be noted that internally assessed Achievement Standards such as performance, composition and study of set works are graded by the Music teacher. There are both internal (completed by Music teachers) and external moderation processes in place for every NCEA internal assessment.

According to NZQA (New Zealand Qualifications Authority) statistics in 2021, 64% of Level 1 students attempted only internally assessed Music standards, while 36% attempted a combination of externally and internally assessed standards, or external standards only (statistics requested from and supplied by NZQA, 2021). These figures suggest there is a significant difference between the number of students who attempt internally assessed performance, composition or set works standards (or a combination of) when compared to the more formal theory-based external standards. There are a number of different interpretations that could be inferred from these figures, one being that the majority of internally assessed credits come from performance and composition standards, and that student preferences are to attempt the practical based performance and composition assessments. It is through this system, with its focus on performance and composition that many musicians have been able to develop a strong connection to music, along with an

attachment to the physical space of the Music department with its classrooms and rehearsal spaces. Australian Music teacher and speaker Vaughan Fleischfresser wrote that “the music department is an alternate universe where pupils are often unrecognisable from who they are outside it. The shy become confident. The agitated become calm. The lonely become included. The quiet become heard. And the lost become found. Music reveals the real child” (2022). The Music department and its spaces become places to hang out, jam and develop a range of musical skills when learners are on breaks before, during and after class time. This raises curiosity around whether there is a relationship between Music teachers being musicians and the fact that that the Music department is often seen as a safe space at school.

Outside the classroom: broader society and music

Outside the Music classroom Aotearoa New Zealand has a thriving music scene that has produced many notable musicians who are also known on the global stage. Kiwi musicians spanning diverse genres of music over a significant time have performed all over the world and in 2018, prior to the global Covid-19 pandemic that drastically affected musicians and music venues, it is estimated that the music industry "directly contributed $336m to the national gross domestic product (GDP), and $731m in total” to the New Zealand economy (Recorded Music New Zealand, 2019). Full time employment in the industry provided around 3000 jobs and over 6300 part time roles. Live performances increased in number during that year along with people paying to stream music; in other words, it is not a small part of the economy. Musicians work within this system; some choose, often after a period of time spent performing, to enter the field of teaching or to work in the ITM scheme. Once there tensions can arise. This is no surprise – the importance and subsequent value of Music education within schools has been diminishing (Thwaites, 2009), and combined with a general perception in society that music is not an economically viable career, can lead musicians and Music teachers to experience additional pressures. Schools can exacerbate this through being places where

naturally there is an emphasis on teaching and being a teacher, rather than recognising that Music teachers are also musicians (Roberts, 2004). Music teachers are often hired for their performance prowess in the first place, and this adds weight to the importance of listening to the voices of Music teachers around how they navigate schooling.

To further complicate the situation the arrival in 2020 of the global Covid-19 pandemic changed the landscape for musicians and Music teachers alike. Musicians were unable to perform in live shows and this led to a surge of online performances using tools such as Gridplay, as well as orchestras and other musical groups around the world adapting to the new situation through sharing live recordings of past performances. Music teachers, whether classroom or instrumental educators, needed to adapt to the world of online learning and for many in Aotearoa New Zealand this depended on both the technological skill of individual teachers, as well as the preparedness of their schools. Developing and delivering quality Music lessons online caused significant stress for Music teachers and the situation was exacerbated by ongoing worries about their own families while simultaneously being concerned for the progress and wellbeing of the young people in their classes. Low decile schools in poorer areas of the country were less able to cope as for many families, access to the internet and technology was limited. Many learners became disengaged with education and in some cases left school, seeking employment in order to be able to support their families or to care for younger children in the household while their parents worked (1News, 2020). From the perspective of being a doctoral student, postgraduate research at universities was curtailed by ongoing lock downs. For example, an estimated 95% of Health Science research projects at the University of Otago were affected as a result of students not being able to work on campus. In Australia and Canada estimates suggest that up to 25% of doctoral students quit their studies altogether (Whitby, 2022). The scene in which musicians, teachers, and now also researchers were operating was a dynamic one with new challenges constantly arising. Consequently, concern for wellbeing became a significant aspect of this research.

The research process

"We teach who we are" (Palmer, 1998, p. 2) is a quote that underpins much of the thinking in this research and there are many ways that we can learn about who we are. This is particularly significant for musicians and Music teachers because of their strong connections to knowing in music. Talking about our experiences and the way we do things is one way and within the context of this research, talking about how we learnt to make music, how we make music as adults, and what our musical beliefs are, is key. It would be an inaccurate approach to seek a picture of how Music teachers are feeling or how they came to be a musician or a teacher by looking at data such as the grades of their students or through quizzes, so in order to answer the research question, insightful conversations are needed.

Participants were invited to join this project in two ways. Firstly via MusicNet, which is an email forum for Music teachers that is run through TKI (Te Kete Ipurangi), a bilingual Ministry of Education website for teaching resources, and secondly through the researchers own contacts. A series of semi-structured interviews were held, for most participants three in total. The locations of interviews changed according to circumstances. Most were held online through Zoom or Skype. Some occurred in the home of the researcher or in one case, at the home of a participant's son where they were staying. Covid-19 lock downs also arbitrarily took place during the data collection process and a few participants had their final conversations online during this time.

One of the researcher's roles in the narrative inquiry process is to write narrative field texts (in this research referred to as narratives) that tell the stories of participants. Each narrative in this project consists of a beginning section transcribed in the exact words of the participant, with the remaining sections of each narrative written around themes that directly emerged from our conversations. Interjected with each narrative are reflections around the interview process especially around relationships with participants, and Interludes discussing major areas that have arisen from points that participants made.

In the final Discussion chapter overarching and significant themes are elaborated upon, and recommendations are made. The findings of this research have both similarities and differences to what educators in other fields may be experiencing as challenges around navigating education in the twenty-first century landscape are present for all educators. While the narratives stand as findings in themselves, in the Discussion chapter these ideas are built on and extended (Clandinin & Connelly, 2000). In this research I posit that because of and through their relationship with music, Music teachers experience tensions in specific ways. Solutions to easing these tensions therefore take on a musical flavour. Government policy makers and politicians might see musical solutions as being idealistic but as Rutger Bregman (2017) highlights, ideas from the past that were once dreams such as democracy or eradicating smallpox have now become a reality. Music ways of knowing and doing can offer both insight and solutions to ongoing issues that arise in education. This research stands as a hopeful view to the possibilities of using music and Music education to its full potential.

Researcher positionality:

During most of the research process I was working as a secondary school Music teacher who was involved in doing all of the things that this role entails. The scope of the Music teacher role is broad and includes teaching classes at all year levels, organising and directing extra-curricular groups, managing the Itinerant Music Teacher programme, being involved with professional development (PD), committees and initiatives within the school, and each year, walking through the professional processes required with maintaining my teacher's registration. From this perspective I could directly relate to experiences about the role that participants brought to our conversations because the participants in this research were also my colleagues. I enjoyed teaching and working with teenagers especially through teaching Music, but at times it felt busy and also never-ending. At the same time in the midst of the role I struggled to maintain my own musical practice. The nature of the role expected me to be fairly competent on my own instruments (piano, violin, guitar, singing) in order to

do my job well and at times I found it hard to practice; it was never done on a regular basis. Alton-Lee (2003), in her best evidence synthesis of quality teaching maintains that is important for teachers to be passionate about their subject areas. From a Music teaching perspective that passion is challenging to maintain without regular musical practice. In terms of the role itself much time is spent planning, marking, attending meetings and completing administrative tasks, and combined with normal busy family commitments striving to find a healthy work/life balance creates ongoing challenges. I found myself wondering how other Music teachers were navigating their situations. Because I am experiencing and living this life – and feeling some friction - I was well placed to have conversations with other Music teachers; we might share similar joys and frustrations.

While the benefit of my position was that I was well placed to have conversations with other Music teachers, the reverse side of the coin might be that because I was also looking for roles outside of teaching this might have meant that I saw things from a more negative viewpoint than others. I might have been looking for problems or making assumptions that the issues that I was experiencing were the same issues as other Music educators were having. I simply might have started seeing the glass as being half empty instead of hall full. Near the end of the writing process I accepted a role away from music at a local tertiary institution and now find myself sitting on the outside looking in. As I type, the experiences I have had in secondary Music education become more separated from how I feel now. Like everything throughout this doctoral experience, change has come along again.

Finally, I enter the worlds of teaching and research with a view to making a difference. I am seeking social justice orientated outcomes to this work and it is important to be transparent about my bias in this area. For me, there would be little point in such an endeavour if the outcomes did not benefit those who need it. I recognise the role that colonialism played in creating unequal conditions (through ethnicity, culture, gender, economics etc.) in Aotearoa New Zealand and believe in challenging the system, curriculum, content, and the teaching/learning environment wherever necessary in order to contribute to fair, inclusive, practical, and useful outcomes. It is hoped that this

research will contribute to others thinking about and taking action around how to better ameliorate the situation in schools and Music classrooms.

Organisation of chapters:

This thesis consists of six chapters:

Chapter One (this chapter): This consists of an Introduction and the rationale for this study. Chapter One includes a reflection of where I am situated within this project and introduces the Research Question.

Chapter Two: The Literature Review discusses existing literature relevant to this area of study. Themes include the roles and identities of Music educators, how music is a unique way of knowing, the Music curriculum, the Arts in education and how they sit within the wider dominant global neoliberal system.

Chapter Three: The methodology chapter outlines my epistemology and beliefs underpinning this project and explains what I planned to do (research design) and what I actually did (research process), considering why any major changes in methodology may have occurred. This chapter also discusses the limitations and ethical considerations of this research.

Chapter Four: The Narratives. This chapter presents the research texts telling the stories of the participants. Wrapped around each narrative are personal reflections around the relational aspects of narrative inquiry as it unfolded, as well as Interludes that discuss broader themes that grew out of each narrative. These themes include navigating the schooling system, colonisation, curriculum, the Covid-19 pandemic, Music teacher work-life balance, and making music as a way of life.

Chapter Five: The Discussion chapter. Here key findings from the narratives are discussed. Parker Palmer's "we teach who we are" (1998, p. 2) concept and Marx's Theory of Alienation are used as lenses to gain new understandings of the narratives. Recommendations are made on a range of levels that address different components of the research question.

Chapter 2: Literature Review

This Literature Review is organised into three main sections. Like starting at the centre of a spiral, the first section discusses the pivotal and central research examining musicians, secondary Music teachers, Arts educators, the complexities of the personal-professional identity, and nature of their teaching roles. Musicians and Music teachers lie at the centre of this research. Literature exploring music and the nature of how musicians exist in a musical world is examined. This raises the question of what music actually is, what it means to people and what makes being a musician unique. Further literature is discussed around the challenges of studying and seeking a career in the field of music and the paths that lead musicians to becoming teachers.

Secondary Music teachers in Aotearoa New Zealand work within the boundaries of a curriculum and there are some similarities between the Arts areas within this curriculum. The second section of the Literature Review, spiralling outwards, examines thinking around the Aotearoa New Zealand Curriculum document and how it might apply to teaching within Music and the Arts in general. Further research around the New Zealand Arts Curriculum - the idea of arts having "their own distinct languages" (Ministry of Education, 2007A, p. 20) is discussed and leads into examining research and literature around how Arts and Music education are linked to developments in the global society. Viewing the learning areas of Music through the rationally framed curriculum and the relevance of critical pedagogy is then explored.

Finally, teachers and the education system all operate within a global context, so it is vital to consider literature and research regarding the current education scene globally, and specifically surrounding the effects of neoliberalism on education. The third section of this chapter looks at the existing literature around wider global trends, leading into the Methodology chapter and the reasons that a narrative inquiry approach to the research question is a good fit for this research.

Section 1: Setting the scene

Day et al. (2006) explore teacher identities, recognising that the professional and personal elements of teachers' lives are fundamentally connected. The tensions that result from the intersection of these elements can impact on teacher identity both positively and negatively, and subsequently affect their daily practices. They find that teacher identity is fluid; "more, or less, stable and more or less fragmented at different times and in different ways according to a number of life, career and situational factors" (p. 601). A positive outlook around different work and life situations (including relationships) leads to teachers feeling more motivated, confident, and satisfied with their jobs.

Judith Donaldson's 2012 doctoral thesis provides the broadest picture so far of the experiences and tensions that secondary Music teachers in Aotearoa New Zealand face. Using qualitative methodologies including narrative inquiry, Donaldson conducted single interviews with nineteen secondary school Music teachers. Music teachers saw their role as being different to that of secondary school teachers in other learning areas, partly through the three interconnected aspects of running a Music department: curriculum and teaching, the Itinerant Music programme, and extra-curricular performance groups. Donaldson cites a number of key tensions that Music teachers must navigate including expansion and intensification of workload through issues such as increasing problematic student behaviour, increased accountability by the Ministry of Education and school boards, and the emphasis of relational teaching and the emotional work that teachers invest into their jobs. Donaldson highlights that "within their roles, (*Music*) teachers experienced conflict, ambiguity and overload which had an impact on personal wellbeing and their identities as musicians" (2012, p. i, my italics).

After completing Bachelor's degrees, subsequent teacher training and beginning in a teaching role the majority of Music teachers in Donaldson's work (2012) reported that their job was having a significantly negative impact on their ability to be a musician. Music teachers were not very good at limiting their workloads and subsequently felt constant guilt about not being able to complete the

jobs that they had set for themselves. Teachers described different approaches to the disconnection they were feeling with their musical lives. Some felt ashamed of not being as competent musicians as they used to be, some had lost their motivation to practice their own music themselves out of busy-ness, and others used performing and participating in extra-curricular groups *with their students* at school as a way of fulling their own musical needs. Although she concludes that "music indeed had become their story to live by" (p. 216), Donaldson also uses her data to illustrate a comprehensive view of the complex aspects of the role of a secondary Music teacher, outlining the tensions that participants face and how they ultimately navigate them. One difference of Donaldson's study to this research is that through conducting one interview each with nineteen participants the resulting data focuses on painting a picture of the overall scene in secondary Music education. Donaldson provides comprehensive information around the actual job of being a Music teacher through defining structural and systematic aspects within the role, such as the Itinerant Music Teacher programme (ITM). In this research project, I interviewed fewer participants with more frequency and organised narrative sections for each participant. This created a stronger storied narrative flavour and gave participants the time and opportunity to reflect on their experiences and tensions. This in turn opened spaces for participants and researcher alike to learn and change across the interviews and throughout the journey. One further difference in Donaldson's approach was around exploring the perspectives of Māori participants. Donaldson included two Māori participants in her research but did not expand on their unique experiences as Māori because her data indicated that their themes were the same as those of other participants. This research seeks to forefront the individual experiences of each participant including uniquely Māori voices.

Leon de Bruin (2016), a practicing Music teacher in Australia, conducted an autoethnographic study to further explore his experiences and learning in his own life and work. He acknowledged the connectedness of his personal and professional identities, what Palmer describes as "a moving intersection of the inner and outer forces that make me who I am, converging in the irreducible mystery of being human" (p. 14). As a graduate jazz musician de Bruin did not wish to start a

teaching career immediately, but now sees a number of correlations between being a jazz musician and a teacher. Through his journey of self-discovery he found that teaching is a "powerful performative experience that changes lives immeasurably, and that my abilities as an educator can change many lives for the better through this aspect of my musical intellect" (p. 424). Through recognising his desire to effect change through his teaching de Bruin was able to "sever this umbilical primal desire to make music, and feed other aspects of my being" (p. 423). De Bruin redefined his identity, comparing and combining the improvisory nature of jazz music with his ability to improvise himself into embracing being a teacher. He goes on to acknowledge that learning is a lifelong process and noted that the doctoral process enabled him to value his teaching career more greatly. De Bruin's is one of the few studies where a Music teacher consciously takes the action of deciding to move away from a close relationship with music despite still being immersed in the world of Music education. Here also the identity of a musician is problematised. The idea of the musician-teacher dichotomy is raised, being that a person is either a musician or a teacher, but not both. Not all studies see the musician-teacher dichotomy as consisting of two separate identities. In her narrative study of three "musical artists" (2009) Strand explores the connections between their music making and teaching lives; how her participants "teaching practices informed their artistic creations and vice versa" (2009, p. 297). Her narratives:

> …suggest that creating music and teaching music are integrally related. The impulses that lead to becoming a good teacher can also direct and inspire creative musical expression. According to the narrators, creating music meets a need to develop oneself, to organize the world around us, and to address the needs of our students (Strand, 2009, p. 310).

Further considering the musician-teacher dichotomy Donaldson notes "it was the music teachers' role to 'translate' the world of music into the world of the school. But music was often a very awkward fit" (p. 220). She further outlines that the Music teacher's "position at the interface of the

two worlds of their landscape – the inner world of music and the wider world of the school constituted a fundamental boundary position" (p. 230), and it is this boundary position that I also seek to explore further. Donaldson's focus in her research is to explore tensions around the Music teacher role with the educator-musician tension being an offshoot of that, being positioned as one of the tensions. In a chicken-egg-like argument I argue that Music teachers are musicians first, often choosing to enter teaching only after several years spent performing. The complexities of the Music teacher role can interfere with the equilibrium of being a musician and existing in the world of music. For many researchers it seems to be a dichotomy; de Bruin explores whether the dichotomy is more like a continuum. Bernard (2004) maintains that even up until recently the musician-teacher dichotomy was more of a chasm rather than merely a tension and that in practice the majority of Music teachers continue to manage active performing lives at the same time as teaching. Bernard, working in the American system out of Boston, conducted two interviews each with six participants and wrote up her data grouping participants together in themes, illustrating points with quotes from participants. She found that Music teachers approach the musician-teacher relationship in three different ways; either as distinctly separate practices or by "approaching music making and music teaching in exactly the same way" (p. 295), or lastly, by using their own musical experiences as examples for their students. She concludes positively by noting that the research aims to help Music teachers understand more about their professional roles and identities with the view to them being better positioned to understand and support their learners.

Swindells (2017) acknowledges the multiple layers of tensions that secondary Music educators must navigate in Aotearoa New Zealand. She seeks to offer some solutions to the problems around the lack of prior music experiences of students arriving at high school, combined with too little time available in junior secondary Music programmes to adequately prepare learners for NCEA level 1 Music. In her research Swindells surveys secondary Music teachers to ascertain what is common practice in working through these issues and found that the advice from Music teachers was that

overall Music teachers should not expect learners to arrive at secondary school having had any prior Music learning experiences. Teachers should instead back-plan from the level at which NCEA is set so that their learners are well equipped by the time they reach Year 11. A highly supported ITM programme alongside a strong extra-curricular programme is essential and subsequently could be tied into assessment opportunities. Despite the suggestions Swindells acknowledges that the life of a Music teacher will not stop being overly busy, even with the best solutions. In her research Swindells has gathered data around how *teachers* navigate these issues every day in the classroom. Another approach to the issues raised by her participants could be to suggest that more effective solutions might be found through examining Music education at a systemic level. The wider issue of perceived low levels of quality musical experiences being provided for learners at primary school is also raised by Barry (2006). In her study Barry examines the musical awareness and tastes that a group of younger learners have. After conducting interviews with Year Six learners Barry concludes that there are numerous gaps; in children's musical knowledge, gaps in teaching learners to respond emotionally to music and how to make meaning from it, as well as gaps in teachers learning about what kinds of music their learners prefer to listen to. Both of these studies (Swindells, 2017 and Barry, 2006) raise questions around the quantity and quality of Music education at primary and intermediate schools in Aotearoa New Zealand.

Working in a Western Australian educational context Lowe (2011) offers an alternative viewpoint to explore this issue. Lowe's research highlights a decline in student values towards classroom music learning "over the course of year eight, and the decline was significant…. within specific values dimensions, namely goal orientation, situational interest and long-term extrinsic value" (p. 155). This decline might contribute to the perception that secondary Music teachers have of learners entering secondary education with low levels of exposure to Music education. While this may be so, learners in Year 9 may also be less interested in participating in classroom music activities. Lowe finds this concerning that this decline is taking place "at a time in students' lives when music is assuming

greater importance" (p. 153). He cites changes in the Western Australian Music curriculum from having a high degree of formal-theoretical emphasis to one based on practical-based learning activities as being an influence - Music teachers may not have consistently introduced a practical curriculum that stimulates student curiosity. Lowe concludes by promoting the use of student-centred learning, inclusion of relevant learning material, encompassing learner choice and using cooperative learning strategies like group work to raise motivation of Year 8 learners.

Wise (2013) employed a case study approach to examine a relatively new tension and challenge that twenty-first century secondary Music teachers are navigating. In order to explore the extent to which Music teachers have adopted the use of digital technologies in their classrooms Wise used mixed-methods research which involved collecting "descriptive numerical data" (p. ix) via teacher and student questionnaires, followed by semi-structured interviews with both groups of learners, and teachers. Wise then makes connections between learners' preferred musical tools and musical tastes, with how Music teachers must navigate changing the Western-centric landscape, content, and pedagogy that has dominated Music education in Aotearoa New Zealand classrooms. Although not the main theme of his research, Wise's comments here sit comfortably beside that of other academics (Brown, 2020; Donaldson, 2012; and Bishop & Glynn, 1999) who encourage Music teachers to explore how to decolonise their classrooms.

Secondary school Drama shares some similarities with the field of Music. Both Music and Drama are performative-based and creative arts that involve processes of doing – rehearsing, performing, and reflecting, as well as nurturing unique ways of knowing. Greenwood's 2003 article further explains some of Drama's inherently special ways of knowing and understanding, and these ways are at times similar to learning in Music. Firstly, Drama enables knowing on a group level where participants learn from each other and benefit from the affirmations of the group. Secondly, the physical

knowing that comes from being 'in-role' enables Drama participants to both remember and be able to analyse complex ideas and concepts that learners might not have been able to remember from more traditional ways of teaching and learning. Drama also promotes ownership over the work and the product for participants "because they have not been told what to do" (p. 131). Like the Music classroom, the Drama classroom is a safe and tolerant environment where learners also socialise as well as spend much of their own time engaging in learning. In her qualitative study around the experiences of six secondary school Drama teachers in Aotearoa New Zealand, Tracey Cody (2013) examined the relational work that is necessary for teachers to undergo. This requires teachers to have to the ability to create emotionally safe and warm spaces for their learners, to manage conflict, and support the confidence of learners around public performances. Drama teachers need to invest considerable emotional attention to their learners and classroom space and Cody's participants recognised that this could be challenging. In order to develop these understandings and insights Cody conducted in-depth interviews with her participants, supplementing these with classroom observations, analyses of participants planning documents, as well as conducting student interviews in order to be able to present case studies that contained rich data. As in Donaldson's (2012) work with Music teachers, Drama teachers must also navigate the work-life tensions that arise. Cody's participants also felt pressures around their need to negotiate with learners to creatively interpret the Drama curriculum in ways that enable their learners to find their own voices.

Nick Brown (2020) also explores a similar range of tensions that Drama teachers must negotiate. In his doctoral thesis, a self-investigation of his teaching and practice, Brown navigates how students and teachers can co-construct and make meanings from rehearsal and performance experiences. His research uses dramatic processes and arts-based research alongside personal reflection as methodologies. One key aspect that Brown acknowledges that does not consistently come up in a detailed way in many other Aotearoa New Zealand-based studies mentioned here, is the importance

of including perspectives from te ao Māori (the Māori worldview). Pākehā (a New Zealander of European descent) educators and researchers might make assumptions around te ao Māori, perhaps assuming that their findings automatically extend and apply to Māori learners, and thus it is necessary to explicitly include Māori viewpoints in order to counter these assumptions. Brown explains how te reo Māori (Māori language) and also aspects of tikanga (correct customs and protocol) are practiced on an everyday basis by all New Zealanders and for this reason, recognises its relevance to studies based around classroom practices. After completing the whole research project which was based on co-constructing a series of dramatic performances and their rehearsal processes at different sites, Brown's experience emphasises the importance of reflection for both learnerss and teachers, recognising biculturalism, multiculturalism and pluralism, teacher-learner relationships and co-creating performative spaces, and learner autonomy and agency throughout the dramatic process. His research encourages educators to explore their own reflective spaces, similar to the work of de Bruin (2016).

In another local study McNaughton (2019) used surveys, interviews, and focus groups to develop case studies that explore the work of Art gallery educators in Aotearoa New Zealand. While outside the performative space of Music or Drama, McNaughton discussed how Art gallery educators work across curriculum boundaries instead of needing to be bound to one learning area. In one participant's experience, this led to some schools not participating in her programme as the teachers were not able to fit her experiential learning through art into the curriculum. This participant also noted that times are changing, and more teachers were appreciating an Aotearoa New Zealand curriculum that supports broader learning experiences across multiple curriculum learning areas. It is within this idea that Music education could also comfortably exist. Further challenges that arose for Art gallery educators were around their relationships with classroom teachers, combined with differences between the two groups that centred around pedagogical philosophies. Inherent in this argument lies the question of what art is which, as in this research, is necessary to consider in order

to better understand participants viewpoints and experiences. With a range of data sources McNaughton also used multiple methodological approaches to gain in-depth understandings including arts-based, ethnographic, and narrative research methodologies. Luton (2016) explored related themes to McNaughton, Brown, and Cody through using participant case studies to examine the tensions that arise in the work and lives of Drama teachers. She took a creative and drama-based approach to her research process, imagining a 'Museum of Educational Drama and Applied Theatre' where participants could contribute artifacts and stories. Participants were able to reflect "on their stories through the creation of maps and metaphors, movement and monologue, symbols and images bringing their stories alive for … the researcher and subsequently for an audience" (p. 29). Tensions raised include being anxious, classroom spaces, creating a safe space, and inner-outer tensions inherent in the busy lives of Drama educators. Developing and using emergent research methodologies is a natural fit for research in the arts; it is an apt way to explain the different ways that Arts educators and practitioners view the world. Interestingly, as different researchers have grappled with similar issues the outcomes have been different due to diverse ways of perceiving Arts education-based situations and their inherent tensions. Brown for example, talks about opportunity, potential and growth through negotiating tensions in the Drama classroom while Luton (2014) acknowledges the barriers she is facing through being a Drama educator and the consequent significance of feeling disconnected from her artistic practice – the artist-teacher dichotomy once again.

There are key ideas from the research that relate to this project, especially in the work of Donaldson, Swindells, Wise, Barnard and de Bruin, involving the lives of secondary Music teachers. Using narratives as both a methodology and an output, their ideas can be further explored and extended. As in McNaughton's example related to art, it is also vital to further explore the existing thoughts, beliefs and wider views of what music is, who musicians are, and what the experience of music entails.

On being a musician

This research raises questions around the purposes and uses of music, and musical knowing. Through examining the ways that people (both musicians and non-musicians) use music on an everyday basis, Hargreaves and North (1999) discuss three key social functions of music. Firstly, as a means of defining and expressing our identities, especially for teenagers and young adults. Secondly, on an interpersonal level where people seek to belong to social groups, and thirdly, as a way to manage our moods. People's musical tastes vary in different situations, and can be used to pick up our mood, to aid exercise, to influence behaviour in shops, and to relieve pain. Green (1994) further unpacks the idea that music is socially constructed by explaining that as listeners we are unable to separate our interpretation of the music from our understanding of its context – in other words understanding the inherent meanings contained within music. While this focuses our understanding within the listeners knowledge and experiences, Green outlines a different idea - the idea that it is the music that "metaphorically sketches, or delineates, a plethora of contextualizing factors" (p. 100). We then in turn interpret the music based on our "subject-position in relation to the music's style" (p. 100). The idea of delineated meanings, the "plethora of contextualizing factors" highlights that sometimes we interpret music on a conventional level, and at other times, it's personal. Listening to music involves both types of understandings.

Swanwick (1994) considers music to be a form of knowledge. He suggests that "musical encounters, though frequently powerful, are essentially abstract, difficult to pin down. Yet a large literature in aesthetics asserts that music contributes to the profusion of human knowledge, that it is vital for the well-being of humankind" (p. 2). Music itself lies in the middle of many intersections, for example, the intersection of knowing in music as opposed to knowing about music. Swanwick focuses on the tension that lies between the philosophical mysteriousness of music and analytical musical data. The role of music educators is to find a balance between the feeling and the analysis of music. When

combined with a student-centred approach in the classroom, gives “breathing space to intuition” (p. 140).

Within Music education, music knowing, Drummond argues, includes “intuition, feeling-knowledge, formal knowledge and practical knowledge” (2003, p. 52), and one issue with the curriculum is that it reduces this to knowing in words. Music as a way of knowing is also discussed by Albergato-Mutespaw & Fenwick (2007). They are talking about participating in an adult choir but there are some overlaps with classroom Music educators. Music as a way of knowing includes our social and cultural influences (such as gender, ethnicity, religion, socio-economic group etc.), our physical abilities, and our individual musical familiarity and preferences. Musical experience includes a number of different things – not just reading the notes but also emotional and expressive knowledge, the experiences of creating spaces that explore and support cultural and self-identity, and the wider identity of a specific performance group that participants are involved with. Albergato-Mutespaw & Fenwick go on to discuss the positive effects of music on the body (heart rate, skin etc.)., outlying how music is a whole-body experience. Greene adds that "encounters with the arts have a unique power to release imagination" (2000, p. 27). Looking at musical knowing through these terms highlights how the breadth of musical thought and experience is reduced through the process of putting it into a written and scaffolded curriculum. An interesting link can be made here for Music educators back to the praxial aspect, the *doing* of music, which can be connected to the *doing* of teaching, and within that, lies the *doing*-action related emphasis of qualitative research, and approaches such as action research and critical pedagogy.

Bowman (2021) draws on the work of David Burrows in comparing the qualities of vision to hearing. He posits that sound “is an utterly unique mode of construing and constructing the world” (p. 5). Sound comes to us from all around, we might wonder where it is coming from. It is embodied - we can hear with our eyes shut. Sound is intimate and enters into our inner selves. “Sounds contribute profoundly to our sense of being alive to the world” (p. 5), whereas when we look at something, it is

separate to us; an object. Trehub, Becker and Morley (2015) add that while there is no universal definition of what music is, musicality is a "prominent and distinctive characteristic of humankind" (p. 1). All cultures engage and participate in communicative musical activities, often intergenerational in nature, and often situated around play or rituals. Singing is universal and recognised as being different from speech and furthermore, musical instruments also exist in all cultures. Music is universal. Furthermore, because of its interactive nature, the structures, instrumentations, contexts, and meanings of music are all learned; music is therefore a cultural phenomenon. Elliot (1989) draws together these ideas when he writes "because music is … something that *people make* or *do*, a people's music is something that they *are*, both during and after the making of music and the experiencing of music" (1989, p. 2). Elliot's comments around musical identity explore the depths to which people are attached to music – it is "something that they are", and this is significant to note. Many researchers have examined this connection - it is deeply embedded from a cultural sense (Trehub et al., 2015) and learnt from birth (Collins, 2020).

Perlovsky (2013) hypothesizes that music and human evolution are strongly connected. He argues that music "likely performs a fundamental cognitive function; (it) makes possible the accumulation of knowledge and thereby stimulates human evolution" (para. 12). Levitin (2019) also explores music through an evolutionary perspective, looking at its social nature. He posits that "early musicians may have been able to forge closer bonds with those around them; they may have been better able to communicate emotionally, diffuse confrontation, and ease interpersonal tensions" (para. 40). They could embed knowledge in music which was then passed down to offspring. This potentially enable people to survive more effectively, and subsequently today, enjoy music.

While every person has the capacity to be musical, the experiences and beliefs of those who identify as being musicians and have spent a long-time music making are worth examining further. What do musicians think musical knowing is? Iggy Pop, in his John Peel lectures about capitalism in the music industry states: "it's a feel thing, and it resists logic. It's not binary code" (BBC, 2014, 23:01). Schumann, in his Advice to Young Musicians, writes that "music lives in our hearts" (cited in Isserlis, 2016, p. 9), and that "if your music comes from your heart and soul, and if you feel it inside yourself, it will affect others in the same way" (p. 45). Aldous Huxley writes that “after silence, that which comes nearest to expressing the inexpressible is music” (1931), and Patti Smith extends these ideas when she explains:

> These things were in my mind from the first moment I entered the vocal booth: The gratitude I had for rock and roll as it pulled me through a difficult adolescence. The joy I experienced when I danced. The moral power I gleaned *in taking responsibility for one’s action* (2010, loc.2961, my italics).

Being immersed in music and *doing* music as Patti Smith describes also has a moral or spiritual aspect. Daniel Chua, professor of Music at Hong Kong University, further examines this connection:

> Since ancient times, music has always been associated with moral well-being. If you read ancient Chinese texts such as Confucius’, music is a cosmic joy. In ancient Greek philosophy such as Pythagoras’, music is a harmony of the spheres that brings order to the universe and to the way we live on this planet. If you read theologians such as Clement of Alexandria or Augustine, music is the cosmic embodiment of joy (U.S. Catholic, 2021, para 5).

Note that both Chua and Patti Smith talk about the *joy* of making music; being immersed in music is a joyful experience, no matter whether the music is happy or sad. While our structures and uses for music have changed over time Chua’s work contributes to knowledge around how musicians feel

and what they experience when existing within the world of music. Extending on these ideas when talking about art, philosopher Alain de Botton notes that art is "the sensuous presentation of those ideas which matter most to the proper functioning of our souls – and yet which we are most inclined to forget, even though they are the basis for our capacity for contentment and virtue" (p. 217). Iggy Pop highlights the personal connections that people make with music – how we associate music with different times, places, and people in our lives. We have our own personal soundtracks in this way. Conversely, music also takes on a life of its own. Iggy Pop goes on to explain that "a good LP is a being, it is not a product. It has a life-force, a personality, and a history just like you and me… it can be your friend" (BBC, 2014, 9:57).

Today there is much evidence around the benefits of learning to play a musical instrument from a young age. Anita Collins in her 2020 synopsis of neurological-music research, outlines that musical learning and activities help to develop:

> … connectivity and symbolisation and enhance(d) synaptic speed and divergent and creative thinking. Music learning enhances our executive functioning skills so that we can problem-solve, manage stress, communicate effectively and grow into our adult selves. Music learning allows us to communicate and understand each other without words and to feel and understand what it is to be empathetic, kind and productive (Collins, 2020, pp. 345-346).

In other words, music assists in the development of language acquisition, reading skills, ability to memorise, creativity, leadership, and empathy amongst other things. Controversially, Collins maintains that music learning does this more effectively than any other single learning area. To some extent this is supported by Hille & Schupp (2015) who found that children and adolescents who learn a musical instrument are more "conscientious, open and ambitious" (p. 57). Their musical learning was "associated with school grades which are one sixth of a standard deviation above those

of musically inactive adolescents" (p. 57), and these effects are larger than the effects of youth who play sports. Interestingly, the effects of musical learning were greater amongst "adolescents from families with lower cultural capital" (p. 57). When examining cognitive dissonance Perlovsky (2013) found that while learners avoid "difficult and stressful tests" (para. 12), completing them with music in the background made the situation more tolerable, and enabled learners to achieve higher grades as a result. While the focus of much of this research is principally on learners, the benefits of learning music can also naturally be extended to musicians and Music teachers who have been actively involved in the process of making music for a long time. Aside from the dopamine release that naturally occurs when listening to or playing music (Ferreri et al., 2019), music making is the expression and release of emotion through music and sound, to live and feel through music. From an anthropological perspective Ferreri et al. note that musical activities "do not provide survival values, as primary pleasures (such as food or sex) do, thus raising questions about the ultimate goal of the reward-related signals they can induce in most humans and the neural circuits underlying such particular pleasure" (p. 3793). In other words, we are not sure why music making exists.

Connecting the musical-cultural points raised by Trehub et al. (2015) and the research that Collins (2020) presents around how music helps people to develop empathy and kindness, lies the work of composer and researcher Patrick Shepherd. As a result of the devastating earthquakes that occurred in Christchurch, Aotearoa New Zealand from 2010 onwards, Shepherd (2017) wrote a commemorative symphony, each movement focusing on a different aspect of the earthquakes. Like many people at the time Shepherd felt the need to use his skills which were musical, to help others navigate the situation. Each movement of his symphony was performed in consecutive years by an orchestra consisting of children and young people as part of the annual Christchurch Schools' Music Festival. The work was intended to be part of the healing process from the ongoing trauma that many children and adults alike had experienced. Shepherd collected conversations with the performers throughout the process and found that playing each movement of the work each year

had enabled him to contribute to the performers process of making sense of the disaster, as well as aiding each performers abilities as a musician. He found music to be a moving way to engage with participants as well as personally being humbled at the benefits of playing his work brought to the young performers. In his reflection Shepherd explains: “I felt that I attained a clear sense of purpose in my work, … a palpable imperative to use music as a tool for learning, catharsis and resilience” (p. 30). He quotes the words of one of the children: “It makes you want to persist in everything you do even though it may be hard” (p. 30), which raises broader thoughts around how learners use music in their everyday lives and the important potential of universal Music education.

Outside of the personal benefits of music making and existing in music there are massive differences between making music as a form of expression and trying to earn a living from it. Roberts (2004) found that many students arrive at their tertiary music schools without parental support due to them believing that there is no future in studying Music or that it is a lazy option to study with no valuable use:

> It’s a tough field, but individuals in it usually feel an inner compulsion to play and share their music, so much so that they’re willing to sacrifice a lot. “Music is in the soul, so I must play on and on; it’s a given,” says one saxophonist who finally signed a major recording contract (Princeton Review, n.d.).

This quote is from the Princeton Review’s career advice page and while it mentions the career of a musician as being challenging, it does not fully explain the reality of the situation for working musicians. In an English study Gross and Musgrave (2016) surveyed musicians as a group and found that they were found to suffer from depression at a rate up to three times higher than that of the general population. While strongly worded, they outlined that “whereas artists find solace in the production of music, the working conditions of forging a musical career are traumatic” (p. 12); it is the music industry that is “destructive” (p. 12) to the artists who work within it. This is a real and

practical consideration for musicians given that in 2019 the median income for creative musicians (after work expenses) in Aotearoa New Zealand was $28,300 (Colmar Brunton, 2019). While the median income for creative professionals in the study was $35,800, this was in reference to creatives who had a secondary income – income for artists from creative endeavours alone was $15,000 after expenses. Bennett (2012) notes that the number of musicians who work only in performance is low and that over 80% of musicians already teach as a source of income (p. 63). In addition, musicians have also experienced significant stresses as a result of the global Covid-19 pandemic. According to Vaughan (2020) the music industry in Aotearoa New Zealand employs over 3000 people and "contributes around $730 million" to the country's GDP (para. 4). The industry has experienced significant losses as the result of continued shut-downs over the 2020 – 2022 period.

Subsequently, in the search for a stable income many musicians turn to teaching. There is much research dedicated to examining the experiences of beginning Music teachers. When interviewing Canadian undergraduate Music education students Eyre (2007) discovered a similar theme to Brown et al. (and also Donaldson when she interviewed practicing secondary Music teachers, 2012). Tertiary students were studying to be Music teachers to make:

> … a difference in the lives of their students and sharing their passion for music with their students. They have visions of opening their students' lives to the joys, gifts, mysteries and wonders of music, just as many of their music teachers did for them, so that music will be as important a part of their students' lives as it is of theirs (Eyre, 2007, p. 7).

While this a valid reason to enter the field of teaching and may be true for many Music teachers, many studies ignore the realities of musicians seeking a career that provides financial stability in the ways that teaching does. However, teaching is not always a first choice. In her 2005 study of English student's perceptions of becoming a secondary Music teacher Mills found that when ranking the

desirability of 12 music-based careers, conservatoire students (at university studying performance music) ranked the role of secondary classroom Music teacher as 11th - in other words one of the least preferred jobs in the music field. Among the disadvantages of the job, the biggest concern was managing negatively behaved or disinterested students. Furthermore, conservatoire students did not associate secondary Music teaching with the practice of *doing* music, which raises the question of what their own Music classroom experiences entailed.

Further tensions

Research conducted in the United Kingdom by Welch, Purves, Hargreaves, Marshall (2010) found that only 7-8% of students study music past the ages of 14 (when it becomes optional). This is surprising considering that music plays such a big part in the lives of most adolescents. Music teachers in the study mostly came from a Western classical background, had a strong musical identity, and were influenced by their instrumental teachers and their parents more than their peers (in terms of music preferences). They also did not believe that they were working towards producing professional musicians amongst their students but rather transferable skills that could be used in other learning areas as well as in real life; skills such as Collins highlights (2020). Welch et al. (2010) also raise two further tensions for Music teachers to navigate: firstly, how to engage with this broader group of learners in music amongst youth who already are actively engaged in their own musical lives, and secondly, the tension between being a musician and being a Music teacher. Salazar & Randles, when examining American Music education, note that "music plays a variety of social roles that are not included in most pedagogical practices" (2015, p.3). This elaborates on the problems that may arise when learners choose not to study Music at school despite their obvious interest.

Salazar & Randles (2015) also posit that most American Music programmes are Western-centric programmes that stem from music training that is the same as in the nineteenth century where only people who are already musically talented can be good at music and where the teacher/conductor selects all the music to be learned. This begs the question, who is Music education for if it is not connected to the real ways that people experience music? In Aotearoa New Zealand the situation is similar but the introduction of new NCEA Standards in 2023 (Hipkins, 2020) has Achievement Standards that include and uphold mātauranga Māori (Māori knowledge, perspectives, creativity and cultural practices) (Ministry of Education, 2020). It will be interesting to see what positive long term impacts these Standards have. McPhail (2012), through conducting interviews with Music teachers who trained and worked through a rock music paradigm, posits that both rock and classically trained teachers need to learn the knowledge and practices of the other. McPhail makes a distinction between curriculum which is underpinned by conceptual knowledge (suggesting classical music = formal knowledge), and pedagogy which is more about how to acquire and experience musical knowledge (rock/pop music = informal knowledge). McPhail stresses the importance of students exploring their own music and showing teachers who then learn from them, while the teachers encourage their learners to also move outside of the music that they already know. In this way teachers can overcome the informal vs. formal knowledge chasm. Donaldson (2012) and Wise (2013) also identify the informal/formal music paradigms as another potential tension that Music educators feel (in Aotearoa New Zealand); Wise emphasises that informal learning has become a preferred way of learning for youth today, as demonstrated by the student's musical tastes and existing digital knowledge in his study. Teachers therefore could benefit from examining how informal learning might feature in their pedagogical practices.

Harrison (2010) explores the musician vs. teacher argument. Through conducting questionnaires and interviews with secondary Music teachers in Australia he observed that many beginning teachers identify with being musicians and this can leave them underprepared when entering the classroom.

It is hard to balance these two identities and Music teaching is a very demanding role that is seen as being different from many other teaching roles because it includes: changing roles and relationships, changing environments, co-curricular, performance, composition, ensemble, class and one to one teaching, broad subject knowledge needing ongoing development, teaching skills, technical skills, personality and musical skills, and enthusiasm. Harvey and Beauchamp (2005) used multiple in-depth interviews with English Music teachers who were leading the Music programmes at their schools. When investigating the role of the Music teacher, like both Donaldson's (2012) and Harrison's findings, they highlight how Music teaching is a different role to any other in a school. Harvey and Beauchamp cite managing the instrumental programme (scheduling etc.), finance, exam administration, relationships with part-time instrumental teachers, the public profile of the department, the artistic nature of the Music classroom, and the close relationship that Music teachers have with their students (as a result of spending so much time together in performance groups, on trips, and hanging out in the Music department generally) as points of difference that contribute to the uniqueness of the Music teacher role. Harvey and Beauchamp later discuss the difficulties faced around Music teachers' access to professional development around leadership, as well as difficulties around forming and maintaining contact with professional networks. These difficulties are often as a result of there only being one classroom Music teacher employed in a school.

Harrison adds that the "musician-teacher has been an ongoing construct in the western musical tradition" (2010, p. 18). Teachers now move between both identities across careers and every day in the classroom because being a Music educator is a life-long endeavour (like a continuum as de Bruin discusses). In a discussion paper he wrote for the Action, Criticism and Theory for Music Education journal (the official journal for the social justice focused Mayday Group), Roberts (2004) observes that "if a person does not actually claim some social identity, other people will force one upon him" (p. 70), so it is important to musicians and Music teachers alike to consider these identities. Eyre (2007), working in the Canadian educational environment cites the earlier work of Roberts (1991)

and develops the musician-teacher dichotomy further with a number of key points. Firstly, Music education undergraduate students are often valued for their performance skills (mentioned also by Welch et al., 2010, and Roberts, 2004) rather than their capacity to develop into a teacher. Secondly, the students actually *want* to see themselves and identify themselves with being musicians (and they also want others to see them as being musicians also (Roberts, 2004)) rather than being solely teachers, resulting in Music education students having lesser developed teacher identities. Within tertiary Music schools there is a hierarchy of Music learning areas, with performance being at the top and students in all other Music learning areas such as composition and musicology must work hard to be seen as being musicians in the same way as performance students are. Overall, Music students are often seen by outside people (including parents) as being "weird, different or otherwise deviant" (Roberts, 2004, p. 14) from what normal students are perceived to be like and this leads to Music students having tight supportive bonds with each other. This is emphasised by tertiary Music schools being frequently housed in separate buildings away from other departments on campus, and that Music students spend a great deal of time in the Music building being involved in rehearsals and jam sessions often well into the evening. Music students often "appear to develop a strong sense of isolation" (p. 8) from students in other learning areas and this can go some way to explain how they develop a very strong musician identity. While this is a useful explanation around the strong musical identity that Music teachers have Roberts does not consider that many musicians start developing their connections before they are born, that they are culturally connected to music and learn it at home as soon as they are able. It goes deeper than their experience in tertiary education.

Thirdly, and perhaps *because* of the reasons discussed above, according to Eyre (2007) musician-teacher identities can be very difficult for tertiary students to reconcile. One common result can be that Music education students opt for another music-based career path instead of teaching. Bladh's comment (2002, cited in Hargreaves et al., 2007, as her original work is in Swedish) around how Music education programmes need to take more steps to enculturate musicians into being teachers is interesting here, and adds to the tension space. She posits that this is one reason that Music

teachers seek to leave teaching or to reduce their teaching load. Roberts (2004) supports this, arguing that more attention should be paid to university pedagogies so that Music students would have access to the 'teacher' identity that is missing amongst many Music graduates, and that "when we really begin to understand the construction of an identity we can begin to understand why it is important to construct it in a way that will offer us fulfilling lives in our careers" (p. 4). There is responsibility for tertiary Music and Education schools to develop the teaching potential and identities of their Music students. While this may be useful and potentially alleviate future harm that Music teachers might feel, it could be explored further as to whether nurturing a teaching identity connection might make musicians feel less connected to their musical selves; they might not be happy with this dilution of their self-perception. Roberts adds that once Music teachers start working in a school they will find there is much support for the development of a teacher identity but little for their musician identity and this is where Music teachers can struggle immensely; "an identity is very hard and frustrating to support without the ratification of others. Identities sought but not supported can lead people into considerable personal distress" (Roberts, 2004, p. 37). The UNESCO Road Map for the Arts, first developed in 2006 at the World Conference on Arts Education supports building stronger connections between generalist teachers, Arts teachers, and artists. Within this lies a number of concepts such as generalist teachers being upskilled to incorporate arts-based learning into other curriculum areas, Arts teachers collaborating both with other teachers and with community-based artists, as well as providing support for artists to upskill their teaching practice so that they can better collaborate with Arts teachers. Collaboration creates a positive space for the Arts to grow, but in the context of secondary Music teachers in Aotearoa New Zealand this might be a more nuanced situation and it could be further explored in light of Music teachers already feeling that they have strong musician/artistic identities. Here, Music teachers often immerse themselves in extra-curricular activities in order to find their place and ironically this may well have been one of the reasons they got the job in the first place. It is important to notice and examine this identity struggle because the intersection of the "two worlds" as Donaldson (2012)

frames it, becomes the place where strong Music teachers develop. People normally have any number of identities depending on the situation (Roberts, 2004); the issue lies with the role of a Music teacher being busy to the point that the individual teacher's musical identities can be adversely affected. While Roberts is a musician himself and as a result of the problems that musicians encounter when they go teaching, he problematises being a musician and sees change as needing to come from tertiary schools of Education and Music rather than critiquing the wider system. Palmer examines the situation by noting that "academic culture builds barriers between colleagues even higher and wider than those between us and our students" (1998, p. 146). Teaching in the classroom takes place away from colleagues which can heighten the sense of being isolated that teachers, especially Music teachers, feel. Furthermore, as Roberts highlights in the tertiary sector, school Music departments are often situated away from other school buildings, adding to the sense of isolation. Donaldson (2012) adds to the conversation by noting that in secondary schools in Aotearoa New Zealand, extra-curricular activities that require Music teacher involvement take place during breaks, weekends and after school; times when teachers in other learning areas might be completing other tasks or eating lunch and socialising in the staffroom. Music rehearsals are not in the scheduled class timetable and Music teachers are not paid to operate these groups even though they are an essential part of any Music department.

There is still more literature that continues to highlight further tensions that teachers must learn to navigate. According to Brown, Bruce, Chapman & Martin (2008) many people go into teaching because they want to live in and help to develop a fairer society. Contrary to the beliefs underpinning the new NCEA mātauranga Māori Standards, Rata, in writing about socio-economic class and Māori education argues that it is not connection with culture but instead socio-economic position that determines academic success. This creates tension amongst educators who are dedicated to creating equal outcomes for all learners but are left dealing with the "reality of social reproduction" (2009, p. 101). Rata's research does not sit in line with that of others who include cultural perspectives in their work, such as Bishop & Glynn (1999), Penetito (2010), etc. who posit

that the voice of indigeneity in the colonised education system in Aotearoa New Zealand will have a positive effect in retention and achievement of Māori learners. Music teachers navigate their own personal beliefs, positions, and consequent actions around the sources of inequality that create colonised classrooms. Donaldson (2012) acknowledges the existing power imbalances within education and schooling, but more from a general sense and within this hegemony there is more to examine, for example inequities around the Covid-19 pandemic, being Māori, and gender.

The research around these wider tensions is important to consider in light of participants in this research potentially having similar feelings and experiences. Knowledge of the experiences of other teachers can better prepare us to navigate our particular situations more effectively.

Section 2: The Arts Curriculum

The same governments that are under pressure to legislate in favour of multinational firms are also responsible for developing educational curricula. According to Ray, "education is never socially or politically neutral; it always represents and reproduces a particular view of society", and "in the case of an education system that is paid for and controlled by the State, it will be the State that makes the final decisions on its structures and purposes" (2009, p. 17). However, at the same time, "to be accepted, curriculum policy documents *must be seen* to reflect the interests of as many groups of people (e.g., the state, business, parents, educators and, increasingly the international organisations directing New Zealand's state policy)" (O'Neill & O'Neill, 2008, p. 5, my italics). Furthermore, the official curriculum is also presented in a way that is both logical and rational (Drummond, 2003), which does not necessarily follow the ways that musicians would organically learn music.

Within Aotearoa New Zealand there is some critique of the curriculum and its purposes. Launched in 2007, the New Zealand Curriculum claims to give "schools greater flexibility to design and implement curriculum that is tailored to the learning needs of their students and the expectations of their

communities” (Ministry of Education, 2007, para. 1). O’Neill & O’Neill (2008) present a critique about the New Zealand Curriculum, positing that dividing knowledge up into chunks is both arbitrary and artificial and that "this ignores the very essence of the foundations, nature and structure of the individual knowledge areas out of which curriculum subjects emerge” (p. 8). They also argue that the 2007 curriculum further locks teachers and learners alike into “accountability, assessment and regulatory requirements” (p. 9). As an interesting aside, the curriculum also has an emphasis on improvement through goal setting and self-review. O’Neill & O’Neill (2008) argue that teacher’s opportunities to challenge the curriculum are limited but as they are the ones interpreting the curriculum, they do have a certain amount of flexibility. This is through what content teachers choose to include or exclude and also through how learning activities are framed. Different writers disagree about this flexibility in the curriculum - Brown, Bruce, Chapman, and Martin argue that teachers must always work “within the expectations of the official curriculum” (2008, p. 84) and that the New Zealand Curriculum does include "powerful statements ...supporting environmental and social justice" (p. 83) that support taking a critical approach in the classroom. They argue that challenging the status quo is "not the legitimate role of teachers and institutions" (p. 83).

Music teachers in Aotearoa New Zealand work within this system, using this curriculum, making it important that both the system and how we work within it be examined. Are we upholding its aims or taking action to (re)define Music education in a more humanistic way? O’Neill & O’Neill argue that teachers do not critique: "It is the complex socially, economically and culturally reproductive roles of the official curriculum which many teachers do not often give much thought to, as they 'just get on with it': maintaining the difficult classroom balance between control and education and ensuring student progress against official benchmarking requirements" (2008, p. 11). O'Neill & O'Neill place importance on taking a critical approach to the curriculum in order to understand its hidden meanings and agendas.

At the time of writing the Ministry of Education is engaged in a ‘curriculum refresh’ process, with the Arts curriculum due to be refreshed in 2023 (Ministry of Education, n.d.A). It will be interesting to see if the changes lean towards tweaking words and phrases or whether bigger paradigm shifts are being undertaken. Drummond (2003) takes a critical approach to the Music curriculum and highlights the phrase 'unique musical knowing’ that appears in an earlier curriculum document (p. 47). Music in the current (2014) curriculum document has moved away from this idea although when discussing the Arts, the curriculum states that “through the use of creative and intuitive thought and action, learners in the arts are able to view their world from new perspectives” (Why study the arts? Ministry of Education, 2014, para. 4). Drummond argues that through the official curriculum Music education and musical knowing is subjected to 'ratiocination'; a Western-centric rationalist viewpoint that includes breaking knowledge up into levels, reading music, intellectual music analysis, sequential learning, prescriptive goals and materials, and tests and national exams. The things that learners enjoy about Music, notably making music and listening to music for enjoyment, are potentially lost in the classroom through the aim of making Music a rational and thus a respectable subject area. Rationalism, Drummond notes, is “a function of the Wests' historical and continuing mission to dominate the planet: monocultural, modernist and colonialist" (p. 53). Schmidt (2013) adds that when the curriculum is presented as being a unified and rationally based document then different viewpoints and arguments are lost. In challenging the application of binary logic to all areas of life, Palmer posits that:

> For all the power it has given us in science and technology, either-or thinking has also given us a fragmented sense of reality that destroys the wholeness and wonder of life. Our problem is compounded by the fact that this mode of knowing has become normative in nearly every area, even though it misleads and betrays us when applied to the perennial problems of being human that lie beneath the reach of logic (1998, p. 64).

Thwaites, working in an Aotearoa New Zealand educational landscape, argues in his 2009 discussion paper that the curriculum reflects the qualities that the government would like to nurture in its citizens. Teachers must therefore also be practitioners of those values and learners must ultimately benefit from it as well as “contributing to the common good” (p. 11). Musicians hold vital “creativity and connections” (p. 11); Thwaites argues that the Music curriculum has such strong leanings for musicians to be connected through technology (with Wise (2013) agreeing) that it seems that it is written according to the underlying philosophies of the free market – in other words it has been thwarted into a consumer-product oriented neoliberal view. As an antidote Drummond advocates for “intellectual activity...based in practical action” (p. 52). Baker (2012) cites the work of Lucy Green noting that "children do not necessarily learn music in the logical, sequential pathways of simple to more complex that many formal music education programs assume they do” (p. 64). Green and others argue that there is a “disconnection between formal music education and many students learning styles” (Green, 2001, 2008; Callissendorf, 2006; Baker, 2012). Green has researched informal music contexts; informal learning can sit in opposition to the way that the New Zealand Curriculum is organised in that it is not always structured in a sequential fashion or presented in a rational format.

There is room to further explore how Music teachers consider these factors when considering their work: how values contribute to classroom pedagogy, their personal reasons for teaching secondary school Music, the extent to which they align themselves to the contents of the Arts Curriculum, as well as how they fit in the wider education system.

Teaching and learning within the Arts

Clover and Stalker (2007) argue that the production of art in various forms involves active participation from learners. The Arts enable learners to interrupt the notion of life as a consumer, instead turning learners into people who are involved and proactive in making and sharing their identities and cultures. They advocate that Arts in the critical classroom acknowledge humanness and provide a means of developing critical thought and resistance. Clover and Stalker promote Wyman's idea of the 'defiant imagination' where examining the experiences, lives and stories of individuals is cherished and are placed at the heart of learning. In the words of Wyman (which concur with Schmidt's (2013) earlier argument):

> The stories we tell each other - in our plays, our books, our films - affirm the importance of the human, the local, the specific: they are the crackly bits that give society texture in the face of the blender forces of globalization (2004, p. 5).

Wyman, and Clover & Stalker argue that the Arts by their very nature encourage independent and critical learning. Despite this potential it should be noted that the Arts are often taught in ways that continue to maintain dominant ideas and practices, where learners are required to conform rather than to explore alternatives. This provides a justification for deliberately introducing critical pedagogy into the learning environment.

According to Greene (2000) there are many different events and circumstances present today that youth need skills and knowledge to be able to navigate from earthquakes, conflicts, pollution, chemo, life support, advertising, to dramatic news reports and media depictions. Like Wyman, Greene discusses the importance of imagination because we can only know as situated beings. The challenge for Arts educators is to inspire awe and curiosity for learners, and enough curiosity so that young people will be active explorers and continue to learn on their own outside of class. Encounters with the arts have a unique power to release imagination and inspire students to become curious.

Supporting O'Neill & O'Neill's argument about the curriculum, Greene (2000) challenges curricula, arguing that it is not enough to label and categorise - we must relate with and interact with and respond to. Because "we view and feel arts, arts challenge our assumptions" and the challenge for teachers is to devise ways that students can "consciously undertake a search" (p. 24). Teachers need to reject external texts and exams notably multiple choice-based assessments, instead developing portfolios that have multiple assessment opportunities where "students account for what they are thinking as they try to become different and move beyond where they are" (p. 13). The bass player Victor Wooten (2006) contributes to this argument by highlighting the importance of learning through error and making mistakes in music. Focusing on perfection, grades, and best practices, according to Schmidt, can be constraining. The search that Greene discusses necessarily involves "the relaxation of our need to name and categorize" (Schmidt, 2013, p. 57). Discussing the work of Paulo Freire, Schmidt reminds us that "teachers are both creative (not simply efficient) and agency filled (not simply identity-filled) subjects" (2013, p. 11). McPhail (2013) adds to the argument by noting that pedagogy has a greater impact in a Music class than does content (citing the ideas of Lucy Green). He argues that curriculum covers the intellectual development of students whereas pedagogy involves the activities brought into the classroom and their ability to motivate and engage students, so it is about how the teacher teaches rather than curriculum content.

In case studies of six secondary school Music teachers in Aotearoa New Zealand, McPhail (2013A) explored how teachers decide on curriculum content in their classrooms. In this context Classical music is seen as more theoretical and Popular music is perceived as being more relevant to learners. McPhail found that Music teachers tend to use their educational lens to evaluate when and how to use each style of music, and that while their own tastes and musical experiences affect what music they select, Music teachers tend to choose music based on their perception of what is best for their learners, considering factors such as their school's context, etc. Tensions for Music teachers lay in finding a balance between the extent to which power in the learning space was shared with learners,

and the requirements of formal qualifications that learners would eventually attempt to complete. McPhail concluded that:

> The music classroom needs to be a site of both affirmation and dissonance. In the former, teachers will aim to develop skills of musical experience that are embodied by students in socially meaningful ways. In the latter, teachers will challenge narrow and comfortable accounts of what students consider to be music (para. 27).

Furthermore, despite recognition that the arts can be used to challenge dominant discourses, there is some debate about how well music does this. Albergato-Mutespaw & Fenwick (2007) discuss adult education but make a point that also applies to secondary Music education, noting that music is not as well-known as the other arts when it comes to actively advocating for social justice. They argue that music content can be difficult to analyse, that non-musicians don't understand it's vocabulary and logic, noting that one reason for this is that “instrumental music does not position itself as commentary” (p. 154). Chang (2002, cited in Clover & Stalker, p. 154) adds that "social importance of protest music has been muted in recent decades”. Because music today is commodified and distributed it reflects manipulation by the corporations that own and control the music recording process and ultimately do not effect changes at policy level. Clover & Stalker (2007) when discussing the Arts and adult education explain that neoliberal consumption and consumerism has turned art into a product, valued for its ability to be possessed or its commercial value (Drummond (2003) agrees in a musical context). The outcome of education, especially Arts education, is now a product. Education under neoliberalism becomes work-orientated training where courses (again a product) are delivered to learners/customers as a service (Giroux, 2013), turning citizens into customers and consumers (Clover & Stalker, 2007). In addition, when discussing the music industry today from a musician’s lived experience Iggy Pop explains that "the pond, while wide, is very shallow, nobody cares about anything, too deeply, except money" (BBC, 2014, 12:41). He implies that the quality and

diversity of music has been sacrificed for financial profit as the value of writing music is now measured by its monetary value as a product.

Music teachers navigate tensions within a field where on one hand the curriculum points learners towards music as a career but on the other Music is a field that is often not seen as viable by society. The control of the music industry by commercial interests creates an undesirable, competitive and financially unstable working environment for many musicians who then turn to classroom teaching as a way to provide a secure lifestyle. At the classroom level Music teachers might deliberately select works for their learners to study that counter the simplification of music that has occurred as a result of its commercialisation. Music educators such as Collins (2020) presents research promoting the wider transferable benefits that studying Music brings to other learning areas to justify its inclusion in the school system (as opposed to seeing music as its own creative and imaginative learning area), because Music as a subject (along with the other Arts) sits at the bottom of the hierarchy of learning areas in Western education (Robinson, 2006). Put bluntly, Robinson writes, "our education systems are depleting our innate diversity of talents through prioritizing a small cross section of skills and subjects deemed to be more important than others, and throwing the rest aside (2022, p. 57). This is despite "21st Century societies …increasingly demanding workforces that are creative, flexible, adaptable and innovative" (UNESCO, 2006. p. 5). The UNESCO Road Map for the Arts goes on to suggest that greater investment in Arts education will work to ameliorate this issue. Learning through the Arts enables learners to "express themselves, critically evaluate the world around them, and actively engage in the various aspects of human existence" (UNESCO, 2006. p. 5).

Section 3: The big picture, a critical perspective

Although the purpose of this research is to study the relationship between Music teachers, their own music making and their teaching, it is relevant to examine the wider context and educational trends in which Music educators operate. As Parker Palmer writes, "we teach who we are" (1998, p. 2); and Greene adds that "we can only know as situated beings" (2000, p. 26). Therefore, everyone including teachers, families and their children are acculturated into the society or situation in which they are born. In turn, today each society is also being governed by external forces, through globally dominant discourses (Loveridge & McLachlan, 2008, p. 28). Pertaining to this study and operating in a narrative context that is intimate and personal for its participants (and for myself), Mitchell, Weber and O'Reilly-Scanlon aptly point out that “to pick up on the metaphor of navel-gazing, there is nothing about focusing inwards on the individual that necessarily precludes simultaneously pointing outwards and towards the political and social" (2005, p. 4). Thus, we need to both consider the big picture as well as looking inwards.

The French economist Jacques Attali (1985) links developments in human history and social structures to changes in how people consume music. Attali posits that in the late medieval period, travelling troubadours moved into the realm of becoming court musicians, and that this reflected the broader developments of feudalism moving towards the capitalist economy. Troubadours would often improvise music as required whereas court musicians prepared and rehearsed specific pieces of music, changing the way consumers accessed music. Fast forward to modern times where the invention of recording techniques meant that music was subjected to industrial revolution-style means of production. In what Attali terms ‘repetition’, music became commodified: people all over the world listen to exactly the same recordings of music while at home. This subsequently led to the rise of musical trends and fashions, feeding the idea that people needed to constantly hear new music styles, in turn increasing production and profits. Attali shows how the nature of music

production, musicians and consumers, starting in Western nations, have constantly changed alongside political systems.

According to the Encyclopaedia Britannica, the prevalent style of capitalism today is neoliberalism; an “ideology and policy model that emphasizes the value of free market competition” (Smith, 2017). It advocates that the market should be free to operate with minimal intervention from the government, and as a result society will progress through subsequent economic growth. Academics are quick to highlight the flaws of neoliberalism, especially on social levels. Chomsky argues that the United States government's market freeing policies have dominated global financial institutions and have been imposed on many "vulnerable societies, often as stringent structural adjustment programs” (1999, loc. 182). He posits that governments stepping aside to favour these dominant institutions is also expected of local populations, thus seeing the decline of democracy as a result. Chomsky highlights that Adam Smith explains that it was English manufacturers “who used state power to serve their own interests" (1999, loc. 190), not caring about the effect their practices had on the English people. Through neoliberal policies private corporations have formed that have the power to dominate and control the international economy and also government policy making. Research conducted by the anti-poverty charity Global Justice Now found that "the 10 biggest corporations – including Walmart, Apple and Shell – make more money than most countries in the world combined" (Inman, 2016, para. 1). Global Justice Now claim governments are responsible through ignoring the needs of their people and instigating law changes that benefit multinational companies, and that these companies put pressure on governments to do this. McChesney outlines the neoliberal ideology that "represent(s) the immediate interests of extremely wealthy investors and less than one thousand large corporations" (1998, loc. 28) as having grown across the globe since the Thatcher and Reagan eras. A key tenet of neoliberalism is where its ideologies are marketed as giving people more choices. When governments liberalise trade and finance through privatisation the market takes control over decision making roles in these areas, perpetuating the

idea that with the government relinquishing state control over the economy, individuals also have access to more choices as well (Chomsky, 1999).

In addition, the nature of both work has changed over time in tandem with the development of globalisation and neoliberalism. Drawing on the work of Marx and focusing on his theory of alienation, Harding differentiates between labour and work, "where 'work' involves the possibility of *working on the self* as part of the process of being engaged in a job" (2013, p. 28, my italics). On the other hand, labouring, which takes up much of our time and is often undertaken through necessity, does "not allow us to participate in the construction of anything other than an abject self". Petrović (1963) explains how in Marxist theory, when people are at work, they remove themselves from who they really are. "Man is in essence a creative, practical being, and when he alienates his creative activity from himself, he alienates his human essence from himself" (p. 421); essentially people turn away from their creative, true selves when they are participating in labour related tasks. The consequence of this, according to Petrović, is that people also become separated from other people – they become alienated on a number of levels. Extending on these ideas by thinking about the work of Music teachers, Donaldson adds:

> 'good practice' for the teachers in this study included not only being a good practitioner in the classroom …. but also included attending to the life of music, the lives of students, and the life of the school community through extra-curricular music activities. It *mattered* to the teachers that they offered a range of different music groups to their students. It *mattered* that their students should have access to instrumental lessons. And it *mattered* that the school community should be enlivened through music (2012, p. 238).

In other words, the things that mattered to the Music teachers in Donaldson's study are connected to their musical selves – they involve making and creating music, which relates to "working on the self" as opposed to labouring.

However, in some spaces the role of work in the private lives of workers is changing, perhaps to create a perception that the workplace is where people can find connection and meaning. In their study around work-life balance and how companies promote lifestyle brands through which their employees can live, Land and Taylor highlight how the brand instructs workers on how to live their lives. They note that “understood from a political-economic perspective, this recognition that value is produced by employees’ activities outside the workplace reframes leisure as labour, life as work“ (2010, p. 408). The development of technology has contributed to the blurring of this boundary as more employees are able to check emails, communicate with their workplaces, and even undertake work tasks from home. Pedersen & Lewis, in their 2012 study on how work-life balance can impact friendships note that “trends towards long hours and intensification of work are widely reported” (2012, p. 465). Findings of this study report that long hours spent at work can often blur relationship lines between colleagues, friends and family, the benefits of this being that:

> blurring partner, parent and friendship roles and seeking a sense of relatedness … through work characterized time saving strategies, which allowed parents to do certain types of friendships. Moreover, blurring co-worker and friendship boundaries was important for friendship practices for all participants (p. 475).

Having friends at work has shown to have positive benefits such as “enhancing work performance, job motivation and satisfaction” (p. 475) as well as having a positive effect on out of work activities. Further detail is needed here to ascertain whether the types of work involved in this study fall under ‘work’ or ‘labour’ as outlined by Harding (2013). Donaldson’s discussion around Music teachers feeling isolated from regular contact with colleagues (2012) is worth raising here also; while Music teachers often work long hours, it does not necessarily come with closer friendships with colleagues.

The broad effects of global neoliberalism particularly on education are widely discussed throughout literature on critical pedagogy and by public intellectuals (Apple, 2004; Chomsky, 1999; Giroux, 2013; hooks, 1994). These influences include "a massive increase in social and economic inequality, a

marked increase in severe deprivation for the poorest nations and peoples ... a disastrous global environment, an unstable global economy, and an unprecedented bonanza for the wealthy" (McChesney, 1998, loc. 44). Across the Western world schools and universities are facing financial cutbacks, growing tuition fees, reduced salaries, and increasing workloads (Apple, 2004; Giroux, 2013). Another consequence of this is "an acceptance of individualism, competitiveness, inequalities and uniformity" (Clover & Stalker, 2007, p. 15). According to Giroux market-driven forces are actively seeking involvement in the education systems of many Western countries including Aotearoa New Zealand (Giroux, 2012, 2013). He argues that promoting critical thinking and democratic values in schools and universities poses a threat to this political and corporate ideology (2013). A 2022 survey of teachers in the US suggests that American educators are at the forefront of policy-making that reflects these ideologies. “43% of teachers reported that they lacked control over the curriculum they teach” (Merrimack College, p. 17), and at the time of the survey, for various reasons only 12% of teachers were satisfied with their working lives. McLean notes that "ideas about the role and nature of teaching change in response to shifting interpretations of the purpose of education" (2009, p. 57). He goes on to connect this to today’s neoliberal system where teachers are often undervalued as they are not measured in terms of the social progress and happiness that they contribute. Palmer (1998) refers to the culture of fear that operates under neoliberalism:

> The personal fears that students and teachers bring ...are fed by the fact that the roots of education are sunk deep in fearful ground. The ground ... is one we rarely name: ... our dominant mode of knowing, a mode promoted with such arrogance that it is hard to see the fear behind it (p. 51).

To interrupt and challenge dominant knowledge Palmer (1998) proposes that understanding oneself is the key to being able to then know and understand others. This sentiment is directed at educators and learners alike. hooks (1994), while working in a tertiary environment adds that self-actualization means that professors will not need to hide behind the academy and its dominant discourses but

can instead strive for dialogue and developing new teaching strategies. This idea is easily extended to teachers working in the secondary Music classroom. hooks' ideas build on those of Freire who advocates for using dialogue in the classroom to develop critical consciousness amongst learners and teachers alike. When discussing the need for humility to be present in any dialogue, Freire questions: "How can I dialogue if I always project ignorance onto others and never perceive my own?" (1970, p. 90) "Human beings *are* because they *are in* a situation. And they *will be more* the more they not only critically reflect upon their existence but critically act upon it" (1970, p. 109, original italics). Through dialogue, critical consciousness is grounded in humility, reflection, and self-knowledge. Linking back to Arts education, Greenwood raises one final point in her article entitled 'Drama as a way of knowing' (2003), and this point is equally applicable to Music. She highlights that while the New Zealand Arts Curriculum document acknowledges Drama is a unique way of knowing, she notes that:

> We also have needed to be aware that such outcomes are not inevitably part of the drama process. Drama can just as well lead to prejudice, social fragmentation or indoctrination. It is what we do with the drama that makes the difference (p. 120).

Giroux adds that developing a critical consciousness in the classroom is a way to encourage students to understand both themselves and their relationship to others (Freire Project, 2012, 10:55). Having time for and being able to reflect and act on one's new knowledge can also be added to the multiple roles of secondary teachers that Harrison (2010), Brown (2020), Cody (2013) and Luton (2016) discuss.

To summarise, the nature of work has been changing over time. While more work-from-home options have been developing that may be beneficial, lines between work and life are becoming more blurred as a result of factors such as technology and people developing stronger friendships with colleagues, as well as corporations showing a greater interest in how we spend our leisure time.

Freire, hooks, and Palmer present alternatives that can critique this system and seek transformative learning experiences and through doing so raise the question of what the purposes of contemporary education are. This highlights another ongoing tension for Music educators – one where teaching music can bring joy into the lives of their learners, but at the same time Music teachers are underappreciated for their work (McLean, 2009), which takes up an ever-increasingly larger amount of time both in and out of school.

The gap in the literature

Literature examining Music teachers and the broader environment in which they operate is made up of both international and Aotearoa New Zealand-based perspectives and contains a number of tensions and contradictions: firstly, that the neoliberal effect on education is dehumanising yet at the same time Music and the Arts are humanising. Secondly, teachers want to make a difference, yet they must teach to a curriculum that reflects a rational approach to learning and experiencing music which is not necessarily the best way to approach learning music, and furthermore has a contradictory emphasis on learning skills for employment at the same time as acknowledging that music has unique ways of knowing. Finally, there continues to exist a tension within Music teachers themselves – do Music teacher's see themselves as musicians or educators, and how do they reconcile these identities – do they need to? Working in a busy role, Music teachers find themselves to be time poor amidst ongoing and varied tensions. Furthermore, to what extent do Music teachers strive to counter these controlling neoliberal attitudes and pressures in order to address inequalities in the system – a system in which they themselves are also trying to navigate? How do Music teachers then contribute to their learners having a fair and equitable educational experience?

There is much research surrounding what music is, the benefits of learning to *do* music, experiences of musicians in the field and their reasons for entering the teaching profession, and the tensions that

Music teachers face once working in a school. Now, in 2022, time has passed since Donaldson's 2012 study of Music teachers and the tensions that they face and since then new and increasingly complex challenges have arisen for secondary Music teachers in Aotearoa New Zealand. Under a left-wing Labour government, the NCEA qualification has been reviewed and broad new changes need to be implemented by teachers in 2023. On a much wider scale the Covid-19 global pandemic swept through the world hitting Aotearoa New Zealand in 2020 with society wide lockdowns, school closures, and vaccination mandates; all of which had major impacts on the education sector. As a result, there is further space for Music teachers to reflect and to subsequently gain new understandings of how they see themselves and the role of a secondary Music teacher within the context of working in contemporary Aotearoa New Zealand. This research answers the call of Day et al. when they observed that:

> If identity is a key influencing factor on teachers' sense of purpose, self-efficacy, motivation commitment job satisfaction and effectiveness, then investigation of those factors which influence positively and negatively, the contexts in which these occur and the consequences for practice, is essential…. critical engagement with individual teachers' cognitive and emotional 'selves' has been relatively rare" (2006, p. 601).

Presenting this research in rich narrative form provides a humanising and ameliorating contribution to our existing knowledge, one that counters the dominant discourses of official and employment focused curricula, neoliberal society-wide beliefs controlling what people should and should not value, and what they should or should not spend their leisure time doing. Data gathering that involves talking, venting, laughing, reflecting, drawing, listening to and playing music occurs on an authentic and personal level and buys Music teachers some time out, encouraging contemplation, self-care, and compassion. Roisek (2018) extends this idea when discussing the individual and

personal nature of narrative inquiry. Starting with the individual does not mean findings are not relevant to the bigger picture:

> We need a means of respecting individual experience as a site of research and knowledge generation that on the one hand acknowledges the limits of the reach of personal reflection and on the other refuses to sit comfortably within those limits (in Clandinin et al, p. 205).

Clandinin et al. (2018) have continued to explore and examine using narrative inquiry both as a methodology and as an output in their book that discusses the relational ethics inherent in using narrative inquiry. They note that the data gathering process in narrative inquiry is highly steeped with ethical considerations around the researcher participant relationship which "calls us to live, *(and)* calls us to take action with ourselves and participants" (p. 10, my italics). Talking leads to reflection and then to action as iterated by Freire and others. They further outline five key considerations in relational ethics, the first of which is "the necessity of engaging with imagination/improvisation/playfulness/world-traveling" (p. 14). Narratives connect in this way to storying as a research methodology. Storying, according to Phillips and Bunda (2018) is less the territory of academia and its inherent preoccupation with prestige and power and more an accessible and creative space where every person has a voice no matter their status. Phillips and Bunda utilise storying because its language is understandable "across cultures, ages, classes, disciplines and sectors" (p. 4). Storying can also be presented through a variety of media such as the spoken word, art, and music, and it is an everyday practice across all cultures and age groups. In a field that more people have been exposed to than not in modern day life and across all cultures, it is important to use methodologies and present findings that are accessible to those for whom the solutions are intended, in understandable, relatable, and creative ways.

Blurring some of the boundaries between using narratives and storying could help to deepen understandings of the experiences of Music teachers and include a wider and more diverse audience. One way this could occur could be through the use of a wider range of data sources. For example, according to Lewis-Jones (2018), using mapping as a narrative tool further blurs the lines between narratives and stories:

> All maps are the products of human imagination. They are scripts of thought and reasoning and embody all manner of storytelling; each line, shape and symbol has a purpose, a value, a direction and a significance for those who create the maps and for all those who interpret them (p. 20).

These narratives add to our knowledge by personalising and making real the lives of a small group of Music teachers – examining how they are affected by attitudes, approaches and policies could offer insights that could then lead to more effective educational planning solutions on personal, country-wide, and international levels. Chapter Three outlines the research design and process that was undertaken for this project.

Chapter 3: Methodology

Introduction

This research addresses the question 'How do Music teachers navigate their identity as educators?' In the previous chapter, gaps in the related research were identified. From the research stems a range of relevant areas to analyse and examine further, from what the Music teaching role entails to considering the extent to which Music teaching supports the musical identity of Music teachers, as well as the wider scene of music and Music education within the global society in which Music teachers operate. Within this setting lies potential dichotomies, for example, the musician/Music teacher identity, or the perceived role and value of Music within schools. The doing and teaching of Music can be seen as an added extra to the essential core curriculum, and at the same time a school's musical performance groups can be displayed to create a positive perception of the school to the community. At the secondary school level, Music teachers are hired because of their abilities as musicians so that they can run extra-curricular performance groups and cultivate a musical environment that is rich in experiences and opportunities for adolescent learners. While this is an important part of the role for Music teachers it is one that is largely done for no financial gain – there is no extra allowance for classroom Music teachers who direct musical groups. This research uses the real-life experiences of practicing secondary school Music teachers in Aotearoa New Zealand to identify and explore their everyday lives and work, and how the impacts of their jobs contribute to their wellbeing and sense of identity in both positive and negative ways.

Applications of this research

Exploring which aspects of the role Music teachers find challenging and highlighting how participants navigate these challenges is useful for a number of reasons. On an individual level, creating a safe space for participants to be able to talk and reflect through their situations can have a positive effect

on wellbeing. The sense of collegiality that was built between researcher and participant and in turn between the narratives and their audience is useful for other secondary Music teachers to be able to feel validated in their own situations. Other Music educators may be having similar experiences to those of participants in this research; the narratives are relatable. Music educators could use the way this research is conducted as a model to help and encourage self-reflection around their own philosophies and practices. This could further result in Music educators nurturing a higher awareness of their own health, life and musical needs as well as potentially taking their thoughts further towards taking action, perhaps even embarking on their own research journeys.

From a wider perspective the findings of this research will also be useful to school principals and managers who are looking to develop a dynamic and forward-looking direction for their schools that might involve increasing student engagement and retention as well as supporting the wellbeing of their teachers. This could happen through developing a wider lens to examine the way teaching and learning is approached. Integrating Music teaching and learning into classrooms on a daily basis would explicitly recognise that musical thinking and knowing are valid ways of learning for both learners and educators alike.

Examining the tensions that one group of teachers are experiencing as a result of their working lives is also relevant and useful for thinkers working outside of the physical classroom. In a time where increasing global challenges are impacting the way societies function, this research is useful for academics and wider educational policy makers to consider. Educational researchers such as Ken Robinson (2006) have highlighted how traditional schooling will not serve the future needs of learners well. He promotes the importance of teaching creative arts as a way of encouraging diverse ways of thinking and skills that will enable young people to be able to work in careers that have not yet been invented, in a world that we today cannot envisage. This research also seeks to offer some explanation of what it means to exist in a musical world both inner and outer and why this is important in the lives of participants. Music had a place in the lives of participants from a young age

from childhood to being adults and for all participants, ended up playing a role in the types of employment that they eventually undertook. In the light of Anita Collins' (2020) work outlining the immense benefits of learning a musical instrument from a young age, understanding the causes of Music teacher's tensions could add to the argument of why music should be embedded more deeply throughout primary school education.

This research also contributes to the field of narrative inquiry. The particular combination of research tools employed, for example conversations, reflections, and mapping, add to and enrich what can be considered as appropriate to do within narrative work. This provides stepping points for researchers who are also on their own narrative inquiry journeys.

Theoretical framework

This thesis is underpinned by the assertion that "we teach who we are" idea (Palmer, 1998, p. 2). How do secondary school Music teachers in Aotearoa New Zealand navigate their own musical identities as musicians while simultaneously navigating the many aspects of their roles – working with young people, running a Music department, coordinating the itinerant staff, NCEA, pedagogy, content, administrative requirements, and in addition managing the extra-curricular musical life of the school. Do Music teachers give up their own musical needs and identities or are they able to maintain their sense of self amidst all the tensions of the job? Everybody experiences different things in life, but it is not only learning and experiences that shape our thinking – of course age, gender, ethnicity, socio-economic status, location, and a range of other factors alter the *lenses* through which we see and experience life. This also occurs on an individual and personal level, on a daily basis and across time. Responding to the "we teach who we are" premise values the importance of people's individual outlooks and therefore sits comfortably with a qualitative approach to this research. While the scope of qualitative research is broad, Denzin & Lincoln (2011)

offer a basic definition: "...qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them" (p. 3). Based on the idea of making meanings out of people's experiences, researchers working within the field of qualitative inquiry employ a variety of "empirical materials" (p. 3) and often commit to using multiple interpretive lenses in any one study.

Taking a constructivist approach to interpreting research draws from Crotty who maintains that "there is no true or valid interpretation" (1998, p. 47); according to Creswell (2007) constructivist researchers do not begin with a theory. Instead, researchers develop meanings based on interactions with participants. Constructivist research enables both researcher and participants to create a space for participants to (re)examine their stories and to open up new and valid meanings (valid meanings to the participants) through this sharing of life-events. Here the participants are central rather than being viewed through "the imposition of external form and structure" by an outside observer (Cohen, Manion, & Morrison, 2011, p. 17). For this research participants revisiting and interpreting their experiences is a subjective process open to dynamic ongoing change and using an interpretivist lens enables this (Crotty, 1998). Sharing experiences with others creates meaning, opening a space that in turn promotes mutual critical curiosity and analysis for both participant and researcher.

Furthermore, according to Crotty (1998), taking an interpretivist approach allows participants to situate themselves and their everyday experiences in a cultural and historical context and as a result, consider new meanings from reflecting on these experiences and what was/is happening around them. Also, because I agree with Freire's ideas around self-knowledge and situational meaning making, a constructivist viewpoint towards conducting and interpreting research is appropriate. Through Freire's striving to hold education up as a "practice of freedom" he acknowledges that "people… intentionally shape history and culture even as they were being shaped by that very

history and culture" (Glass, 2014, p. 336). All people interact with and live within their cultures and histories and as these experiences occur across time, in different places, and to different people, individuals therefore all have varying perspectives based on when and where they are standing. This recognises that participants live and work in ever changing contexts, as exemplified by a potentially life-changing event such as the outbreak of Covid-19 during the data collection process. Each participants' experience of the same phenomenon is different however, thus justifying the use of multiple case studies rather than grouping participants as being representative of all Music teachers in Aotearoa New Zealand (Greenwood, workshop notes, 2017).

Some of the themes explored earlier in the Literature Review may appear through working with and exploring the lives and work of Music teachers; the nature of music and the music industry, how Music teachers understand and implement the curriculum, or how Music teachers reconcile the conflicting roles of both musician and educator, for example. How Music teachers experience and interpret these situations at an individual level lies at the heart of this research.

Research methods and procedures

Methodology: Narrative inquiry

Utilising a narrative inquiry methodology is entirely fitting for this research. Here, "we teach who we are" (Palmer, 1998) can also be extended to 'we research who we are'. According to Cohen, Manion, & Morrison (2011), "'telling a story' ... retains the integrity of people rather than fragmenting bits of them into common themes or codes, it enables evolving situations, causes and consequences to be charted. It enables events to 'catch fire' as they unfold" (p. 553). Narratives recognise our humanness, and our vulnerable selves hold them up as a powerful research tool, placing value on the voices and experiences of individuals. Recognising subjectivity creates space for the messiness of our lives and work and are a key focus in determining how we all navigate life's tensions. Because I

am both researching myself and using a method that reflects my beliefs in acknowledging the wholeness of individual human beings and the validity of their experiences, narrative inquiry is me "researching who I am"; a further reason justifying its good fit for this research project. Furthermore, because each participant has different experiences and perspectives, narrative inquiry, through the research question creates a space for a spectrum of times, places, and contexts to be represented through a range of research tools. There are a range of potential research tools that might be employed as part of 'doing' narrative inquiry, for example conversations and interviews, reflections, observations, and also more arts-based tools such as performing and talking about music.

Narrative research also sits comfortably when exploring the arts and telling our stories, and the human process of making meaning out of stories presents a challenge to the way things are done in wider society. Narrative inquiry puts participants first and focuses on capturing the experiences of participants and the meanings that can be (re)constructed as a result (Clandinin & Connelly, 2000). 'Narrative' in this sense refers to either "any text or discourse" (Creswell, 2007, p. 54), as well as a qualitative research methodology where narrative texts are collected from a small number of participants and subsequently analysed. It incorporates both a research methodology and the research output. Interviews were held with participants in a conversational setting where life, musical, and educational stories were unfurled then developed into narrative texts which stand as a way of presenting my inquiry. Hence, narratives are both the research process and the output.

This research, while utilising narrative inquiry techniques, touches on and intersects with a number of other qualitative approaches. It incorporates some ideas from ethnography in the sense that it is looking at how a defined group of people live, constructivism through looking at how broader factors shape the lives of Music teachers, and this research also takes on a critical theory/postcolonial flavour when some participants examine the inequities that they come up against in their lives and work. It is worth further exploring the close connection between narrative and phenomenological approaches; this research explored how one group of participants make sense of the world within

which they work. According to Smith and Osborn (2003) this sits comfortably within an interpretative phenomenological approach “in that it involves detailed examination of the participant’s lifeworld. It attempts to explore personal experience and is concerned with an individual’s personal perception or account of an object or event” (p. 53). Here the participants recalling and retelling of life events is “taken at face value” (Cohen et al., 2011, p. 18) by the researcher. The difference between the two approaches becomes apparent in the interpretation of the data; narrative inquiry remains focused on the relationship between participant and researcher and the validity of individual experience, whereas phenomenological approaches seek to understand a shared experience that participants have had (Creswell, 2007, p. 104). It is therefore fitting to use a range of different data collection tools to capture participants experiences and thoughts through these slightly differing but intersecting research approaches.

This research adopted the concept of bricolage in a number of ways, through both approaches and data collecting tools and in response to the changing circumstances that occurred throughout the time this research was conducted. Bricolage as outlined by Kincheloe et al. (2011), “is understood to involve the process of employing … methodological processes as they are needed in the unfolding context of the research situation (p. 168). The concept of bricolage can be extended to mean being flexible when working with participants to continually maintain their central position in the research or taking a flexible approach with the day-to-day organising of working with participants. This occurred for example through timings of conversations, the nature of reflections, or thinking in-between conversations. In addition, the concept of bricolage also encompassed taking a broader approach to research design, data collection, and interpretation. Initially this research was designed to be conducted remotely as I was living overseas so the plan did not include visiting schools and observing participants in the field. Instead, forms of data gathering that could take place without the researcher and participant needing to be in the same room, such as listening/talking about favourite music, and mapping, were used as a way of navigating the geographical distance that existed at the time between the researcher and participants. Finally, ongoing flexibility was demonstrated as

opportunities arose throughout the data collection phase; through having face to face conversations as well as video calls, an unexpected jam session at a conference, and navigating our way through the Covid-19 shutdowns together.

Selection of participants

Participants were invited to join in the research through one of two ways. Firstly, an invitation was sent to all the Music teachers that are members of Musicnet, an Aotearoa New Zealand based email forum. According to the Ministry of Education (n.d.), "Musicnet is an email mailing list open to all teachers of Music and other interested educators. Musicnet is a place to share ideas, request help and resources, and establish professional relationships" (para. 1). It is operated through the Ministry of Education who also run similar email groups for all curriculum subject areas. Four teachers initially responded via Musicnet, with three eventually participating in the research process.

The second way that Music teachers were able to join in the project was via colleagues and people in my network, and a further three people eventually became involved in this way.

Table 3.1: Participants and interview dates

Participant	Relationship to researcher	Dates of interviews:	Included in final project
Rose	Ex-colleague	1. 7.3.19 2. 18.7.19 3. 21.3.20	Yes
Van Gabil	New	1. 11.3.19 2. 15.11.19 3. 28.3.20	Yes
Sylvia	New	1. 23.4.19 2. 15.11.19 3. 15.4.20	Yes
Darren	New	1. 19.5.19 2. 17.11.19	Yes
Rahele	Ex-colleague	1. 23.4.19 2. 28.7.19 3. 5.5.20	Yes
Shaun	Ex-colleague & student teacher	1. 26.2.20 2. 19.3.21 3. 30.4.21	Yes

Forms of data collection

Interviews and conversations

This research process was conducted through talking to and interviewing Music teachers about their whole journey to becoming a musician, their journey into teaching, how they felt about being Music teachers, and the challenges of the role. Interviews/conversations suited the purposes of the research in a number of ways. Firstly, from a Freirean approach, engaging in dialogue:

> presupposes equality amongst participants. Each must trust the others; there must be mutual respect and love (care and commitment). Each one must question what he or she knows and realize that through dialogue existing thoughts will change and new knowledge will be created (The Freire Institute, n.d., para. 5).

Three semi-structured interviews were held; note that the terms interview and conversation are used interchangeably in order to capture the informal and organic intent behind them. Secondly, having multiple conversations allowed for time. Time to develop the relationship, time to reflect, time to revisit things we had talked about (which is useful for validation) and thus time to develop connections and new understandings. Utilising data collection methods such as surveys or questionnaires often group participants answers into categories and this strategy would undermine or diminish the validity of individuals experiences. Donaldson, in her 2012 thesis examining the tensions of practice felt by secondary school Music teachers in Aotearoa New Zealand, noted that her thesis had some limitations in term of its methodology. Single interviews were held with each participant because Donaldson felt her participants were too busy to have time for more than one interview. She recognised that different interviews held over the course of a year could have yielded different data, and this is one point of difference in our methodologies:

> An in-depth study of one or more cases would have enabled a more detailed exploration of aspects such as teacher identity, motivations, expectations and

> agency. That, however, would have been at the cost of the broader picture made possible by the larger number of participants (Donaldson, 2012, p. 247).

The purpose of conducting multiple interviews was to capture the experiences of a small group of participants, focusing in on both breadth and depth of experience.

Interviews were held either face to face (if the participant lived in the same city), or through an online phone/video service. Both Skype and Zoom were used, according to the preferences of each participant. One participant had a combination of both face to face and video-calls as they visited Christchurch during the interview process. In the end I met all the participants that were new people to me face to face at the Christchurch-based Secondary Music Teachers Conference in August 2019, which most participants attended. Meeting in person positively affected the researcher participant relationship through developing a level of familiarity and trust that reached across the whole process. Three semi-structured interviews were held for five of the participants. One participant only had two interviews. This was due to the Covid-19 shutdown affecting the nature of their work and workplace. This participant became overwhelmingly busy during this time and was unable to hold a third and final conversation.

Before each interview/conversation potential questions were developed that I could use as prompts for participants (see Appendix 3). These were based on the over-arching plan for each interview as well as being based on what had been discussed in the previous interviews.

Interview 1: On becoming a musician

Interview 2: Becoming a teacher

Interview 3: The relationship between the two, wider philosophies and connecting

There were times that the lines between these three areas were crossed over or blurred; philosophies often came up when talking about growing up, or teaching for example, so the themes

for each conversation were deliberately broad and flexible. Each interview was recorded (both audio and video), and the transcription service Temi was used to convert the interviews into written form. Problems arose with differences in accents, our Aotearoa New Zealand accent not always transcribing well in an American programme, so time was spent going through each conversation, relistening and correcting, to double check the language and the transcript matched. After transcribing participants were encouraged to edit and add to the transcripts which they mostly did. One of the biggest edits that most participants wrote about was all the um's, vocalisations, and out loud thinking that they did during our conversations. They were concerned that readers might not understand what they meant and most asked for them to be removed for clarity. While I think that these vocalisations showed evidence of their thinking and re-thinking, in seeking to place participants at the centre of the research, I removed them.

Reflective writing

Writing was used as a reflective tool by both researcher and participants throughout this project. In terms of maintaining an open and questioning space for my own thinking, I kept a running narrative journal which explored my experiences and beliefs in relation to my theoretical framework. As a participant in the process myself I also developed reflective texts that responded to the developing researcher-participant relationship, and the research experience overall. These reflective texts were not shared with participants at the time but rather raised new ideas and topics that were discussed in the conversations. This was done to potentially provide support and to raise new ideas and connections for both researcher and participant. Four researcher reflections have been included in the Narratives chapter along with the Interludes.

Participants took time to write personal reflections around each of our conversations, around how the process felt to them, and whether there was something that they missed out saying or thought

of later. Neilsen (1998) notes that the writing process enabled her participants to "rethink themselves as readers and teachers... to bridge the public and the private, the self and the social" (p. 82). This building of connections is one aim of this research. The style and type of each source to some extent depended on the participant; some opted to share examples of significant music as a way to enhance the meaning of the words that they use, for example. This illustrates how music is its own language and opens a space for musical dialogue to occur. Initially participants wrote a small piece about a favourite or influential piece of music in their lives, and this piece of writing provided an introduction as well as generating ideas for the first conversation. This concept was based on the process used by Szabad-Smyth (2005) where an initial writing task is given to participants before the first interview as a means of introduction and a way of generating themes. It was planned to have writing and reflective tasks between each interview, in order to both elicit more reflective thinking and to discuss what participants were feeling about the conversation process and the events being discussed, as well as being a form of triangulation of the whole data collection process.

All participants were involved in the interview and written reflection process although the research process was emergent, incorporating the concept of bricolage (Kincheloe, McLaren & Steinberg, 2011). A level of methodological flexibility was maintained as participants sought differing ways to present and interpret their thoughts and experiences. Consistent uptake of writing and mapping activities was mixed and at times the nature of these tasks was negotiated; one participant wanted to write a poem rather than draw a map, for instance. Clandinin and Connelly (2000) "take for granted that people, at any point in time, are in a process of personal change" (p. 30), and the use of written reflections and other tasks between conversations supported this process of change.

Mapping

As part of the reflective process participants were invited to draw and illustrate a personal map that explained their own personal landscape. Open instructions were given:

> Mapping task: Using a large sheet of paper, design a map that explores the roles/places/ideas that we are discussing – a map of your life/landscape. You can design your map to look however you wish e.g., a treasure island, actual map of where you live, Lord of the Rings fantasy map etc. Label your map with the *markers of your landscape*, and feel free to use colour (Personal correspondence, 2020, original italics).

Including maps in the data collection process sits comfortably with an interpretivist phenomenological approach to this research. Greenwood (2020) explains that phenomenological approaches to research can result in huge amounts of data; data that might contain a wealth of "experiences, perceptions, emotions and understandings" (p. 178). Maps can be a useful tool that present selective data and maps can also be presented in a variety of ways and visual forms. In this research there were different styles and interpretations from each participant; each map had its own unique voice and style. Mapping has the potential to directly address the research question in a new way, opening up new and more visual ways of thinking and interpreting participant experiences and journeys as borders and horizons become visible. According to Lewis-Jones (2018), mapping as a narrative tool further blurs the lines between narratives and stories: "And in remembering those maps, perhaps many years later, the lines gather new meanings as they run through our minds" (p. 20). Vargic adds that "maps have been an important but underestimated part of human society and development. They show familiar lands in a new way, and they feed an urge for discovery that open up previously unforeseen frontiers" (2015, p. 9). While conversations are an accessible way of knowing for many people, activities that incorporate diverse ways of exploring what we know are beneficial and help to ameliorate exclusively privileging the spoken or written word in this research. Not only the finished map but also the process of organising thoughts through creating a map might

also help participants to look at life's experiences and landscapes in new ways. Vargic (2015) notices this when he wrote that "maps uniquely illustrate humanity's continuing courage and journey of exploration in a beautiful and underappreciated art form" (p. 9). In her book of maps of San Francisco Rebecca Solnit writes that the limits of her maps might "prompt viewers to go beyond it, to map their own lives and imagine other ways of mapping" (p. 9). Mogel & Bhagat (2008) extend this idea further by noting that maps can also highlight previously unknown relationships around networks, people, places, and power. In this project five participants used mapping as part of their process, each approaching the exercise in a slightly different way, ranging from mind-map type lists to fully coloured-in geographically based images. In the Narrative chapter, two of the maps have been deliberately blurred to protect the identity of participants.

Timing

Originally for this narrative research project five participants were involved, with the aim of gathering rich data; that is data that was able to capture the complexities inherent in people's situations through a variety of sources (Marx, 2008). The data collection process occurred over a longer period of time than anticipated. Initially six to nine months was planned but the whole process took around eighteen months. Initially the six-month period was to allow participants who were all busy working Music educators to have to time to adequately think through and reflect on their experiences, while simultaneously containing the research process to a measurable and manageable period of time. The process took longer than planned for a number of reasons. I did not anticipate how my own journey as a researcher balancing work, study, and life would affect this project. Writing up transcripts took longer than I planned and there was some hesitancy on my part around keeping the momentum forward moving throughout the process. For some participants the extended data collection process was detrimental because they seemed to become less committed to the process or forgot what they had previously said. Others found convenience in holding interviews at different times of the year – their energy levels were different across conversations

and that enabled some interesting and more in-depth observations to be made about the nature of the Music teacher's role, especially when interviews occurred during a less busy part of the school calendar. Across the interviews participants were experiencing different levels of busy-ness which affected how much time they could spend preparing for conversations and reflecting on them afterwards. Participants also expressed a range of ways in which they wanted to express themselves on an individual level. Some were enthusiastic about reflecting upon their favourite piece of music (whether through writing or spoken word), others enjoyed mapping as a reflective tool; in other words, not all participants competed all of the written activities. This reflects the flexible bricolage approach that I needed to adopt. Reasons for this were around busy-ness, the need to spend time with family, and prior commitments to playing at gigs; one participant outlined their struggles designing a personal landscape map, finding that mapping did not suit their way of thinking.

Towards the end of the data collection period the Covid-19 pandemic shut down the country, bringing new stresses and tensions for both myself and participants. A number of final conversations took place while we were all house-bound and simultaneously navigating the unknown and overlapping territories of balancing learning how to 'do' online schooling and connecting with our students, with managing our own familial relationships and in many cases, our own children's online schoolwork. Despite a big government push on the importance of wellbeing, for participants, it seemed to come last in a long list of things to do (see the 'Wellbeing Budget 2021: Securing our Recovery (Government of New Zealand, 2021) as an example). At the same time a sixth participant joined the project as a latecomer which pushed the data collection period out for a few more months. I was interested in hearing about their experiences and found that their narrative added new and valuable insights to my understandings in this project. Qualitative inquiry inherently includes flexibility in its approach in the same way that it was necessary for participants to remain flexible throughout the changing times in which the data collection process took place.

Approach to data analysis

Narrative research views each of the participant's experiences and memories as their own rather than being part of a set of generalised themes (Clandinin & Connelly, 2000). This is different from other methodologies that examine phenomena from one generalisable position and also supports the collection of multiple case studies rather than a one case study approach that groups all Music teachers together as one case. Different types of analysis strategies can also be employed when examining narrative texts, for example organising data into chronological order, a thematic analysis, or an analysis of the narrative form such as oral history or biographical studies (Creswell, 2007). Clandinin and Connelly (2000) create a three-dimensional space to suit the needs of analysing and interpreting narratives and this approach underpinned my thinking when writing up the narratives. The three-dimensional space enables the examination of narratives from different viewpoints. Here the researcher focuses on creating a balance between each element that is fitting to the shared narratives. The three elements concerned are: personal and social (both inward and outward), past, present, future (over time), and place (Clandinin & Connelly, 2000).

According to Clandinin and Connelly, in order to truly "experience an experience" (2000, p. 50) it is necessary to both experience it and to ask questions along these dimensions. The researcher must question, examine, and develop field texts, explore interpretations, and write a "research text that addresses both personal and social issues by looking both inward and outward, and addresses temporal issues by looking not only to the event but to its past and to its future" (2000, p. 50). Research texts (referred to as ‘narratives’ in this project) were written for each participant because narrative inquiry values individual voice that produces themes that cannot be generalised across participants or to the greater population. Each narrative stands as it is with its own story and ideas.

The narratives are organised with a common overall structure which was intended to bring clarity and a sense of organisation to the audience. Their structure draws on the work of a number of narrative researchers including Miranda, Adler, and Blair, whose narrative chapters appear in Barrett

and Stauffer's 2012 book focusing on the use of narrative research in the field of Music education, as well the seminal narrative work of Clandinin and Connelly (2000), and that of Tisi (2019). Similarities lie in presenting a section of first-person word-for-word narrative followed by a more thematic-based section. Each narrative begins with an opening overview, a setting of the scene aimed to introduce each participant and to place them within the context of their lives and workplaces as well as describing the circumstances surrounding the times and places of our conversations. Mentioning details such as what kind of a school each participant worked in provides a wider understanding of their perspectives and talking about conversations that included participant's children being present also highlights the multiple demands that some participants were constantly juggling. The introduction to each narrative could be likened to the instrumental introduction to a song where some themes were introduced that would be elaborated upon as the music unfolded.

The next section of each narrative was the direct voice of each participant. While the material for this section was verbatim, I collated the words from different parts of the overall conversations, as sometimes things were referred to more than once across interviews, or the sequence of the conversations were not in chronological order. This section includes information around when each participant was a child, how they came to be and develop into a musician and other quotes that captured their sense of humour or character in some way. This was to draw the reader into the world of the participant. The use of verbatim text illustrates how they spoke in our conversations and imparts a sense of their individual character and speaking style, an approach taken so the reader feels that they are getting to know the participant as well as appreciating that participants were telling their own stories. Connecting to Clandinin and Connelly's three-dimensional spaces, here the participants captured a sense of their past experiences, talking about childhood and how they saw themselves becoming musicians as well as creating links to their lives in the present. Furthermore, because the content of this section is mostly referring to the past, participants knew this part of their story well – here they were retelling, sharing the parts of their story that we could come back to and make connections with later.

The third section of each narrative was built around wider themes. These themes combined some of the broad questions that were asked during our conversations (the questions can be found in Appendix 3), as well as themes that participants raised themselves. For example, Darren specifically wanted to talk about the administrative load of Music teachers, so it is written in his narrative as it is his own theme that he raised. A thematic approach was adopted here that also included quotes from participants to highlight their points and to illustrate the way in which participants phrased what they wanted to say. There were some common themes that emerged across a number of participants such as aspects of participant's personalities and how they come out in both their music and their teaching, as well as some discussion of possible future plans and how they might involve a continued relationship with music. This was where connections were outlined, particularly between participants inner selves to how they navigate the system, places, and tensions within which they work, as well as incorporating reflective thinking; the (re)examining of lives and work.

While it was common for participants to raise similar themes or issues in their work, this was at times because they were speaking to a common question that was asked. Despite these common themes each participant's response is held up separately due to the different context and experience around that issue that each participant had. Rosiek (2018) explains that "narrative inquiry still takes the experience of individuals as its point of entry into the research process" (p. 205). The tensions in this research often lie between those on a personal level and broader societal influences so the process, while starting by looking inward, then extended to looking outward to the causes of these tensions. In other words, "while maintaining a focus on the personal dimensions of those experiences, these narrative inquiries bear witness to the way the broader social forces bend our feelings, identities, and our sense of right and wrong" (Rosiek, 2018, p. 205). Each participant raised major themes from the personal to the wider scene of the field of education. Listening to, writing, and examining Music teacher's stories through the narrative process raises big questions around schooling, the curriculum, the ongoing nature of colonialism, work-life balance, and what it means to live a musical life. These bigger questions and connections were discussed and expanded upon in

Interlude sections placed between each narrative as a way of further exploring, with a view to understanding both new and wider issues that secondary Music teachers must navigate on a daily basis; to seek "some explanations based on relevant literature in the field as to why the participants may think, feel and act in the way that they say they do" (Rohan, 2011, p. 82). The Interludes do not seek to contradict the voices of participants, instead being in-depth extensions of some of the issues that were raised. At times during their lives participants may have felt tensions or negative emotions such as stress, guilt or regret over their choices and decisions and the Interludes are a response to the greater, sometimes invisible, sometimes explicit forces that can govern and influence our actions.

Reflecting on composing musical snippets

As a final musical decorative flourish, or ornament, I composed a small musical excerpt for each participant and placed it at the start of each narrative. They are neither the beginnings nor endings of bigger pieces of music, just a snippet that would musically describe each participant from my perspective. Darren, a trumpet player who eventually left secondary Music teaching received a fugal-type trumpet duet in a formal style. I wrote a duet because it reminded me of him following his wife to another city and needing to seek new employment. Sylvia, who describes herself as "a harmony machine" received a pop-type song for two voices, accompanied by a piano. Both her enthusiasm for The Sound of Music and her interest in harmonic analysis inspired the chord progression. Shaun, who after graduating from Jazz School realised that the complicated scales and riffs he was being assessed on being able to play could easily be replaced with a "tasteful blues lick", received just that for his snippet, although I'm sure he will further funk it up if he ever plays it. Van Gabil's work reminded me of the types of twentieth century Art music that I had studied at university, so his snippet is written for three cellos and utilises a driving rhythmic feel and ever-changing time signatures. Rahele with her rich contralto voice, connected with the vocalist from the

band London Grammar who has a similar range and whose music sounds similar to Florence and the Machine. Her excerpt is written for female voice with a low register, a pop-type style, and options for guitar or ukulele accompaniment so that she can accompany herself if she wishes to. Rose is a well-rounded musician but in her writing task talked about a Celtic tune that she remembers hearing for the first time at a poignant moment. Her tune was the first one I wrote and while it probably breaks all the conventions of Celtic melody writing, it reminds me of her belief that music making should be accessible to everyone. I have included chords so that she can play it on her piano accordion, or with others. Each snippet used expression markings (dynamics, tempo, chord indications etc.) appropriate to the genre that it was imitating, but in some genres for example jazz or Celtic music, the music would not always be notated into sheet music. I have done that as a way of sharing the excerpts in this thesis/research format.

As 'doing' lies at the heart of being a musician, composing snippets that musically reminded me of each participant seemed an appropriate way to express my knowledge and understandings of our participant-researcher relationship. I was recently moved when reading about the Abuse in Care – Royal Commission of Inquiry Disability hearings held here in Aotearoa New Zealand (Shivas, 2022). In a quest to "find accessible ways for survivors to share their stories" (para. 10) Catherine Daniels was able to share her testimony through exhibiting her art and three-dimensional sculptures. Other survivors were able to tell their stories through "poetry**,** song, New Zealand Sign Language and through an augmentative communication device" (para. 10). Such a dynamic approach to hearing these survivors enabled the disabled community to have their voices and understandings better heard and illustrates some acceptance of knowledge being held in diverse forms. I wonder whether allowing diverse ways of knowing will one day be accepted in other contexts, whether formal or informal. Finally, it has been a long time since I have composed and even longer since I composed for an audience. I hope that my attempts are received with the fondness, warmth, and light heartedness through which they were intended.

Validity and generalisability

After each interview transcripts were sent to participants to read and check, to add to or clarify further points. Participants then had the opportunity to reflect on each conversation. Each new interview also began with touching on points raised from the previous one; questions were asked in multiple different ways and across times and settings in order to fine tune and validate what participants had been thinking about. The process gave participants time to think about and revisit their lives and to further unpack thoughts and experiences that had been raised. Data was collected through more than one source - using conversations, reflective writing, and mapping – utilising a range of data sources meant collecting a range of means of expression and views. Mapping for example, could involve participants drawing or listing their thoughts; a more visual and different format to talking or writing. The mapping process highlighted how each participant thought differently and had preferences around how they expressed their thoughts.

Truthfulness in narrative approaches lies in the experiences of participants and how they see them in relation to their whole lives. Stories are constructed according to the interpretations of participants – the stories belong to them and are theirs to tell. There is not an intention to generalise participants experiences to a broader population, but that does not mean that the experiences of participants might not broadly reflect the experiences of teaching secondary school Music in Aotearoa New Zealand.

Ethical considerations

Ethical approval for this study was given by the Educational Research Human Ethics Committee (ERHEC) at the University of Canterbury (see Appendix 1). Because the participants are also my colleagues there were potential issues surrounding confidentiality. I did not give out any information that identified participants to anyone else, but it was necessary to highlight to participants that they

may be able to be identified. Music teachers within Aotearoa New Zealand are a small group who are, through their work, often known to each other. This was brought to the attention of participants through the information and consent forms; they had the opportunity to consider how anonymity would work before they contributed to this study. Participants were asked to provide a pseudonym (four out of six did, so two were given pseudonyms), and their images or voices were not included as data at any point as the final narratives were presented in written form. Participants had the right to steer the conversation away from or even to withdraw from the project if they became uncomfortable with any aspect or direction that the research took. Furthermore, participants had the option to edit their transcripts and final narrative texts.

According to Clandinin and Connelly (2000), considering the relationship with participants in narrative research is paramount. That I spent time outlining my own feelings as part of a reflective journal was to maintain my relational awareness and was an integral part of the project. Research journals provided a space for me to explore and sustain the sensitive and empathetic manner that I needed to maintain in order to communicate effectively with participants and to recognise and respond to the varying nature of my relationship with each one. In conversations I mentioned to participants that I was developing my own research journal, mainly as an incentivising tool to encourage them to embark on their own reflective journal writing. I did not end up sharing particular quotes from my own writing but did use ideas that the exercise generated. Thoughts that came out in my own reflections were often around developing relationships with participants as well as the different settings and times of the year that our conversations took place. Being open about my writing and the thoughts that came out of it showed that this was a journey that we were all going through and that I was not emotionally removed from or judging of the process. In turn, ongoing conversations with supervisors and support people were important for me to sustain during this research, in order to maintain focus and direction, and to raise new points that came up throughout the process.

Implicit in narrative research methodology and its design is a high level of ethical awareness and behaviour. As Smith and Osborn note, “a two-stage interpretation process, or a double hermeneutic, is involved. The participants are trying to make sense of their world; the researcher is trying to make sense of the participants trying to make sense of their world” (2003, p. 53). Narratives do not just involve telling a story – within them lies an obligation for the researcher to try to understand and hear what participants are saying. This understanding and hearing is framed by the relationship that the researcher has with each participant, and was reflected throughout in two key ways. Firstly, this is why, over the time that data collection took place, some of the same ideas and concepts were referred to more than once, in more than one conversation as well as through other data collection tools such as the mapping process or in written reflections. This was to give participants time and the means to think about what they wanted to say, ponder on whether their stance was in a process of change, and to process that in different ways (e.g., speaking or writing). Secondly, both the transcripts and narratives were always sent back for participants to amend; that was part of creating a space where the researcher and participant co-created the process as well as the final narrative output. This relational understanding and contextualising of the participants’ experience was ongoing throughout the process, reflecting Smith and Osborn’s two-stage process that consistently forefronts a high level of relational ethics.

Within this research space also there lies an obligation as a researcher to help participants to be true to themselves, to engage in a safe conversation space where they feel enabled, and where the researchers role is also to help them to explore and deepen their own thinking. There were multiple ways in which this happened both as part of research design and through relational considerations that unfolded during the time that the data collection took place. As discussed, the research design prioritised quality relationships: multiple interviews that occurred over time and use of a range of data collection tools meant that clarity of understanding was better reached by the researcher. Consequently, this resulted in the final narratives reflecting participants thoughts, feelings and experiences across the whole time period that our conversations were held.

Who I am as a researcher is worthy of consideration when discussing relational ethics in this research. Being a registered secondary Music teacher specifically implies that I have an understanding of and obligation to actively practice relational ethics; registered teachers must uphold and follow an ethical guide, a code of practice that embeds this (Teaching Council of Aotearoa New Zealand, 2017). All of the participants were registered teachers also, so an assumption that we had a shared understanding of the ethics inherent in creating a safe space could be made. Where Roisek asks the question "what does it mean to behave ethically when our very conceptions of right and wrong are the product of social and cultural forces of which we are not entirely able to discern?" (2018, p. 208), raises a valid point. Researchers might not live in the same worlds as their participants yet in the role of both researcher and secondary Music teacher this was not entirely the case. The role of this research was to explore situations that other secondary Music teachers were experiencing even though we all were living and working in similar situations. This is a valid point in encouraging teachers to do their own research as they are already living within the world of the classroom, within what already should be an ethically aware place. Further exploration of how relational ethics might be upheld in educational setting could be undertaken.

Furthermore, it was important to be open about one's position in relation to where participants sit. Some participants were colleagues, others, I had been their boss or even supervising teacher when they were on their teaching practice, and another was a friend. One participant knew one of my musical siblings, so in some ways my reputation as an educator and musician helped participants to feel that there was a good relationship already established. They knew something about me and could share common knowledge to break the ice before the conversations commenced. My contribution to the research included building on the relationships that already existed as well as carefully nurturing ethical relationships with new participants. I sat in a similar place as the participants but with my own differences. When I started this research I was a practicing secondary Music teacher and also a researcher which is a slightly different position to participants and by the last stages of the writing period I had moved out of teaching into a role at a tertiary institution.

Throughout this project my position has slowly and continually changed along with the lives and situations of my participants. Just like a musician brings their own self, style, and flavour to a performance, this research reflects the changing beliefs, experience, and style of the researcher.

Finally, many points raised in the narratives reflect the way that participant's experiences, while individuals, reflect having to navigate the ongoing effects of broader issues in education and across society. Many of these effects, and perhaps their solutions "…implicitly challenge ... the epistemic policies of our day" (Roisek, 2018, p. 209). Alongside practitioners in the field of critical pedagogy such as Giroux, Freire, Apple, and hooks; Clandinin et al. explain how entering into this type of research with its embedded awareness of relational ethics, "call(s) us to live, calls us to take action with ourselves and with participants" (Clandinin et al, 2018, p. 10).

Limitations

Because of the personal nature of narrative research any findings or points that were raised from discussion are not generalisable to the wider population. To do so would not be in keeping with holding the words and experiences of participants at the heart of the research and could trivialise their intent. Thought provoking themes were drawn out from the field text by the researcher, and recommendations made - it should be noted that the themes and recommendations would not hold true for all Music teachers – not even all Music teachers from Aotearoa New Zealand. Nevertheless, themes and ideas generated in this research can serve as starting points to develop new ideas and ways of doing things for many educators.

Participants in any narrative process may also have left out, glossed over, or sugar-coated their memories of certain experiences, which could have resulted in ending up with a more light-weight text that did not address the research question in depth. This potentially could have presented a challenge for researchers attempting to explore humanness and all its sides, no matter how messy,

but I found that over the course of the conversations and as relationships with participants developed, that this was not the case. Ultimately the overall quality of the project relied on me practicing and developing my skills at building authentic relationships with participants and my ability to some extent to 'go with the flow' when working with participants and the directions they wished to take. Their lives and narratives are theirs to own, and participant agency was an important aspect of the narrative inquiry process to uphold.

A further limitation for this study could also be that the participants, being a small group, represented a partial range of the types of schools found in Aotearoa New Zealand. Further research could be undertaken that purposefully includes participants from a wider range of schooling types such as wider decile groupings or the inclusion of Music teachers from special character schools such as religious or Māori immersion kura, to determine whether the experiences of Music teachers in this study is more universal.

This chapter outlined the research design and what happened during the data collection process. While the project generally ran smoothly, changes were made during the process, based around several key aspects. Prioritising the relational aspects of working with participants, the ongoing needs of participants to balance work, life and being a participant in this research, and my continual new learning as a researcher and narrative inquirer, all contributed to the need for flexibility to be embedded in the research design and process. The next chapter includes the narratives of each of the six participants, each preceded by a personal musical excerpt, and interspersed with researcher reflections and Interludes that further explore issues and topics that were raised throughout the conversations.

Chapter Four: The Narratives

This chapter presents the data that was collected in this research through ongoing conversations with Music teacher participants. As outlined in the previous chapter, the narratives are presented in similar formats for clarity of reading and understanding. There are four researcher reflections placed throughout the chapter. The reflections are intentionally placed to show where issues, questions and further thoughts arose in my mind. A significant aspect of the reflections are around ethical relationships with each participant and how I navigated the conversation process. After each Narrative is an Interlude, designed to further extend ideas raised by each participant. The order of the narratives overall is informed by the topic of each Interlude rather than by any other factor.

Reflection 1: Before the conversations

Before the interviews I had to really think things through and challenge myself. What questions would I ask that would give me insight into my research question, and how would I encourage my participants to be forthcoming with their stories and information? I was meeting many of my participants for the first time in our first interview, so we were essentially strangers. Ideally the interviews would involve only a small number of questions and guided conversations so that participants could talk about any things that they wanted to raise. Will my questions elicit 'useful' information (what even is 'useful information' and how do I recognise it), and how do I strike the balance between politely asking questions while at the same time being able to probe more deeply for insightful reflections? I had drawn my own map when planning the conversations, using past, present and futures boxes, letting my thoughts flow and pulling out potential questions. As Clandinin et al. (2018) explore, the whole narrative inquiry process is an uncertain one and this is true for me too. Here at the start, there is uncertainty surrounding the exciting and terrifying new identity of being a doctoral student, embarking into vast new worlds and territories, as well as being uncertain around each step of the inquiry process. At this stage challenges come from meeting new

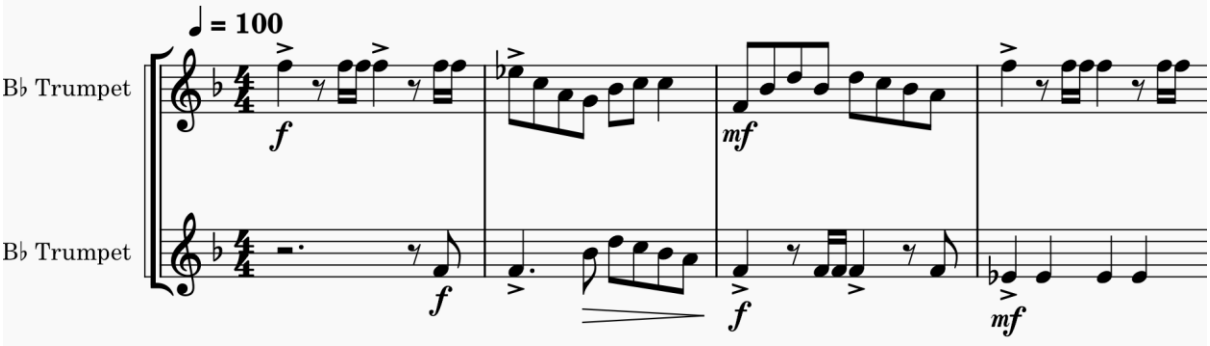
participants, being encouraging and intentional around the relationship process and developing ideas and loose aims around each of the conversations, as well as drawing upon and building on each one based on what had developed previously. There is the uncertainty of my own conversation skills too.

Despite being nervous I felt more secure about interviewing Rose first (see Narrative 6). She became my 'guinea pig' participant as we already knew each other. There was also a level of comfortableness between us because of our existing relationship and she was happy to have ongoing, informal conversations if I needed to re-visit any aspects of our conversations. I wondered how this might work when it came time to interview and have conversations with participants that I didn't know so well. Would I be able to build the appropriate vibe with each participant? How does that work through video calls? I was aware that I do have the habit though, of talking when I'm nervous, trying to avoid the uncomfortableness of silence and awkward spaces. Even though I know this and write myself notes to relax during the conversations, the nervousness often takes over and I end up missing opportunities where I could have encouraged a participant to explain more, through being silent, but instead rushing to the next question on my list. My thinking can be very sequential – I write down and refer to the questions for each participant in case I forget anything, and when nervous I look at the questions as a way to keep the conversation moving, instead of keeping myself engaged and being aware in the moment. As a group my participants don't seem to be as nervous as me though, and Rose seemed to know what she wanted to say in each of our conversations. I think while I was nervous, I was also excited to be able to start gathering data.

Darren was a participant whom I had not met before our first conversation. He was at the time the Head of Department of a bustling Music department in a city school - a school that was well known for their quality performance ensembles. He was also a well-known teacher in this sense, so I entered the conversation space, nerves alongside, hoping that my questions would serve as a good guide, like a map, guiding us through the conversation process, while at the same time opening spaces for Darren to talk about the things that were on his mind. He had suggested to use Zoom as a meeting

platform – I had only used Skype up to this point but agreed even though Zoom was a new platform for me at the time (this was pre-Covid). I wanted to make sure that access to our interviews would be easy for participants. Part of me assumed that my participants might think and act in similar ways to me, and also believe similar things to me with regards to Music education. I also assumed to some extent that the things that I was frustrated about in my musical teaching life would also be the things that frustrated my participants. We do after all, all belong to the same group of 'Music educators', so would have had similar experiences, one of them being all of us belong to the group 'musicians'. At the same time 'logical me' knew that there would be differences and perhaps even tensions in discussing our experiences and our beliefs. While there were times where I deliberately used my own anecdotes to encourage conversation and start talking points, I was also aware that during the interviews I might get excited by what a participant is saying and launch into sharing my own relatable story. I did not want to dominate the conversations and needed to remind myself that it's not about me and to shush! I was thrilled and excited that I had six participants, six busy working Music teachers who had agreed to spend time sharing their lives, and was navigating nerves about our upcoming interviews, especially with participants that I had not yet met. As I entered the world of ongoing narrative research relationships I pushed my anxieties around writing my own narrative text to one side and experienced the excited/nervous dichotomy of entering and sharing the research conversation space with others.

Darren



Darren was going through a period of change during the data gathering process for this research. During the first interview he was the head of a thriving, active Music department in a city school; a department he had spent many years building up and developing. Darren's wife had secured a new job in a different city and Darren was at the crossroads of deciding whether to seek another job in teaching, or to make a career change. When we first met, Darren was staying with a friend as his wife and children had already moved to the new place. He was still working at school and did not yet have a job to go to when he eventually moved. He looked a little unsettled, perhaps influenced by the stress of moving his family and staying behind to finish up his work. Dressed casually in a dark t-shirt, Darren had his earbuds in while he gestured towards his friend who is seated at the table in the background. He leans in towards his laptop to speak and later removes his glasses as he becomes more absorbed in the interview. For this conversation Darren does not sit back at all, maintaining the tension of holding the conversation in a space that is not his own.

During the second conversation Darren had moved and gained a new position outside of the classroom. The conversation took on more of a reflective tone, around his strengths in his previous role, and the positives of his new role. Darren seemed settled the second time we spoke – he was reunited with his family and sitting in his new home. It's a Sunday afternoon near the end of the year and Darren is relaxed and animated, making jokes and laughing throughout the interview. He moves around on his chair and gestures as he speaks – the stress of the move is over, and he is getting on with settling into the new location. When the third and final interview was due to take place, the

Covid-19 shutdown was underway, and Darren's new job made it impossible to have an interview. This narrative is based on the two Zoom interviews that we did have.

I'm an orchestral musician previously, but I think if there's one piece of music that stands out to me and one that I really endured for me as an enjoyable piece of music to both play and to listen to, it's the Tchaikovsky's 1812 overture. It's played quite commonly; I've played it with a number of different orchestras around New Zealand and it speaks to me in a lot of ways. It's a very emotional piece of music, there's a lot of content and there's a lot of meaning associated within it. It's a good kind of a length, it's about that, you know, 12 to 15 minutes long. I'm a brass player, I'm a trumpet player and it's good for brass (laughs). But it's got a lot of other imagery and stuff in it. I think if there's a piece of music that means something to you, for me, it's quite a special piece of music, a piece of music that I have known from younger as well. It's a piece of music that I've been around for a long time and then later on I got to be able to perform it in different situations and, perhaps it's been part of my life journey as well.

A particular performance that I performed with was with an orchestra playing in Government House and they did a concert in the park, in the old veggie garden. That was very special because they used the cannons on the lawn at Government House. We got real cannons, but of course that was an afternoon concert so there wasn't real fireworks! I like the pageantry of the piece of music. It's got a lot of themes in it, the nationalistic themes that are there. I do like programmatic music; I think it's very approachable. Most people probably do, and this is such a vivid piece of imagery that it speaks to me a lot in that way. I think it's perhaps one of the reasons it speaks to me so much is the joy of music that's within it. It's got these very serious themes, but it has incredible orchestration. It's so rich, it's so colourful. There's so much in there that for me, whenever I hear music, I'm always thinking about what it means to perform it and how it's performed. This piece of music, whenever I hear it, it inspires me to want to play. The meaning hasn't changed in that way, and I don't think

there's too much other meaning for me outside of that. Apart from the fantastic nature of it, it's like a fairy tale of music.

The first time I would have played it, it would have been a very abridged version and it would have been for a proms concert somewhere or even an educational concert. I've played other versions of it, easier versions with our orchestra at school. We've done obviously various abridged versions with the main themes from all that kind of thing, in different ways. But I can't remember when I first performed it. So how it fits into my musical life journey? Perhaps it's a constant. Maybe that's why it's important to me, it's a constant. We're not trying to put our own stamp on it, we're trying to create an authentic performance. I find that quite comforting, and that to strive for orchestral music at the highest level is, not really to try and create something new, it's to try and recreate an authentic performance in a way that will inspire the audience. It has to be inspiring and bright, but we're not trying to come up with a new idea of how to do it, which I quite like. I think because of my background in performing music, the way that I listen to music is perhaps different from people who are non-musicians. We have to have an audience. Every time I listen to music, I'm always putting myself in what it would be like to be part of, to perform. It's like I've had trouble disassociating myself from that and sometimes, particularly directly following my graduate study, as an orchestral musician, I found I was becoming exceptionally overcritical of orchestras and performers, and it took away from a lot of my enjoyment, but I wasn't able to separate that at all. I'm better at it now, but I definitely listen to music from the point of a performer.

My mother played music, then trained up and did her diploma and to work as a private piano teacher, so she started teaching me piano at that time. I must have been almost seven, and I started playing the piano. My father was a euphonium player, a brass bandsman, and I grew up with a lot of live music around me. My parents played together, piano and euphonium, a lot. I grew up with people making music in the house. It was a normal thing, which was quite good, and I was always going to play music. My sister did play music as well, but not at all to the level that I did. She enjoyed

making music and then she kind of stopped. But it was interesting that we had basically the same upbringing, but I was very heavily involved in music. I always wanted to play the euphonium because that's what my father played, but when I was ten, I started playing the cornet, which is the brass band version of the trumpet. Because that's how the brass band system works, everybody starts on cornet, then they progress to larger instruments. I moved from there to trumpet because it's the same pitch. I never progressed any further into lower instruments, which is fine because the euphoniums only used in brass bands anyway, and the trumpet's used in classical and jazz so it's far more versatile. I had started by playing the piano and my mother was very piano teacher-oriented and it was funny. It wasn't until I went to university, into this orchestral music world that I realised how different it was. There were composers that I'd never heard of, that were normal for the students that I was studying with. Like I'd never heard of Mahler before. He's obviously a very important and influential composer, so if basically if composers hadn't composed for piano, I didn't know who they were, and that was interesting to discover later in life.

By the time I was in Sixth Form, I was in about six different bands, and I just played more and more music and any music; it didn't matter what. I made music at school then and in community groups and with friends. I just made lots of music all the time. I left school and I went to Austria at the end of Sixth Form. I went to Austria for a holiday, and I had a lesson with a trumpet teacher over there and he offered me a place to study, and I stayed there with him. I stayed there, studied for a few years, and dropped out. I stayed living overseas for seven years, but I carried on making a lot of music; I did a little bit of orchestral work over there, but I played a lot of funk. I carried on making music in quite a different way, playing a lot of music by ear, composing a lot of music, working with a lot of very inspired people, in somewhat an ad hoc manner.

When I was twenty-one, I broke my third metacarpal in my right hand, and I remember sitting in the emergency room waiting to be seen. My hand was really painful, and not knowing what the problem was and as a trumpet player needing these three fingers, I remember, I mean I was a lot younger at

that stage as well, but even so, I remember trying to imagine my life without playing the trumpet anymore. And it was a horrifying prospect. I would have had to come up with something else if I lost my ability of that finger and I couldn't pay the trumpet anymore. Maybe I would've switched to trombone, trombone with a slide. I would have had to switch instruments to something else. I didn't even want to contemplate it. At that time in my life, it was such a big part of what defined me. I was in Austria, and they recognised it was a break and they set it, it was fine; I was coming back to New Zealand shortly afterwards and I had the cast removed at the hospital where I got a young registrar doctor who looked at it and he said that they'd need to x-ray it again to check that it had healed properly. He x-rayed it and it had actually moved, it had shrunk a little bit down together. He panicked, and he told me they were going to have to break it and reset it. By that stage I thought I was out of the woods, and then he went off to get a second opinion and I never saw him again. Twenty minutes later, another doctor came in and said, oh, everything looks fantastic. Let's get that cast off (laughs). So I feel that that certainly defines me. And even now, even though I don't play trumpet a lot, to not play trumpet anymore isn't something that I would ever contemplate.

Because I'd already done some study over in Austria and my performance level was very high for somebody looking at starting undergraduate study, it was a really easy option for me, and it was fun. It was really good; I enjoyed the people, and it was just, you know, going and being a student and it was really not a particularly rigorous time for me. And in the process of that, I met my wife, and she was also a musician, and she was very interested in getting orchestral work and I would have liked it, but I wasn't really prepared to do the work to become a professional musician. When I finished my Undergraduate, I went and did Honours. When I finished, I didn't really know what to do. My mother told me when I was about fifteen that I should be a teacher and I nearly hit her. I was so upset at the thought of becoming a teacher. I was just so offended by the fact that she thought that would be a good thing for me to do. But now I thought, if I do a teaching diploma, I can go and do itinerant music teaching. If my wife gets a job anywhere overseas, I should be able to find a job as a teacher, so that's probably not a bad idea. I went and did my teaching diploma and found that I quite enjoyed

it when I was out on a teaching practicum because it was kind of like, you're performing when you're teaching, you're performing to a class of students, you've got a captive audience and you get to entertain them. At the end of my teaching diploma, I ended up being offered this job and it seemed like a pretty good offer.

I don't play a lot myself anymore. I don't have a lot of time to, and I'm not in as good a shape as I used to be. That's always frustrating, to pick up an instrument and not be able to do what you want, but I do get my musical fill in other ways. I conduct our school orchestra and we play good core repertoire and I really enjoy that. I still get my musical needs filled in other ways. My piano teacher used to say that she felt that there were people who just need music in their lives and, and if they don't have it, they can't be happy.

Becoming a teacher/the job

Despite ending up in teaching for many years, it was never Darren's goal initially to be a teacher. He had tried itinerant teaching and did not enjoy it, and at the time he was not particularly interested in becoming a classroom teacher either. Nevertheless, Darren still decided to complete his teacher's training qualifications and afterwards, accepted the first job offer that came along, acknowledging that he took the easy road in this respect. Within a couple of years at his school though, Darren had progressed to being the Head of the Music Department. This saw him on a reduced teaching load of anywhere between ten to twelve hours a week of classroom teaching time, and at times performing other roles such as itinerant teaching or instrumental/practical teaching. For Darren this was ideal. Reflecting back on his job he now finds many aspects of it interesting and recalls particularly enjoying the management side of the role. Here Darren experienced success in strategic long-term planning, co-curricular management of performance groups, working with and motivating students, managing itinerant staff, curricular and co-curricular events such as trips and tours and their associated paperwork, as well as managing and maintaining equipment. He enjoyed the

administrative parts of his role to the point where he recognises that the teaching side became a distraction “from doing the other things, which isn’t great when you’re a teacher.”

Darren acknowledges that his perspective on working at a school was entirely based on his experiences at just one school and under one principal, even though he was there for a long time. His school was supportive and recognised that their co-curricular load was high. One exemption was that Darren did not have to be a Homeroom teacher in recognition of this. He realises that particularly early on in his career, because of his lack of experience of a wider context, he had made assumptions that all schools provided the same level of support that his did. He has since learnt about the “massively varied experiences” that Music teachers have in terms of the levels of recognition they receive for the work that they do.

Darren as a musician who teaches

> I whistle a lot. I whistle everywhere I walk around; I'm whistling all the time or humming… I'll just sing along. I do it all the time. I never stop making music. I walk around school I whistle. I go over to the Admin Block, I'm whistling. I think those sour people that work over there, they don't like it. I'm always living in my head, and I'll come home, and I'll put songs in other people's heads and they don't necessarily like that. I don't even realise I'm doing it. Sometimes I'll have a song stuck in my head and I can't work out where it's coming from, and it's probably come from me. I probably started it…. just getting absorbed in the music and being taken away from where you are, particularly with meaningful pieces of music as well.

In our first conversation Darren is certain in his identity as a musician. He recalls an incident when he was working as an instrumental teacher in Austria. A parent called him at seven in the morning to

tell him that their child could not attend their lesson that day, and Darren had been playing at a gig until the early hours of the morning. When the parent commented that she thought all teachers got up early in the morning, Darren's response was that he was not a teacher; he was a musician. In our second interview Darren refined this slightly, adding that his identity as a teacher did change over time. He started thinking "okay, this is, this is what I'm doing now", when pondering his role in a school.

After acknowledging that he 'fell' into teaching Darren has found that the more enjoyable aspects of the job are the things he is good at. As an orchestral player he has developed the orchestra at school but was not interested in growing the choral side of the Music department; responsibility for which he has let go. Consequently, through focusing on things he is naturally better at, Darren's school is developing a reputation for having students who are having fun and a really good time in their musical performances and work. In this sense Darren approaches Music education from a musician's perspective; a musical education where he instils his students with the joy of making music:

> We have to set up students who are going to be going on to be professional musicians, but we also have to set up students who are just going to enjoy making music by themselves at home. Being a musician, it doesn't have to be a professional musician. It's somebody who needs music in their life, they need to be an active participant in music. And if you want them to come to do music, then you have to make them want to come and do music. When…the students are having fun, they'll work hard, they'll show up and the quality will improve.

Darren wonders why anyone would want to make music that they did not enjoy and notes that he sees groups performing from other schools that might be particularly good technically but feels that often something seems to be lacking in their performance, perhaps due to their overly serious outlook. It is important that learning in music is underpinned by enjoyment. It is important to teach:

> …students how to play in tune and how to discern and how to be self-critical and all those things, absolutely. But if they're learning those things and not having fun, the music is going to be lacklustre. It'll be in tune and it'll be missing something, missing that spark.

Darren's high expectations of himself as a performer is reflected in the programmes that he has developed. His passion for sharing the joy of music, he feels, offers something unique to his school: "I think perhaps the journey on how I expect students to get there is maybe a little different from other people."

It seems to be a natural extension of this philosophy then, that Darren's teaching also comes from a performance perspective. Students compose in order to be able to perform their compositions. Study of music works and musical history all occur so that students can have a deeper understanding of the context and performance practices of the pieces that they are playing. Even learning about musical genres that they are not playing enables students to better frame their musical experiences. When designing units, instead of thinking about what students should learn, perhaps to satisfy the requirements of the program, Darren's approach is to think about what he thinks students need to learn to become better performers, and course development is always underpinned by a focus on developing good performance practice. This belief has been strong for Darren throughout his teaching career, and it has guided him through making changes over time in the way he teaches, to better support this belief.

> There is a place for academic learning and things, just to extend student's understanding because that's always going to help in in general. But even so, having that bottom line of, how does this contribute to performance? Is this what students need to know, was quite a useful tool for us as teachers, I think. So that was my real philosophy around teaching, and it was good because I was a strong co-curricular leader and a lot of that carried through into my teaching as well.

Another example of Darren's musician-self being present in the way he approaches academic work shows when he does not encourage his students to listen to music while they study. In his experience it works to a point, but he eventually becomes distracted by the music and wants to stop and listen. His preference is for orchestral works but when studying, he found himself pausing from his work and listening to interesting points in the music instead.

Whether he is making a lot of music or not, Darren still defines himself as a musician; he just sees himself that way. This has been an area for which he has had to advocate for his itinerant staff over the years. There is a backlash amongst some itinerant music teachers when it comes to teacher registration. Many itinerant teachers see themselves as musicians and have little to no interest in completing teacher education qualifications or the classroom-based pedagogical instruction and two-year classroom teaching period that teachers need to complete to qualify for full teacher registration. Instrument teachers are performance majors and in Darren's view, see themselves as musicians, not teachers. They are already incredible teachers and the incentive of being paid more is often not enough for itinerant staff to want to go and re-train. This comes into conflict with the requirements that the Teaching Council of Aotearoa New Zealand want for teacher registration; and Darren has raised the concerns of these artist-teachers with them:

> We had a few teachers who ended up on provisional registration and are now unable to teach in schools because they refused for whatever reason to do their teacher education refresher. So their provisional has lapsed and they are ineligible for an LAT *(Limited Authority to Teach)*. They're gone out of schools for ever which is tragic. I think these teachers don't want to define themselves as teachers. They want to define themselves as musicians, and I think that definition is really important to a lot of musicians and perhaps other people don't quite get that.

Because Darren has worked both as an itinerant and a classroom teacher over the years, it is easy to see his own perception of himself as a performing musician when he discusses his itinerant staff.

Discoveries and realisations

This interview process allowed space for Darren to discover and think about a couple of things. Firstly, Darren noted that while he was definitively a musician when he started teaching, that his identity as a teacher grew much stronger and evolved throughout his time in the classroom. He observed that perhaps his expectations of the job changed as he became a more experienced educator, and he became better at relating to aspects of the Music teaching role. Darren learnt that he still had his own musical needs but found that they could be met through the co-curricular programme that he developed; that through things like conducting the school orchestra and involvement with school-based musical activities he was also building and developing as a musician as well. He also suspects that it was this side of his role that enabled him to remain working as a teacher for a long time.

Discussing his notable and influential piece of music led to Darren reflecting about his overall philosophy towards music. He observed that different people must define being a musician as being a range of different things, for example potentially fitting into the societal norm of a musician as being a popular musician. Darren outlined that in his view a musician needs to be able to play music, and also needs to be versatile and open to playing music from any genre:

> Like I would never close my mind to a particular type of music. I've gone to metal jam nights with my trumpet just because I'll try anything. I would never discard anything on principle in music. And as a musician it's important I think to be open minded and to be able to look deeper.

Changes

From a broad perspective Darren sees the scope of what Music teaching entails to have grown wider over the years. Student experience can differ widely from one school to the next, as well as the

diverse situations that different Music teachers work in. There has also been a shift in what the definition of a musician is perceived to be. Darren notes that in his view a musician is a person who makes music, and a non-musician is a person who does not. The tools that we use to make music though have changed. Darren has noticed that Berklee College in America is now accepting digital instruments as majors in their undergraduate program, and identifies this as a shift in who we are considering to be musicians, and a shift that should be embraced. NCEA defines things very specifically and consequently does not have much flexibility for things that are outside the box.

The biggest change that Darren had undergone in teaching is around his understanding of how students learn. He feels that he went into teaching with a real lack of understanding of this and needed to learn through experience, through trial and error about what works and what does not. If students are not learning, Darren notes, then it is his duty to address what *he* needs to change. He links his learning to the experience of a colleague who had organised their students to do a fundraising gig at a local market. When only three students turned up to play, his colleague needed to reflect on why that happened, and to consider to what extent his actions played a part. Darren learned from this:

> If the students don't get it, it means I need to do something differently. It doesn't matter whether that's because they weren't listening, which might be the reason, but it still means that if I want to succeed, I have to make sure they listen. I have to engage them in a different way.

Darren has also been reflecting on his learning during his time at Teacher's College. He remembers learning about:

> …the structure of Achievement Standards, which was really valuable and how standards-based achievement works, and that it was good to look at that through the lens of my own subject. I learned a little bit about educational psychology, and

> I learned a bit about unit planning, and things. In the end, I think the most valuable part of what I did was in practicum.

Darren thoughtfully discusses one aspect of his education training that he was unhappy about, and that was their compulsory mātauranga Māori course. The negative points he felt about it was around the confrontational way that he felt it was delivered at the time and the content, in terms of him perceiving that there was a lack of discussion around specific classroom strategies that he could use immediately. After many years in the classroom Darren now feels that his perceptions around the value of the course were more a reflection of his younger self not being prepared to accept the learning or to see things in a different way.

> …(it) didn't prepare me in that area at all, and I own that myself. That was to do with me and my reluctance to take that onboard. I think if I went back and did that now, I'd get a lot more out of it cause I'm much more receptive. I think that a lot of the frustrations, that we were hearing from the people delivering that course, I'm much more open to now because of other things that have happened in between. After teaching for a few years and seeing more of society and gaining more understanding for students, I'm more open to that.

At a recent workshop Darren reflected on his access to mātauranga Māori as a school-aged student; nothing at primary school until at least a decade after he attended, and now two decades later, the use of Te Reo Māori and the understandings that learners are gaining is starting to appear much more across society. The consequence of that for Darren was, in his words: “I think I was pretty oblivious to what was going on around me.” He is glad that that aspect of education and of himself has changed.

Stresses and frustrations

Darren outlines several key areas which caused him stress and frustration over the years. He does emphasise that his stresses were the kind that occur in a big school, which has a higher bureaucratic load than a smaller school. His stresses and frustrations were specific to his situation, which involved a lot of paperwork that needed to be signed off and a lot of chasing up people to also do the necessary signing: "the more stuff that we did, the more load there was so, we never said no to anybody." Large schools bring with them large events and at times it could take two weeks or more to get all the necessary signatures. Darren's performance-based philosophy meant that they said 'yes' to all offers from the community to attend and perform at events. Along with getting sign-off for these events there was also letters and emails home, health and safety forms, transport, and staffing to be organised. When things went wrong, for example transport fell through, it was also Darren's job to fix it often at short notice, because if he had had to cancel an event then in his mind, students would have missed out on a performance opportunity. For Darren that was not an option and managing this side of the department caused him mental stress, despite this being one aspect of his job that he perceived himself to be good at. Darren needed to learn to balance this because it took a toll on his family life; he found himself unable to effectively engage with them at times because of this mental stress. Eventually he got some support from the school in the form of an Assistant Head of Department, but he notes that running a Music department is effectively running three departments at the same time: the curriculum and classroom teaching, the co-curricular program (performance groups etc.) and the itinerant program. At a maximum Darren's school had up to 450 students who were involved in weekly itinerant lessons which involved both scheduling and also organising twice yearly report writing as well as co-ordinating with itinerant staff around the school calendar and things like ongoing appraisal and registration requirements. As the school grew, timetabling complications meant that he often needed to take a creative approach to running the itinerant programme. By comparison, in many schools' Physical Education departments, delivering the curriculum/classroom teaching and organising sport teams are run by different groups

of people, often sports co-ordinators as opposed to teachers. Darren feels that those three programs are very intricately connected and are unable to be split. There is not much recognition of this in schools in terms of the way the job is structured, and the amount of stress that Music teachers experience. Over the years Darren has tried creative solutions in terms of how he allocated the work of his itinerant staff, from individual lessons to group lessons, and even using itinerant teachers in the classroom more, but the issues were never fully resolved. He compares the situation to the dairy industry:

> …the better the machines get, the price of milk just drops, you know, and the more productive they can get, the farmers never managed the layoff and work less. We seek these efficiencies, and we make everything better. And then you just end up having to do the same with less, rather than being able to do more with the same.

While some Music teachers might step back and not do things as a result of this, Darren feels the need to keep moving forward, but acknowledges that any efficiencies that they did make often just disappeared into the machine, never decreasing the actual administrative load. Again, here Darren acknowledges that every school is different; he had an administrative assistant to make the load easier and he never assumes that other schools have the same systems in place. He felt a responsibility to ensure that his staff did not feel overwhelmed by their workloads, but this was hard to do in a busy department where often the only time they might get to run a particular ensemble would be in the weekend because of other rehearsals that run during the week. Darren maintains that Music staff should not be expected to do this, and the job should not make life more difficult for the families and lifestyles of Music teachers, but yet it often does. Considering staff welfare was a challenging aspect of his role, but it is again situational. Darren wonders how sole charge Music teachers who are also expected to coach a sports team manage.

During a normal school day Darren would say that his job is characterised by constant interruptions. This happened before school, every interval and lunchtime, and after school, whether he was in his office and even while he was teaching classes. Students asking questions were the main culprit, whether they had snuck out of class to come over and ask him or not they were always there. It was common for Darren to stop work to have conversations with itinerant staff around student progress, co-curricular groups, and things of that nature. He felt that these "little conversations" were important to have; as the Head of Department, he needed to know what was happening in his department and ongoing, regular conversations were necessary to build and maintain a thriving school music community:

> It was a really important part of the job and I think that's one of the things that made my workday so long. It was these little conversations all the time. They were just really, really important. Then there would be work to be done and I'd have to sit down and do it later.

By "doing it later", Darren explained that when it was time to write his Annual Report there would be no opportunity to work on it during the school day. Initially he would start working on it at 5.00pm when the school quietened down for the day, and in the first few years he found himself working through until 10.00 pm at night for the three weeks that it took to get it completed. Eventually he realised this was not sustainable and chose to work in the front office or the staffroom away from students. Marking assessments such as compositions also presented a challenge amidst constant interruptions; Darren would miss vital aspects such as "overall shape and form and structure" when he had to stop listening five times due to fielding questions, so because of this, marking student's compositions also needed to be done elsewhere. Administrative tasks such as responding to emails, unit planning, marking, report writing, staff appraisal, dealing with technical issues and managing student videos took up a lot of time in Darren's job; it was challenging to work and manage constant conversations at the same time.

Finally, the last challenge Darren spoke about was the tension between his job and finding the time to be a musician. He feels that while most of the time his workload was manageable there were times during the year where it really was not. This meant that he was not able to commit to community music groups such as bands and orchestras, who hold weekly rehearsals and regular performances. Maintaining his musical identity through involvement in a performance group outside of school was not possible for Darren: “I think that is a big part of my identity as a teacher, was that I maintain my identity as a musician within that”. So as mentioned earlier Darren found his music fix lay within running orchestras and performance groups at school.

Postscript: On not being a teacher

In between the two conversations with Darren, he had moved to a different city and out of teaching. Towards the end of his teaching career Darren felt that he was enjoying the teaching aspect of his role but was aware of not wanting to overstay until he no longer enjoyed it. He felt that he “got out” at the right time, leaving the Music department to another teacher to build on the energy and momentum that he had started. He reminisces that playing music holds a central role in his relationship with his wife. They met while playing in an orchestra, have toured together, and adds that “for her and I, our life has kind of (been) expressed in music. It's the way that we can really communicate the best, and we're missing that out of our life at the moment, which is why we're moving.”

Darren was looking at a career change that would allow him and his wife to be able to make music together again. He realised how much he was missing making music when he played trumpet in the band, as musical director for the school production. Darren faced the decision that if he were to move to a new school in his new city, the role would essentially involve doing the same things that he had been doing in his school before the move. He could look at a senior management role, but this would be a move further away from music and the classroom and Darren was not sure that he

wanted to go in that direction, despite classroom teaching being something that he was not drawn to. In the end Darren did secure a job that kept him in the field of education but did not involve teaching. After changing jobs Darren talked about being able to access professional gigs, having a fantastic time performing, being able to play the piano again, and also having the time to be able to make music with his children; musical activities which he had not been able to do for a long time:

> It's quite interesting. I mean, I have head space. I come home in the evening and I do stuff. It's quite good. I've been baking a lot of bread and that's really nice and I can come home and really engage with my children in a way that I just haven't been able to do as a teacher. I'm enjoying the changes in my working environment. A lot of the things that I'm doing at work are perhaps in some ways similar to what I was doing before. It's kind of problem solving and fixing things and developing solutions as we go. But I do it largely without these interruptions (laughs) and I sit down and work and everybody is there working. And if I need to talk to somebody, I can just walk over to their desk and talk to them. And that was something I couldn't do as a teacher because the other people were, they were busy, they were deputy principals, they were always in meetings, they were teaching, they were involved in things all the time. Whereas now people are there, they're working together, and they're aligned in what they're doing. So that's quite a big difference in that. I feel like the work I'm doing is really, really meaningful, but it certainly leaves a lot more head space.

Teasing out the threads

When Darren initially came on board with this research project the first thing he asked was: could he talk about the administrative load and running a department while also teaching? Darren essentially felt that he ran three major programmes as part of his job – that of developing and implementing a curriculum, running the itinerant music teacher programme, and establishing, directing, and

organising performance groups within the school. Similar departments in schools that have a large extra-curricular load such as the Physical Education department, have different people to do those three roles even though they are interconnected. Although Darren became a reflexive classroom teacher over the years he worked in a school, he felt he was more drawn to the other roles that involved performance groups and performing, and also managing Music department staff. He added to this by talking about how the complexities of his job meant that his time with his family was affected and ultimately this influenced his decision to leave teaching.

Another consideration for Darren was that in order to get his own music performance fix he needed to run performance groups at school that he could not only direct, but also be part of; these groups would then necessarily also reflect his own musical tastes and skills as a performer. Darren's job did not allow him time to commit to a community music group outside of school as he could not guarantee that he would be available for weekly rehearsals because of school commitments. Darren defines his life through music – it was how he met his wife and became the reason for becoming a teacher – not solely because of his ability as a trumpet player but also because he saw the job as one that was relocatable around his wife's employment. During our conversations he was clear about thinking of himself as a musician who was working as a teacher.

Interlude 1: Schooling: navigating the system

An interesting part of Darren's narrative was around finding the aspects of the role that he found to be the most enjoyable, and he stands out in this respect. While he felt his teaching skills improved with experience, Darren iterated that growing his department through the ITM and extra-curricular programs were where his strengths lay. This raises wider ideas around issues of schooling rather than teaching, including the scope of being a Music teacher and how much of that is not teaching, despite the job title.

Music is a language and a valid way of knowing that has been boxed into slim manageable packages designed to fit into a schooling system that is compartmentalised into Learning Areas (Ministry of Education, 2007a; Drummond, 2003). This division does not recognise the potential of Music education to enhance learning in all other learning areas, for example, its capacity to develop executive functioning and social skills as well as language acquisition and ability to memorise (Collins, 2020). There are potentially multiple ways of viewing, interpreting and utilising music learning across all schooling. Furthermore, the idea upheld in the Pākehā/Western Music education canon is where only some people are recognised as possessing musical talent (therefore Music education is not necessary or suitable for all learners), and where music becomes a product (Clover & Stalker, 2007; Giroux, 2013) that is commodified, marketed, and sold. At the same time the field of music is not seen by wider society as being a viable career. This raises the question of what the purpose and aims of secondary school Music education are, and whose musical needs we are fulfilling through what Music teachers teach in their classrooms:

> Darren: We have to set up students who are going to be going on to be professional musicians, but we also have to set up students who are just going to enjoy making music by themselves at home. Being a musician, it doesn't have to be a professional musician. It's somebody who needs music in their life, they need to be an active participant in music. And if you want

> them to come to do music, then you have to make them want to come and do music. When…the students are having fun, they'll work hard, they'll show up and the quality will improve.

Different perspectives amongst participants towards Music education in this study range from the aesthetic-based idea of music being a separate phenomenon, removed from its audience and regarded as a high art, to the work of Lucy Green and others who argue that all music should be participatory, performance-orientated, and based along democratic lines of thinking. Hargreaves et al. (2007) make distinctions between informal and formal music learning and music-making that takes place both in schools and out in the community. They note that in order to avoid music being seen as something that only people with talent can be involved with, there is a place for informal and inclusive music making practices to occur in schools. There are reasons for this; participatory music making is more engaging for students, a more authentic musical learning experience, and for many Music educators, including participants Rahele and Shaun (narratives #5 and #3 respectively), is the most enjoyable part of their role. Working with the participants again reminds me of the words of Parker Palmer – "we teach who we are" (1998, p. 2), and this certainly underpins participants beliefs around the purposes of Music education and the way that they approach their roles. Overwhelmingly, participants see their job as being a creator of musical opportunities so that their students can become socialised into the world of being a musician – this is perhaps different to teachers in other learning areas. Group performance is seen by most participants as being a critical part of learning music and learning to be a musician, and it is interesting to note that for many Music teachers this work often happens in lunchtimes, after school, and weekend sessions. In Aotearoa New Zealand, ensemble work does not only take place during class time; it is normal for musical ensembles to include learners from all year levels, necessitating out of class rehearsals. At school events such as prizegiving ceremonies it is expected that the school's musical groups will be present and performing thus upholding the status and prestige of the school. Schools can think of these performances as showcasing the talents of their student, yet at the same time students are

contributing to the public face of their school, and considerations such as which genres students perform, and the quality of their performances can influence how members of the school community view the schools that their children are attending. Music can become representative of the quality of the entire school including all of its learning areas.

Competitions and festivals dominate the yearly calendar of Music teachers, providing a performance structure to work within, and whether they be classical, rock, or choral based, earning awards in these events brings further prestige and recognition for participating schools. Administrative tasks around these performances, as Darren outlines, add to the workloads of Music teachers. Furthermore, inequity is inherently embedded in many competitions and festivals: higher decile schools can afford to hire itinerant or private tutors to direct ensembles, whereas Music teachers at low decile schools (or in sole Music teacher roles) must run ensemble groups themselves, giving up many hours of their own time in the process in order to be able to participate. While Music teachers strive to have performance groups participating in competitive events and festivals and generally see their participatory nature as beneficial to their learners, to what extent they are upholding inequitable power imbalances is a matter worth considering. Do music competitions replicate existing inequalities in the system, or encourage learners to challenge the ways that music, music-making, or music as a viable career choice are viewed by wider society? Bringing virtuosic ability and the notion of talent into festivals makes them competitive and raises questions such as, who are the winners and losers in music competitions – whose voices are heard and whose are not? Who benefits when a school-based ensemble wins a competition? What levels of commitment and expense are involved in being able to participate? How inclusive and accessible are music competitions for all learners to enter? Implicit in the winning of prizes is often a commercial element, for example RockQuest is financially supported by sponsors who donate prizes in return for advertising space. Winning bands also get free studio time and professional mentoring, resulting in the production of tracks that are played on commercial radio stations. This illustrates ongoing corporate control of what types of music and musicians are worthy of giving space and airtime and

money to, resulting in the continued replication of existing societal power imbalances. To what extent is participating valued as opposed to winning? The commercialisation and respectablising of music-making through competitions boxes music into something that involves the pursuit of profit-making ideals. In the final narrative of this research, Rose (narrative #6) advocates for creating musical opportunities for her learners and discusses the unfairness of access that is a persistent problem. She explains how she would be happier if the money involved in competitions and festivals were used to ensure that access (e.g., travel expenses etc.) was on a more equitable basis. She also notes that she opts to enter her singing group into non-competitive festivals such as the Voices Festival, which is a participatory choral pop event held annually in Ōtautahi Christchurch. There are more accessible and inclusive options available for teachers who are thinking about equity and its ongoing impact on Music students. Additionally, where do such events sit in terms of providing quality Music education in the sense that they are extra-curricular, often involve unpaid work on the part of the teacher, and do not consider fair accessibility for all learners? This expands on participant Van Gabil's solution (in narrative #4) that most aspects of the Music curriculum could be taught in a group instrument learning setting similar to American schools, which would give Music teachers more time to focus on their own wellbeing. During lunchtime and after school slots teachers could do things like eat lunch and plan for the next day. There are tensions in the outcomes of what teachers and the senior management of their schools see in terms of the value of extra-curricular programs.

Tensions within the role because of the school system

Darren and also Van Gabil raised concerns around how much the administrative side of their roles have grown over time. They both feel that the perception from their schools is that to be good at the job, Music teachers also need to be good at administration. Participants who felt that they entered teaching in order to be a part of learner's musical journeys did not feel prepared to manage the

administrative demands of the role. Teachers are required to be accountable in many ways; through annual board reports, NCEA administration and moderation, and even though the requirements for teacher registration have lessened, many schools still ask their teachers complete the administrative-heavy teacher registration requirements of the previous system. Participating in community and festival performances, which Darren believes is an essential part of secondary school Music, requires liaising and organising with families, sorting transport arrangements, as well as the Music teacher needing to complete EOTC (Education Outside the Classroom) paperwork. Moderation, both internal and external occurs as a part of the NCEA assessment system and Van Gabil talks about how through the moderation process, managers higher than him often undermine his decisions around assigning grades. Teacher's judgements should be trusted because they have a better understanding of the context of each student and their learning. This distrust is reflected in some participants' struggle in or scepticism towards seeing any value in keeping their administrative tasks up to date.

> Like technology education, arts education has always struggled with a tenuous position in PK-12 education. Often the arts have been considered a luxury in public schools-- an arena for self-expression, perhaps, but not a vital part of education. A sense of elitism clings to the teaching of the arts. Many schools regard the arts as special subjects to be pursued by a privileged or talented few (Daugherty, 2013, p. 10).

There are wider issues with the place of and viewpoints towards Music education in broader schooling as Daugherty illustrates. Van Gabil and Rose spoke at length around the issues with students entering secondary school with little or no prior Music education yet who are expected to be working at level 4 in the curriculum. Participants feel that a robust Music education program should have been made available to all of their learners at a much younger age and as Music

teachers, they struggle when a student cannot name a single piece of music that they know. When learners do discover a love of music and want to learn, they do not necessarily have the resources or enough time available in Years 9 and 10 to reach the standard to achieve Level 1 NCEA in Year 11. As a result of so many learners being musical beginners at secondary school, teachers can feel anxiety and pressure to ensure their students are adequately prepared for the NCEA Music course in Year 11. Level 1 NCEA performance standards are assessed at the level that learners would be at in their third year of learning their instrument, if their lessons were part of the secondary school itinerant music programme, i.e., twenty minutes long and in a group setting. Perhaps as a result of the longstanding inconsistencies of Music programmes at primary schools, even the writers of NCEA standards found it necessary to embed this benchmark into NCEA Music standards (New Zealand Qualifications Authority, 2019). Furthermore, according to participants, in the timetabling decisions that schools make, higher status subjects such as English and Maths can be taught all year for three or four scheduled periods a week, whereas it is common for Music (and other Arts) to be squeezed into one or two terms with fewer periods in each week. Having to work through up to five curriculum levels in as few as forty weeks in Year 9 and 10 can be stressful for learners and educators alike.

Access to a well-resourced Music programme for primary aged learners is inconsistent in Aotearoa New Zealand. Even though the provision of Music education is required and included in the New Zealand curriculum from pre-school upwards, participants are frustrated at the inequity of access to Music education for all learners. One contributing factor to the perceived lack of Music in junior classrooms is the introduction of National Standards in 2010, which prioritised a focus on literacy and numeracy in primary classrooms and ultimately has led to the reduction of music instruction during class time. Although the benchmarks were removed in 2017 (New Zealand Government, 2017), it has been highlighted that “without clear directive from the government, primary schools have been left largely to their own devices” (Browne, 2022, p. 226), resulting in the situation where “reading, writing and mathematics have continued to be prioritised, dominating classroom

timetables, initial teacher education and the allocation of resources and professional development (p. 213). The 2015 National Monitoring Study of Student Achievement (NMSSA) study found that around half of all Year 4 and 8 students in Aotearoa New Zealand "performed below the expected curriculum levels in Music" (p. 11). The report highlighted that students were generally positive about Music as a learning area, especially Year 8 Pasifika learners who "reported more participation in most of the learning opportunities at school, particularly singing, taking part in cultural groups, and putting on a musical performance, than Year 8 students overall" (p. 10). It also noted that while many primary schools were providing their students with musical opportunities, a high number of learners did not participate. This situation places dual pressures on Music teachers to get their students up to the level necessary to achieve at Year 11 at the same time as being held accountable to the school principal, Board, and community around the quality of NCEA results, especially failures - failures that result when learners have struggled to achieve because of lack of opportunity in primary school. One participant expressed concern around their school not allowing teachers to say that their students had anything to do with not achieving; teachers must be fully accountable and accept blame for any student failures. This must have a demotivating effect on Music teachers.

Instead of blaming teachers, the NMSSA study suggests that "providing more support to teachers may play a part in improving student outcomes further" (p. 11). In an interview, Tim Carson (Armstrong, 2016), then the chairperson of MENZA (Music Education New Zealand Aotearoa) further discussed how the continuing lack of support for Music education at primary levels has contributed to the situation. Examples of this declining support include less than ten hours of music tuition across a three-year degree for primary teacher trainees at most universities in Aotearoa New Zealand, cutting the specialist music advisors to school's roles, and the discontinuation of the Ministry of Education publishing music learning resources for primary teachers. Many teachers in the NMSSA study indicated that that they enjoyed making music themselves but felt less confident around teaching or assessing it. As expected, specialist Music teachers were far more likely to feel confident to teach Music, but specialist teachers were predominantly found to be working with Year

8 students, suggesting that younger primary learners are missing out on the benefits of having a Music specialist at their school: “At Year 8 level, 60% of principals indicated that specialist teachers taught all, or nearly all of the music programme in their school, as opposed to 8% at Year 4” (NMSSA, 2015, p. 11). Adding to the lack of Music specialists for younger learners, many teachers reported a lack of any professional development around implementing the Music curriculum during the last six years or more. As a group they were not optimistic about the level of professional support for Music that they were receiving. Finally, teachers of Year 4 classes reported having significantly less access to the space and resources needed for Music education than their Year 8 counterparts did, and this might add to those teachers feeling less confident to teach Music. Even before the introduction of the National Standards the quality and consistency of Music education at primary level was under examination, with Tracy Rohan (2004) identifying one of the main barriers to delivering quality Music education to be around the levels of confidence of generalist primary teachers, as well as a lack of Music specialists working in primary schools. The 2015 NMSSA report has simply highlighted that the situation is continuing.

Reflection 2: Finding musical spaces

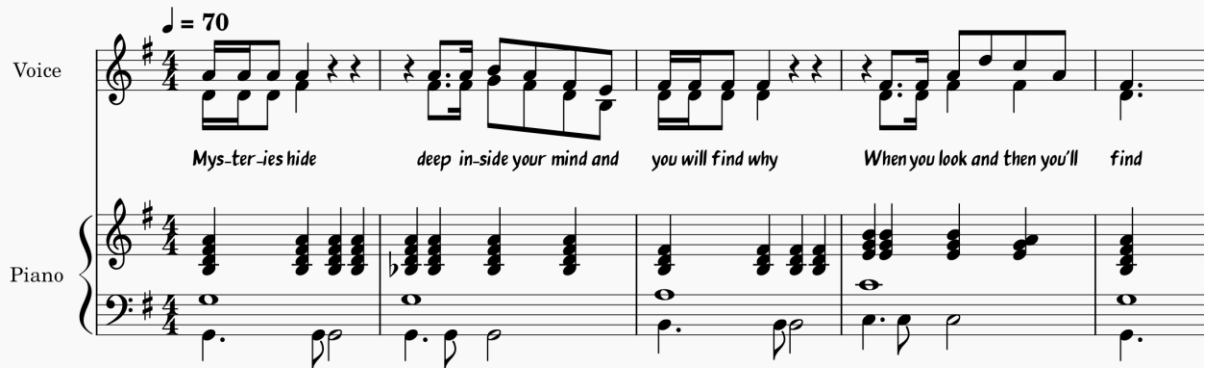
Like Darren, Sylvia was a new person to me – a participant whom I had not met prior to starting this research. We met in our first Zoom call and found we had much in common. We are both mothers and teachers, musicians of course, and we both were firmly committed to developing our knowledge and understanding of te ao Māori and how we, as Pākehā women, might fit and teach within that. We both had also been coordinators of the Te Kotahitanga initiative (an initiative using teacher-led action research to raise Māori achievement) in our respective schools, as a way of furthering the exploring and positioning of ourselves.

When we met in person at the MENZA conference in Christchurch 2019, we had an instant rapport, further developed through having coffees and attending many of the same workshops. We went on to develop our relationship further by jamming together at the Conference dinner, which was as expected, a very musical affair. Over the years my own performing has been intermittent and because I have had had large gaps in time when I haven't performed, I've noticed that when I jam and perform with other musicians there is a space that is created that I did not notice when I was a younger musician. It is a space where we meet on a level that does not use words, a space that creates and dwells within a vibe, and a place where musical conversation happens. It is where sometimes intense communication happens, or an immense feeling of joy, or feeling good is created without using words, and it can feel quite moving and vulnerable, sharing this space. It also involves letting other people into one's own inner place where these feelings are stored. It can depend on the music that is being performed as to how much I feel this sharing space develops and also to me, this space feels like all the players are equal and have a role to play. Sylvia is an active performing musician who was keen to jam, and this enabled us to also meet in this unspoken musical space. I felt that this made a difference to the ease that we held our conversations afterwards. It also led me to think about how my musical reputation with Van Gabil relied on that of his knowledge of my family and the musical world that different family members inhabit, but with Sylvia it felt like we were able

to co-create that part of our relationship together. How was I relating to and with other participants in the musical sense? Did this play a part in our conversations and how would co-creating music making spaces with all of the participants work, as a valuable music-based research methodology?

Reflecting on the writings of the bass player Victor Wooten, who wrote about his relationship with music as being like having a relationship with a living person, I can imagine Music as being a person that myself and all six participants have a relationship with, like a good friend who creates a safe open space for a relationship. To maintain a friendship with Music-the-person, like any relationship, requires time, and the sharing of feelings and experiences and these would definitely include music related musings. This thinking can then be expanded and explored within the context of narrative inquiry, and the ways in which narratives can be revisited and reinterpreted in order to further our understandings of our own storying. Thinking about the inward yet shared space of music-making and existing in musical ways of thinking and being also considers the inward-outward nature of music. Being immersed in the music space feels like looking inwards, but of course jamming with other musicians creates an outward space that is shared both between the musicians and ripples out to their audience. This looking outward from music can be related to the work that we do in Music classrooms where Music teachers can use music to help learners to navigate and make sense of their own lives. Sylvia talked about choosing albums for her senior students to study that would also help guide them through the myriad of issues that face young people today. In this sense, music now moves from outwards into inwards, for the receiver of the music.

Sylvia



Sylvia is a Music teacher in a rural school. Because of this, she was not always able to teach Music and consequently taught English for many years while waiting for a Music vacancy to come up. She thought about her initial writing task but did not get the opportunity to write anything down. Instead during her first interview, Sylvia talked about her love for The Sound of Music after having discovered it when she was eight or nine. She felt it was more 'her' than any other music that she had heard up to that time, especially the "I have confidence song" which appears just as Julie Andrews is about to go and meet the children for the first time. The chord changes were fascinating to Sylvia, and she eventually worked out how to play all the modulations on the piano. The whole musical was also stylistically appealing as she found the pop nature of the show a change from her parent's choice of music that surrounded her at home.

Nowadays Sylvia is a busy working parent, describing herself as chaotic yet orderly, colourful, enthusiastic, and positive (her husband chips in with "verbose!"). We schedule our conversations in around the demands of school and family life, which regularly spill over into the interview sessions (she was text organising a sleepover during one interview). Her daughters stop by to ask for help with technology, or food, and at times her husband can be heard cooking in the background. Sylvia and her husband discuss the ins and outs of this research over the course of the data collection, and subsequently he adds a comment or two during the interviews. He enjoys the process and eventually becomes a research participant in someone else's research too.

I used to hear a lot of vocalists and I never thought that my singing was much chop because Dad had this big resonant bass voice, and I'm just a plain alto. I've got no vibrato in my voice at all, I'm purely a backing vocalist. But I would always be singing along with stuff. And so those two things combined, music became something that I identified that I wanted to do all the time. I was lucky enough to have piano lessons from the age of six. As a result, I was playing for church and doing a lot of accompanying, and it was really old school music. When I was 11 in 1983 I bought my first record, which was Aha: Hunting High and Low. That was a really rich recording to listen to because it had pop elements, but it also had really rich orchestration. You know how the last track on an album would always be quite a deep progressive kind; they did that on that album. I was immersed in layers of sound and I remember being quite satisfied with lots of pop music. I was always thinking really texturally, about the music I would hear, and I would look for satisfaction in that rich texture.

By the time I got to high school, it was natural that I joined the choir, and Mum and Dad made me learn the violin. I was playing in orchestras, and the harmony thing started to dominate for me. I was second violin because I was a beginner, so you always find the harmony lines, and I was an alto in the choir, so I was always seeing the harmony lines and I guess that's become the overriding element for me in a way. I'm now, as an adult, slowly coming to grips with jazz. I'm obsessed with chord creation, function, and naming what is; I've just made this chord, what is it? I've been learning with my students for the last twenty years, but I became obsessed with harmony. I'm a harmony machine. If anybody's singing anywhere, I harmonise to it, and my band. I play in a band and they have to tell me to stop because I just always do it.

I lived in a rural area, and our farm was on the bush line off the mountain, and my Dad didn't like the beach. He was a contract haymaker in summer, so we didn't go to the beach. If we went anywhere, we went up the mountain, and we spent a lot of time walking in the bush and just sitting and looking and figuring out where the lay of the land was because you had this awesome view looking south,

and you could see all that stuff. I don't know how it happened, but I think in my head, whenever I hear instrumental music with no lyrics to dominate, I paint landscapes. Depending on the tone of the music and the instrumentation, I could be in a small scene, but there are always trees, music, it has trees I don't know why. I associate the listening experience with being in nature. It was really interesting to learn about the different composers and how much a lot of them used nature as their source for creating too. It all made perfect sense to me. I dunno if I'm musically retarded because of all the music that I've ingested, or maybe I'm just a music readie. I can play by ear, but I'm much happier – when my band mates go 'piano solo' I freeze cause I didn't learn jazz. I don't know modes. I find modes totally confusing, why know them when we've got the major and minor scales, which is just the same thing. I can't solve it; I can't improv well. I have to really devise it at home and work on it if I am going to pull anything out. And then they do it to me when we're not in the right place and I don't know the chord or the part of the scale I should use. I freeze. I don't know if you've come across that before, I almost feel, not stunted creatively, but kind of bordered, by all the music that I have had. I feel like I'm in a real dichotomy, in this place where I should be able to expound and create, but I can't. I thought maybe having kids would change that, but that hasn't changed.

My Mum played piano, but she couldn't sing, and her sister had played piano and I've got the piano that they learned on. My Dad, their family I think was more organically musical. He had a harmonica, he played the violin, he sang. He could just pick anything up and make a tune on it. My sisters had both stopped learning the piano when they were thirteen, and my brother had a guitar which he left lying around. Mum and Dad got me lessons when I was about six because I wouldn't leave it alone, and I never had that moment of wanting to give up, ever. My parents were very controlling in the fact that I wasn't allowed to go to other people's houses much and I certainly wasn't allowed to socialise, and when I got to the age where I was wanting to hang out with mates, it was a big no-no. But music was a thing which I was allowed to do, so I did. I was probably about nine when I figured out how to play (guitar) chords. I taught myself guitar because we had a little exposure at school. It became something that if I had downtime, I read a lot, or I'd be playing music. I wasn't very fit, I

didn’t participate in team sports, I’m not a very good loser! There were a lot of skills that I sacrificed. I guess for Mum and Dad it was easy if I just did music because they didn’t have to entertain me, they didn’t have to supervise. It was all pretty insular until I wanted to start going to parties with friends.

I went off to Uni, I trained as a primary teacher. I’d done Stats and Calculus in seventh form (Maths with Statistics and Maths with Calculus), and I wanted to take English and Music. I knew that cause I was a bit of a mouse. I wasn’t like I am now; I wasn’t confident. I didn’t speak for myself, and the intake advisor looked at my thing from High School and was like, oh you did Stats and Calc, we need Maths teachers, you can do Music and Maths. I was okay at Maths, but I didn’t have the gumption to go, I wanted to teach English! I ended up teaching English anyway, but I left the Music alone for a really long time. From the age of 20, I think, when I met my husband, I had about five, six years there when I didn’t play anything, at all. I had missed one paper in my final year because I was too busy socialising, and I decided I didn’t want to be a teacher. I got the job as the assistant manager of a music store in the mall, and I liked that. Everybody there pretty much had a degree if not more, and we had a great time. I got backstage passes cause I was in management at the store, so I was meeting all of those famous musicians, and loving it. But I just didn’t play anything. A friend from Teacher’s College asked me to play piano with the Operatic Society for the Christmas Review, you know, popular songs. I had to get my teeth into that and work out all of those by ear cause there was no music supplied and we were doing Carole King and Billy Joel and Abba. I was like, actually this is pretty cool, I can do this. I did that Operatic Society thing for a couple of years, and I was just tutu-ing away at home, playing guitar and stuff. We had some mates who lived down the road, they’re about four years younger than us, but Ben, he’s an awesome guitarist. We had a get-together at our house one night and I pulled out my guitar and he’d brought his guitar and suddenly it was like, oh, that’s a thing. Before I knew it, I was in a band playing covers, and ever since then I’ve been playing music somewhere.

Whenever people give me compliments, I'm kind of, oh maybe I am okay. That's quite confronting because I've always been quite happy to fly under the radar. I get a bit worried about how I'm not going to meet up to their assessment based on my music. People are like, you're this, you're that, and actually I'm not. I can just do those things, but it doesn't make me a well-rounded person. I'm pretty unorganised and my house is a bit of a mess. I'm not all shiny and performance ready all the time. Maybe people don't see me as being real, and maybe I don't like that. Maybe I don't want to see me as being real; I've got this constructed reality and I'm hiding behind it. Like, I've got New York State of Mind down; I can sing it and I can play it, and so I'm sweet, I'm all perfect now. But actually no, I'm not. I can't play Piano Man (laughs).

A world without music would be cataclysmic for me. I can't even imagine it. It'd be grey, music is the colour. I'd be pretty bored and I wouldn't have much to offer. I'd end up talking about politics and I don't know enough about that to talk about it (laughs); that would be a horrific choice.

I very quickly realised that I was about to throw away the previous three years of training if I didn't finish that paper. I did that extramurally while I was working in the store and got my teaching diploma at the end of 1995. I stayed working in the music store until the end of 1999 and that year I also studied extramurally and completed my BEd, and Eminem had released the Slim Shady LP the previous year. I was used to customers, particularly teenagers, coming into the shop with wide staring eyes, 'have you got', might've been Snoop Dog, Bone Thugs, whatever it was. But I had a lot of teenagers coming in, 'have you got Eminem'. I was like, I should take this home and listen to it. I did and I was horrified with the overwhelmingly negative masculine power thing that was in that LP. I was horrified. I worked with a bunch of guys and I tried to talk to them about it. They're all pretty socially conscious and good fellas. One of them said 'well, you're not going to stop them being affected by it here, you should go into that bloody classroom'. Maybe if I care about this, I care about what youth are listening to. And if I care about their perception of what's cool, maybe I should. And I felt pretty stink that I hadn't gone teaching. I felt that I let myself and my family down.

I was the first person in our immediate family to go to Uni. And here I was, I graduated, and I was working in a music shop. I thought, I should really get around to teaching. I applied for a teaching job at the end of that year and started teaching. I kind of fell back into it through a calling. Does that sound too cheesy? And I haven't really left the classroom since.

I feel that I was born to be a teacher. When I think within that role and the influence that you have, I discover that all kids have worth. I mean, they did anyway, but musically you can find something that gets them and that can send them on their way, gives them motivation. You can see their soul a little bit sometimes. And because of your job, you're invested in helping them progress and teaching them things, but (also) to give them the power to carry that on without you.

Fig. 3.1: Sylvia's map

Sylvia's map

Everything is colour coded. Mine looks like an acid trip! It's got roads on it now. Let's call it a peninsula, a spit. It's not an isthmus, because this could be as far as I go, this might be all I end up doing. There are other ports off the coast, and other roads, other places I might go to. I don't see it as pessimistic, I'm stuck here kind of thing, but it's a pretty permanent spot, it's defensible. I'm the red koru – the spiral nature, the fact that it gets bigger and keeps growing, and you can spin it. It looks pretty. The koru was gonna be my whole map, like a timeline that was a koru. But then I started, that became unwieldly, and I couldn't put everything in it. I decided to use a timeline that was a koru, on the map in a symbolic fashion. I'm the red one, my husband's the blue one. I felt that I had to put him in there. He wanted to get quite involved in this,

so I had to pay him due respect (laughs). The non-coloured in big korus from each side, mine's red and his is blue. That's our family backgrounds and their contributions as well, they kind of overlap us. Moving on from the red and the blue are our two girls. Then there's a road that goes through the purple non-coloured in our that's got the orange spiral and the two green ones, that's our community. The purple one is our community; the two green ones are the schools. He's Chair of the Board at the primary school, which is where our daughters went, and he's on the Board at our school as well. I've been there for 17 years so it's quite a feature. The orange one represents music, and it's part of the community as well. There are strong connections between some of the things. There are also hidden backward routes to get to things when the strong connections aren't functioning, escape routes, alternatives in case there's a storm and one of the roads was out of action. You can still get to each location even if the main road is out of action, because I still want to access all of those things, if the structure of the page changed in any way. I'm a peninsula, not an island. I don't feel like an island. I'm a product of an environment, and this is my focus and my effort. But it's not limited to now; I could build a bridge and head on and do other stuff. Thinking geographically, it's a good defensible point. You've got sea borders; you can protect yourself on a peninsula. The islands are other things that I'm interested in; the natural environment, although that might be the big land mass that's hinted off out the top, photography, further education, that kind of stuff. The only time I felt nervous was when I started to add permanent colour, cos I wasn't really too sure what I was going to do. It was quite a big undertaking from the start to look at it, but once I got my concept in place I just kind of did it. And it was just about colouring it in nicely – it's a piece of art isn't it? It was a really good exercise to go through in terms of deciding what deserved to have a koru, and all the little things that I thought I might include.

Relationship with music and how that comes out in teaching

Sylvia's ongoing relationship with music comes out in several ways in her teaching. She stresses the importance of being a performer, not only to engage the students in her class with learning but also because it is crucial to be an authentic teacher. For Sylvia that involves also being a musician who performs on a regular basis (there were times where it was difficult to schedule an interview due to her performance commitments). She feels that performing is very much an act of creating and in her experience, students can easily tell how real and genuine their teachers are. They will be more believing and engaged when they come across authentic teaching.

Being a musician involves making a broad range of connections with lots of things. Firstly, musicians who perform together form connections through the shared experience of music making. In addition, musicians form connections with people in their audiences and conversely, when musicians attend concerts, they also have connecting experiences with the music, the surrounding audience, and the musicians. For Sylvia, attending concerts is a high point in her life, and she stresses the importance of providing opportunities for her students to form the same kinds of connections and have similar kinds of experiences. It motivates her to teach music that students could have the opportunity to hear live, and to also have experiences through performing live as well. Not a fan of 'cheesy music' as she calls it, Sylvia avoids playing covers of music she deems to be of inferior quality, and this carries over into the classroom where she chooses music that is respected for its musical qualities. Sometimes it could be the latest hot track on her playlist and other times Sylvia uses a more tried and tested work such as Bohemian Rhapsody. Sylvia expressed concern that in all the years she had owned technology on which to play recordings, she had never run out of ideas of what to listen to, until recently. This is a worry not because there is no good new music to play, but because perhaps she is tired or saturated and she does not know what she would do in the classroom if she ran out of ideas. At the same time Sylvia feels that it is perhaps time to replace Bohemian Rhapsody:

> You are the sum of parts and you're a product of your environment, but you are constantly morphing that as you absorb new things. I hate country music now, like I can't stand it. But I know that that's where I came from and I know that a lot of that stuff hooked me in and made me listen musically. I have to acknowledge that; but I probably won't do the Wichita Lineman if I don't have to!

While at junior level there is still some socialising to do in terms of Music room etiquette, Sylvia works to establish an inclusive Music room where everyone is viewed and treated as a musician: "there's no weirdos… because we're all musicians and it just means that that persons on their own little track". In the same way that Sylvia acknowledges the things she can and cannot do as a musician, she evaluates her student's abilities and uses that in her course design, often allowing for student choice when it comes to performing, composing, and set works. She feels she is at a point in her life where she has lived and learnt lessons from life that can be passed down through her teaching to her students. Choosing set works is one of those areas, as analysis and theory are her favourite things to teach. Sylvia's definition of a musician also encompasses those who are knowledgeable about theory: "I am an expert, at the theory and the analysis. That's the stuff I can nail and not so much the performance. I'm still a musician, that level of intellectual involvement with music still makes me a musician".

Sylvia would love to be able to analyse piano concertos and symphonies in class but generally does not have enough students who can read music at the level required. She does see standing the test of time as being one factor that can positively reflect on the quality of an album, so gives her senior students the choice of three albums, each a contemporary classic, but none are recent (less than ten years old). The music needs to have survived the test of time and still be respected. Each of these works has a context that students can learn life lessons from as well as being albums that Sylvia herself relates to. She discusses how for a long time she did not want to be a teacher, instead choosing to engage in questionable behaviours, and later realising that she was wasting her life in

doing so. She views Year Thirteen students as risk takers like she was, and she wants to make students aware of the risks involved with some of the life choices that they might make.

Is Sylvia a stereotypical teacher?

In social situations Sylvia is comfortable and even proud to tell people that she is a teacher. This has rung true for whatever subject Sylvia has been teaching at the time; the role of a teacher is to teach young people how to think. Furthermore, Sylvia does not think that she entirely fits the stereotype of a typical teacher, a role she sees as being for bossy, efficacious and strait-laced people. While she is organised and systematic, Sylvia sees herself as being different from the stereotype in the sense that teachers can be seen as harsh and immovable people (don't smile till Easter they say); she does not fit this mould. Instead, Sylvia's style is more unpredictable and "crazy"', as she puts it. Sylvia laughs a lot in class and behaves this way as she finds it an effective way to engage her students, and they tend to be better behaved as a result. She describes herself as "soft" in the classroom; perhaps this means kind and friendly: "I think Music teachers get a special bond because of what we do to get it, the whole creation process, we've jammed together. You get their hearts, so they stick around and they stay in your life."

One aspect of her role that Sylvia is aware of, is how it is necessary to judge her students. She is adamant that this must always be done in a gentle way because of the potential negative impacts that criticism can have on teenagers. Learners should be happy and feel comfortable at school. She sees it more a process of making suggestions to extend a student's thinking, and in the classroom, this is a constant process. Teaching is not a punitive but instead should engage students so that they do not misbehave; Sylvia is not the kind of teacher who readily removes her students from class and because of this she feels that she could not take on a Deaning or Head of a Year group role (these roles typically involved working with more challenging learners). At present Sylvia does not aspire to take on any management roles within the school. She can build and mend relationships and this

quality would serve her well in such roles but currently she would prefer to be in the classroom. One of the flaws of the system is that in schools, promotion involves less teaching time and despite her current role being busy, Sylvia sees management roles as being too much work with not enough time provided to get that work done.

Teaching still enables Sylvia to practice creativity, which occurs for teachers in several ways, not just in content but also through the situations that teachers must deal with on an everyday basis. Sylvia plans her lessons but because of the learners that appear in her classes, those lessons do not always run as scheduled. Sometimes the plan may be disrupted so that more meaningful learning can take place, as the result of something that may be going on around them. Something might be going on with learners in the class, there might be an event such as a concert that they can attend, or a student might have brought something to share. Teachers need to be flexible with the plan and run with it when a teachable moment unfolds. Sometimes negative things happen and it is necessary to put pens (and instruments) down to sort out the situation. Teachers show creativity when they can adapt to these happenings: “And then you call those silly people who do middle management”, Sylvia quips.

Sylvia’s teaching philosophy is closely tied in with who she is as a musician. She sees her role as being one where she brings out the musical qualities and skills in her students. Music is not something that necessarily needs to be pursued at tertiary level or as a job (although it is nice when that happens), but it is more of a life skill that one can enjoy and participate in across all ages and stages. She is preparing young people to be musicians, perhaps like herself. Interestingly, Sylvia mentions that to her, music is not a feasible career. Ultimately, she would like her students to develop the skills to keep music and music-making as active parts of their adult lives, no matter what their career path is. Sylvia’s perceptions of some older style teachers, perhaps due to her own experiences in education, is that of an annoying, boring teacher who stands at the front of the room and decides what students need to know. This version of a teacher considers the grades that their

students attain as being of importance and as an extension of that, a reflection of their perceived good teaching. She argues that her role is not to get her students credits, but rather to train them to be musicians in their own right when they finish school. There are a broad range of musical roles out there which are all valid, be it performer, composer, or arranger, and it is Sylvia's role to equip her students with those skills:

> There's a whole lot of different perspectives: no, you're doing this because you might need to do this another time. Somebody might ask you to take a piece of music and write it for these instruments. No matter what the education landscape looks like, that will still be my role. I will still need to be putting these kids out so that they can function as musicians.

Changes

Sylvia recognises that immense changes have happened on many levels since she began teaching. She completed Year 11 Music when students sat School Certificate, in her day consisting of the study of ten set works (at the time chosen by the Ministry of Education), and some composition. She did not have the opportunity to include performance as part of her school studies and later she felt that it was difficult to connect the music taught in school with the music that she experienced through going to concerts and being involved on the gigging scene. Having said that, Sylvia does still occasionally fall back on examples from those ten set works she studied as a learner, to demonstrate various musical features.

Teaching styles have changed from a learning environment where teachers were the source of all knowledge delivering the same content to all learners, often from the front of the classroom, to more of a facilitation role where learners individually pursue their own musical interests and the teacher supports them while providing direction and challenges while making sure their work fits

within the NCEA structure. As a result, relationships between teachers and their learners have changed; we work “together” and “with” our learners. Music teachers do not have to know everything like they did in the past but need to develop other skills. As a student teacher Sylvia was criticised for her students becoming too attached, but now she finds that relationship building is a key part of the role and is increasingly recognised universally as being important. It is common practice now to recognise learners for their own thinking styles and abilities; knowing one’s students is crucial to successful learning, and relationship building is part of that. Sylvia lights up when she talks about her favourite teacher, a woman who told stories and discussed politics with the class, whereas her Music teachers were “scary”. Sylvia acknowledges the important influences of her own teachers; she was more motivated by the teacher who shared her own knowledge and experiences and sees that teacher in her own teaching style today. Furthermore, because of the constant change that has occurred across her career Sylvia sees the ability to adapt to be vital. The impact of Covid-19, the first national shutdown occurring during the interview process for this research, has highlighted this perfectly. Consequently, it is important to also know one’s own learning preferences to be able to show resilience and go with the changing times.

Changes in technology over time are reflected in the classroom both through content delivery and the way that learners take in and digest information. In the Music classroom many students explore and develop their own musical interests through watching YouTube videos. This ranges from learning how to use Digital Audio Workstations, to playing specific songs (without necessarily having to read music notation), playing specific instruments, and finding sheet music, backing tracks and accompaniment music. When one of Sylvia’s learners wants to learn a song, they will search for it on YouTube and find seven or eight different cover versions of it. The covers will be from a range of genres and now the emphasis is for learners to be able to come up with their own unique version of the song so that they are not penalised for copying or imitating too much. In comparison Sylvia

remembers how her Music teacher pulled out her old record of Barenboim playing the Sonata that she was preparing for her Grade Eight piano exam – she only had one recorded version of her music to refer to. Consequently, learners do not remember facts like they needed to in the past which makes them far more independent. Sylvia sees this as being both good and bad – good in the sense that students are now more self-driven and involved in their own learning, but Sylvia jokingly comments that in the event of a zombie apocalypse, then many musicians would not be able to function without the internet unless they had taken her theory classes! It is necessary for teachers to have a working knowledge of the technology that learners are using and the language that those different technologies use. Sylvia cites the programme 'Fruity Loops' as one that her learners use as an example. Here the word 'modulation' has evolved to be about sound waves, rather than the traditional context where it refers to a key change. Vocabulary needs to be clarified even when students say they understand, because grey areas have developed throughout the technology transition. Another technology related concern is the impact that cell phones have on learners. Phones can be extremely distracting and even addictive for teenage minds and Sylvia feels that there are some things that have remained unchanged over time; that despite the presence of technology and cell phones students still need to learn how to manage themselves, they need to learn to work together, and they need to learn to have an ambition.

Despite all the changes to education and the classroom over the years, some things in the Music classroom also stay the same. Sylvia insists that her students learn the Circle of Fifths and also the relationships between keys and chords by the time they finish Year 12. It is critical to continue to teach theory skills so that the knowledge is not lost because it is still relevant knowledge for musicians. Sylvia notes that there are generally two groups of learners in her senior classes; those who understand theory and those who do not, and there are always successful musicians present in both groups. Although not released at the time of writing, Sylvia does not see that any changes to NCEA Music will alter what is actually taught; the things that musicians need to know remain the same although both groups of learners, in her view, will need to be catered for:

> We're at a really crucial time I think. Imagine losing all that (theory) knowledge and the understanding of how it works. Imagine if it wasn't there. I feel like I've got a responsibility to provide that training too. Some kids actually don't need it, but when you see a kid who's doing okay on their own; self-taught, Youtuber or a production, and they don't know anything, when they do get a concept that's based in theory, or classical music and they start to apply that to their stuff, it's usually pretty impressive. It does have a positive impact on their creativity. But then you can go too far too, and I think personally I'm creatively stunted because I know all the rules. I can make stuff, but I want it to sound perfect straight away and I'm not very good at that.

In addition to the rapid changes that teachers have had to make throughout the Covid-19 pandemic that started in 2020, the face of education has changed since Sylvia began her teaching journey. The pandemic has further accelerated change – the goalposts of teaching have shifted, and Covid-19 has been an example of how teachers need to be flexible and resilient enough to continually adapt to new ideas and ways of doing things. Managing learners both online as well as face to face from the front of the classroom during the pandemic has not been effective for all learners. Sylvia politely suggests that if teachers are unable to cope with these changes then they may be better off leaving the profession. She questions her own effectiveness too, noting that she integrates student choice, helps students with their own songs, and makes the classroom a fun place to be, as examples of how she takes a flexible and learner-centred approach in her classroom. Educators who have not spent time in the classroom on a regular basis can forget how to deal with today's learners; how to "ham up" their teaching, the influence of phones, and what it is like working within the school system on an everyday basis.

Tensions and pressures

While other participants talked about tensions in their jobs, Sylvia presents herself as a positive person who enjoys her role as a Music teacher. Throughout our conversations tensions seem to arise from only a couple of situations. There is a personality clash with a colleague at school and this had led to frustration for Sylvia, perhaps overshadowing other things that might contribute to her stress levels. The school has acknowledged Sylvia's situation and been supportive. The nature of her small community means that there are not many alternatives to her current workplace, so she plans to stay there while her children are school aged. Further Postgraduate study could be an option for Sylvia, but she is unsure about committing to the necessary time and costs involved. One goal is to keep performing and composing with the band and the duo she is currently involved with. This does take up time; when organising interviews with Sylvia she was often booked to play (outside of the shutdowns), especially during weekends. She does not want to appear hypocritical in the classroom and stresses the importance of Music teachers keeping up their performance practice.

More so than tensions, pressures seem to be present in Sylvia's outlook towards her job. Busy days at school mean that Sylvia often does her marking both in the morning at school *and* at home in the evenings, especially junior level theory work. She needs to push her students, those who have not learnt music before attending high school as well as those who have, to reach around Grade 3 theory level by the time they are in Year 11, and she does feel the pressures around this. During the day Sylvia welcomes her students in the Music classroom at breaks as it is a safe space for them to hang out and socialise, work or practice. She often stays there and works on her own tasks to keep an eye on the musical equipment that students are using in case it gets broken or goes missing. Sylvia also acknowledges the responsibility that she carries to ensure that her learners have successful experiences as part of their own journeys to becoming a musician. While the job is fun, Sylvia is cautious around creating safe spaces where learners can be critiqued, have errors corrected and gaps filled, but at the same time also feel supported and guided through their growth; where their

musical ambitions can be realised. Teachers may be facilitators, but they are also in a powerful position balancing critical friend with being an assessor, while also being an enabler.

The Covid-19 shutdown occurred in Aotearoa New Zealand in April-May 2020, and Sylvia's third and final interview took place after a few weeks of being shut-down. Her school was not prepared technology-wise for this and at the time Sylvia had not begun to run her classes through an online learning environment. Her concerns became focused around how her family were adjusting to the shut-down and the family dynamics of having to spend more time together and settle into a new household routine. Finding time for herself and settling disputes between her children were in the front of her mind:

> …the rain squalls are coming through so hopefully I don't have to shoot off to go and get the sheets in. There is a teenager downstairs, she might do it but I don't know. The nine-year-old and the eleven-year-old have been at each other's throats for the last two days. There's been a few physical altercations which is quite interesting to deal with in terms of your family dynamic. It's not something we've ever had. How do you control that and make them realise how intolerable it is?

Food for thought

Sylvia shared a number of insights throughout this process. She talked about her observations during conversations and after the experience of drawing up her map. Initially, she felt that her identity as a musician and a Music teacher were the same thing but upon reflection, and because of the way that the conversations were structured, she notices there are differences. She was a musician first but notes that she would still be a teacher even if she were not teaching Music. Based on her experiences teaching in other subject areas she now realises that she did not really feel like a teacher then, perhaps because she was not teaching in the subject area in which she has the

greatest passion or the area in which she sees that she should be teaching. Teaching Music, Sylvia notices, is its own skill set. She refers to her map when talking about how she sees things – "there are interesting things to look at across the water, so I might stay and enjoy the view, or I might venture into unknown lands, I'm not sure".

If being in the classroom stopped being fun Sylvia thinks she would leave, so she does not feel that she is stuck there. Not wanting to seek management roles at this stage is evidence of this. Sylvia does also hold the role of Te Kotahitanga facilitator, a position that she had to be talked into doing, over a long period of time. Through this role she still feels connected to the classroom and gets to examine how teachers can examine their own practice, their relationships with their students, and to what extent Pākehā spaces dominate their classrooms. Most of all she has learnt that she has other skills. Sylvia feels that these research conversations have given her time to think about and acknowledge that she is an experienced and knowledgeable teacher. She knows what she is doing and feels that her experiences mean she has much to offer. Furthermore, Sylvia has realised that even though she thinks she was born to be a teacher, in fact, underneath everything she is really a musician. She thought perhaps being a musician was a temporary persona or that it was something that came from the Music teacher's role, but now she realises that she is a musician: it is a part of who she is. What kind of Music teacher would a person be who did not actively perform? One reason that Sylvia is an authentic Music teacher is *because* she performs. It is necessary, to be believable in the eyes of her students.

Finally, two smaller points that came up: firstly, Sylvia was worried that a lot of what she said would not make sense to readers. Perhaps that illustrates that she was thinking through things at the time as we went through the research journey together. She wanted to make sure that her explanations were clear, and meanings not misconstrued. Secondly, Sylvia realised that her own Geography and History teacher was actually her favourite teacher. She would like to think that she had mimicked this teacher's style and fondly smiles at the memories and connections she has with her teacher,

while recognising the teacher that she herself has become. The pandemic also provided further reflection time:

> I guess people were constantly revaluating where they see themselves. Not just in their roles but in their family situations and their life pathway, relationships and all that stuff. I think I'm an introvert at heart. I claim to be an extrovert, that I'm a real people person. But I've relished this (the Covid-19 shut-down), it's been quite cool.

Overall, teaching remains convenient for Sylvia and where she is at in life. She loves her salary, the holidays, that there is flexibility at the end of the day if she needs it, and that she can still gig and go to music festivals.

Teasing out the threads

Sylvia's narrative, again and again, comes back to connections. Looking at her map, every koru that she placed on her map is related to a connection that she has: her husband, their children and their combined family backgrounds, community, schools, and also music. When explaining her map Sylvia started with herself and in an ever-widening circle, connected herself to the people and things that feature in her landscape. She connects herself to place through using koru designs as people and organisations; the koru, a well-known Māori design represents the unfurling frond of a silver fern, symbolising new growth and development. According to Charles Royal (2005, para. 1) "its circular shape conveys the idea of perpetual movement, and its inward coil suggests a return to the point of origin. The koru therefore symbolises the way in which life both changes and stays the same".

The idea of the koru can be extended into the field of narrative inquiry where participants, through retelling their stories can re-examine their thinking in new ways, hence the unfurling new growth and connective backwards and forwards thinking. Sylvia initially envisaged her map to be one koru,

which relates well to the backward-forward movement of her personal timeline, but when that became unwieldly she made each person in her map their own individual koru, perhaps symbolising the inner-outer movement and change that every individual experiences as they go through life. Notably music, community, and schools also have their own cycle of new growth and change. Each of the solid koru are connected to Sylvia through lines and larger, transparent koru patterns, and music sits within a broader community koru, next to the schools that Sylvia's family are intertwined with. If one was to go by how much each one stands out, the koru that represents music is very large and much brighter than the school koru patterns.

The way Sylvia maps out the geography of her landscape is also about connections. She notices that she is not an island and has options to reach out and explore new lands. The look of her landscape is also connected to the terrain of the place that she lives in; Sylvia is in turn influenced by her environment. As our last conversation took place during the 2020 Covid-19 lockdown Sylvia was concerned for her children and how they were managing family chores and schoolwork. During an earlier interview her husband chipped into the conversation and during another Sylvia organised a sleepover for one of her children while we talked. She is open and happy to share her connections as everyday life spilled into our interviews. Taking the idea of connections further, Sylvia talked about her connection with music and how she sought to understand the relationship that youth have with certain musics when she listened to the Eminem album. Through selecting music for her learners to study that contains relevant messages, Sylvia builds connections with her learners and notes that many have come back to tell her, often years later, about how they learnt valuable life lessons through their Music set works.

Finally, Sylvia feels that she was born to be a teacher and while she did not always teach Music, she noticed that with herself, she is really a musician and feels more authentically connected to herself and her musical identity now she is teaching Music. Music is made for across the life, not just for school, not just for credits but also to produce functioning musicians.

Interlude 2: COVID-19: Online teaching, learning, and researching

Entering into the space that is Sylvia's world highlights Clandinin's comments around "how we also live in stories, in the midst of continually unfolding personal, familial, intergenerational, institutional, social, cultural, temporal, linguistic and school narratives" (Clandinin, et al., 2018, p. 139). In other words, as I entered and co-constructed the worlds of participants, at the same time our lives continued to take shape and evolve around us in a state of constant movement and change. The Covid-19 pandemic interrupted life globally in 2020 and in Aotearoa New Zealand a few final conversations with participants were conducted while we were at home during what would become the first shutdown.

Darren, who had left teaching, moved to a different city, started a new job, and then subsequently as a result of his new role become greatly affected by the challenges that the Covid-19 pandemic brought. His is an accurate example of how our lives can change in so many ways throughout a narrative research project. All but one of the participants have school aged children who were also subjected to being in a lockdown and restricted to staying, living, and attending school at home. Teachers/parents like Sylvia, Rahele, Shaun, and Rose were challenged to live and work differently. Home became a place where parents needed to navigate their own work and pay attention to how their own learners were progressing as well as caring for children full time, including supervising their homework and learning. Rahele learnt more about the nature and quality of schoolwork that her children's teachers were setting for her own children and discovered that sometimes they were better off choosing to do their own activities for both reasons of wellbeing and of learning. Some participants expressed frustrations around unequal expectations from their partners around childcare, and one commented that she felt she was unable to keep up her exercise as a result of this; her husband was able to get out of the house to exercise but did not reciprocate by looking after the children to enable her to do the same. She noticed that this had an effect on her wellbeing and subsequently her ability to manage the shutdown situation effectively. I thought her mentioning

this to me, her researcher/colleague/Facebook friend, in our final conversation reflected the tensions that she was feeling as well as upholding the trust within our participant/researcher relationship.

On top of these demands, schools were at different levels of preparedness when it came to being ready to operate through digital learning and this exacerbated the gap for learners between the haves and have nots. Both learners and participants also needed to navigate and develop their own skills at delivering and receiving learning through online platforms. During the times that the Covid shut down conversations were held, participant/teachers were occupied with adjusting to life at home and looking after the immediate needs of their family members. Things that participants had identified as being important to them during previous conversations such as building positive relationships with their learners face-to-face, or the importance of learners being involved in musical ensembles and jamming, or creating musical opportunities for learners, were lost amid the struggle to adapt to online teaching and simultaneously managing family life. Participants discussed how the Covid pandemic was affecting them immediately and directly. Davis and Phillips' (2020) research supports this, noting that for many teachers upskilling to an online classroom environment is often a huge undertaking that involves using completely new tools that may not have previously been a part of their classroom kete (basket or toolkit) and this consequently contributes significantly to their workloads. Aside from classroom Music related online activities, participants also needed to use and develop a range of other technological skills. Music related skills included midi technologies and Digital Audio Workstations, making videos, or using video screen sharing tools such as Loom. Participants also needed to navigate wider non-musical technologies such as utilizing their school's online management systems more deeply, email systems, and related issues such as learning how to make pastoral-based calls to learner's homes while hiding their phone details. Davis & Phillips also highlight that while (in this case Performing Arts) teachers would normally seek to integrate new technologies and ways of thinking into their classrooms, learning to use new tools during the pandemic needed to happen very quickly to keep students engaged with their work.

I found that large numbers of my own learners did not easily engage with their learning in an online format, and some went weeks without instigating contact with anyone from school despite emails and calls home. This added to the stress and uncertainty of shut down and at times coming up with new tasks, setting work, and learning new technologies became unmotivating especially when learners remained silent and did not submit their completed work or communicate with their teachers in any way. The combination of not being in touch with many learners and also teaching at home through Google classroom and video calls added to the sense of being disconnected to the school learning community. While shutdowns may have given me more time for data collection and later, writing, there always seemed to be an underlying tension around the seriousness of the Covid-19 situation which at times made it hard to focus or to relax. Participants based in Ōtautahi Christchurch had already lived and worked through the earthquakes that afflicted the region ten years prior so had experienced a comparable level of turmoil; but for others this was all new territory. Aspects of ordinary life such as not being able to attend concerts were notable changes in lifestyle that participants missed. On a positive note, participants highlighted that they appreciated being able to spend time reflecting on their work, lives, and relationships while being locked down and while at times it could be stressful, it also came with realisations around the importance of focusing on nurturing relationships and spending time with their children.

From a musician's perspective the Covid-19 situation was also serious with many venues being unable to open, gatherings such as weddings being postponed, and jam sessions essentially banned. Musicians suffered financially and also musically through not being able to participate in live performances. Living in a shutdown added to the many tensions that participants were already reporting and meant that participants were not able to be as musically active in the ways that they were used to; they couldn't get their live music fix! Despite this, the decision to move from being performing musicians to being educators based in the classroom had paid off in this situation because teachers were not affected by salary cuts in the same way that working musicians were.

Perhaps one connection between music and the Covid pandemic lies in the attitudes of the people involved and their beliefs around music making. Most participants were raised in families (and subsequently created their own musical families as adults) where music making was an active and participatory part of life that everyone in the house was involved with to some extent. When looked at this way music serves as a connector, an activity that builds bonds and promotes mental wellbeing. Being at home with family may have presented opportunities to jam and make more music if one were able to rise above both the adult workload and children's home-school requirements. Conversely for musicians who were the only music maker in a household, then being isolated from others may have had negative effects both on musical skill (being able to practice within a group) and also mental wellbeing because of the separation from musical peers. For some participants reflection time at home eventually resulted in lifestyle changes that incorporated more space for music making.

The Covid world is a world of new contradictions. The world is both bigger and smaller in the sense that Covid is global and not isolated to one country, smaller in that the shutdowns made our lives smaller and centred around the home, and at times in Aotearoa New Zealand some specific communities were locked down while others were not. The pandemic has made us both disconnected and connected; disconnected with our workplaces and for participants, disconnected with our learners. Musicians were disconnected from each other, even though participants have talked about feeling more connected with their immediate families and children (this includes feeling musically connected). Feelings and situations that arose during shutdowns affected people across society, in and out of the schooling system. The Great Resignation is a phenomenon coined by Anthony Klotz from Texas A&M University. He predicted that as an after-effect of being shut-down many workers would look for new employment (Radio New Zealand, 2021, June 27). This was supported by findings from a survey by Aotearoa New Zealand recruiting company Hay's, who found that 39% of respondents were planning to look for a new job during the next twelve months

while another 39% were open to the idea of a new opportunity (Hay's, 2021). It would be interesting to see to what extent the teaching workforce was also affected by this issue.

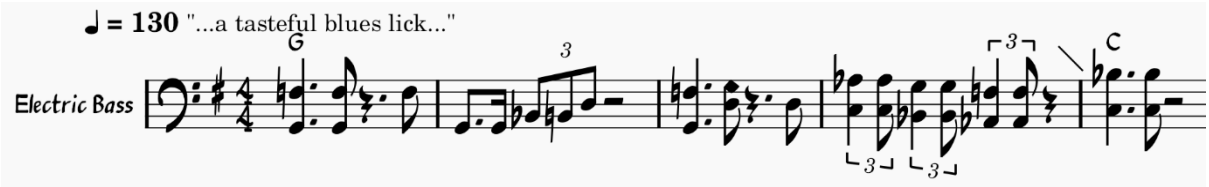
From a wider view the pandemic has made us richer and poorer. Oxfam reported in September 2020 that 400 million jobs had been lost globally as a result of Covid with the majority of those being jobs performed by women (Gneiting et al., 2020). In Aotearoa New Zealand, two thirds of job losses in 2020 were women (Stats NZ, 2020). Many musicians, often already living on a low-income have needed financial assistance from the government in order to make ends meet. According to the OECD (2020), the closure of venues and small hospitality businesses along with a Covid-related decline in tourism will have a long-term effect on musicians and the cities they live in. Aside from income, a drop in public and private funding for local arts will negatively impact the wellbeing and diversity of the arts sector. Everyone is poorer as a result. At the same time some people became financially richer. Oxfam reports that:

> 32 of the world's most profitable companies are together expected to rake $109bn more during the pandemic than the average of the four previous years… As many of the world's billionaires are also some of the largest shareholders in these companies, the 25 wealthiest billionaires increased their wealth by a staggering $255bn between mid-March and late-May alone (Gneiting et al., 2020, p. 6).

The report goes on to highlight ongoing problems globally with corporate tax avoidance, painting a picture where corporations continue to focus on increasing profits for a small group of shareholders and not contributing to the financial contributions that governments had paid to working people in order to help them survive the effects of the pandemic. Ironically millions of such workers on the corporation's production lines around the world found themselves jobless as a result of the pandemic.

Conducting this research during a pandemic shutdown did not greatly affect the process of data collection and only required making tweaks. I had started to plan this research while living in Bahrain not knowing I would eventually shift back to Aotearoa New Zealand, so the conversations were initially planned to be held online anyway. It was an added bonus to be able to have some face-to-face conversations throughout the data collection period. A few interviews were held while we were in lockdown; one was a Zoom interview with Rahele who would normally have come to my house for the interviews so that she could have some uninterrupted space to talk and think, away from family demands. It affected the research process more in the sense that it brought more tensions into the lives of participants. Some had a lot more stress in their lives by the end of the data collection process. As outlined above, actually catching the Coronavirus was only one of a range of concerns held by participants. Covid changed the lives and stories of participants and for some, will have long term impacts on the way they live and work. As an interviewer it meant being careful and considerate and taking more care around relationships with participants through providing space and flexibility with conversations and interview timings. Some participants rescheduled to times of the day that were more suitable, and it became normal for participants to help their children out with various tasks and requests at the same time as we were talking. Sharing, co-creating, and entering into the worlds of participants looked a little different by the end of the data collection phase, as the world dramatically changed around us.

Shaun



Shaun's journey into the world of classroom teaching did not happen when he was a young adult. Instead, he led a life as a working musician and itinerant teacher before moving into classroom teaching later on. At the time of our conversations, he was a first-year teacher at a suburban high school with a large, active Music Department, and one of three full time Music staff at the school. Our interviews were held via Zoom; Shaun is parenting a young family (we had a visit from a small child once during our conversations!) so both of these things combined made it easier to talk from his home studio rather than face to face.

Shaun discusses growing up in a conservative religious family and cites Ben Harper's Burn to Shine album as being highly influential to his younger self. He listened to the album again as part of his thinking for this project and remembers that it was a real gateway album; its soul core was a genre that he understood but the album itself contained many other influences and pointers to other genres that he was unfamiliar with. At the time he was conflicted about whether to become a guitar or a bass player but upon hearing the bass solo in Steal My Kisses, the decision was made. He would rush home from school every day, put on the CD and continue learning to play the whole album by ear, developing an important musical skill that he was unsure of before that point.

I have a fairly musical family. I probably can't tell my story, without first explaining that I was raised as a Jehovah's Witness and that was a big influence on pursuing music, and not pursuing music as well. My Dad, basically his two bigger passions were sport and music, but when he got into the religion, it does really discourage pursuing careers of any of that sort. At home, he had left all that

behind, but then if he wasn't at Bible Study, or watching an All-Blacks game, he was playing the guitar. Around the house, we always listened to Dad singing and playing guitar. I have two older brothers who are about 12 and 14 years older than me, and they both play guitar. For me, every weekend is having the big family and everyone, extended family either coming round to our place or going over to the one of the Aunties and Uncles houses and having a big feed and then everybody's singing guitars until all the kids fall asleep on the floor in the lounge. That's where I'd say music started. In particular it was my brother who was the most naturally talented musician in the family. He picked up everything by ear really well. He, from basically round the age of 15, 16, started becoming a regular gigging musician. I was four or five and my brothers were in high school. Any chance I get to see my brother, he was always performing and I remember going from primary school to go watch the high school production and watch him play bass in the band. He was a big influence on me to go to Jazz School. Music wasn't just that thing at home, music was a bit more of a professional thing. He's always been a regular gigging musician and I'd go along to sound checks as a little kid with them and that sort of stuff. And he's a bass player as well. The funny thing was, I was quite different when I was growing up. I was doing really well academically. I would win Math awards and stuff like that, but I loved the music as well.

I didn't naturally sing in tune as great as my brother did, and I didn't pick stuff up by ear the way he did. When I started having guitar lessons, my Mum, and even my Dad would be like, you're clearly more talented at the academic stuff, pursue that, go that way. But for me, I was too hooked on the music thing. I was in Year 10, I, had a great combination of Music teachers at (school). I think I was at that point going, am I going to be a guitarist or a bass player? I was pushed to try out the bass as well, in high school. And it wasn't until, I had a critical point where a new guitar teacher and a new bass teacher arrived at the same time. The bass teacher plays this eight-string bass and had this crazy world of extra bass techniques and he introduced me to Jaco Pistorius and Victor Wooten and that sort of stuff. I suddenly went, oo, bass is so much more than I realised it could be. I think from Year 12, I was like, I'm a bass player now, I'm a bass player that plays guitar not a guitarist that plays

bass. I knew by that point my plan was to go to Jazz School, so I completed up high school and then did my audition for Jazz School, went into Jazz School.

I might open up more then on what I was saying at the start about the fact that my family and upbringing was a Jehovah's Witness upbringing. I was very much discouraged from pursuing music and higher education in general. They want you to go into the full-time preaching, door-knocking, thing and have a more modest life and pursue that. That's the ultimate sort of goal in that religion. I remember being about 16 saying I was going to go to Jazz School the next year and one of the elders in that congregation trying to have that talk with me to say, hey, maybe you shouldn't be pursuing that. He tried, it's hard to explain, but knowing that Jehovah's Witness belief, they believe that an imminent end of the world is coming very soon and the Armageddon's coming and then, the world's going to basically be restored to a paradise-like garden of Eden. Whenever you are trying to forge your own path or do anything outside of what they say is the only way to achieve that, that's what's brought back up to you, you know, well, any day now, the world's going to end and they kind of push that on you. I had a conversation with an elder then who knew I had some health issues, and he said, well, you know, with a musician, that's just gonna encourage you to play at all these bars and other places that probably aren't great places for a Christian to be. And I was like, well actually as a jazz musician a lot of the time, we just play in little cafes and restaurants. And he was like, but they're very smoky places, that's probably not good for your health. You could tell he was just trying to think of different ways to discourage me. It was the most I'd ever pushed back on these things. Then he said, well, look, you know, in the end, I even sort of said, you know, maybe music, isn't really a career that, um, a Christian should be pursuing. And I said, well, you know, King David was a musician, and all the Psalms are songs and, you know, I kept having to push back cause that's how much I wanted to be a musician.

I didn't dare say this to him, but in my head, I said, wait, is this what the living forever in a paradise promise will be like? I always assumed I could play guitar, are there are not going to be guitars

there? Cause you're saying, if being a musician now would risk not being able to make it through there, that would probably imply that we might not have music on the other side. And I don't think I want that. I remember that being the first time ever, instead of being like, oh yeah, I better let that go so I can live up to this promise of maybe an everlasting life. I went, I think I'd rather have 80 years of guitar. That told me something and that was probably the first one of those big points. Obviously I'm not part of the religion at all anymore and, I still didn't leave for quite a few years after that, but that does come out probably a lot in my personality too, is that I say I'm generally a positive and happy sort of person, but I'm also quite reserved from being over the top and connecting with emotional expression and other sorts of things like that. I'm a fairly even sort of guy, but that's because I've grown up with a lot of repression from not being able to just be the person you want to be or be who you are, from that religion.

I did a bit of Drama at school and obviously I can do a bit of Drama teaching at high school as well, but I struggle to let go completely, I think. Because, you know, with a lot of emotional things, because there are so many things that are trained into my brain, there are so many rules of things that you would never think would be an issue, religiously, that were an issue growing up. There's usually always some kind of issue, you know, I couldn't play club rugby and things like that cause we weren't allowed to join sports clubs. We weren't, even though we were all very athletic and very keen on it and Dad clearly loved it, but he had left it behind now. I think we all naturally saw the real side of our Dad whenever he was playing guitar or when he was cheering on a rugby game, that's him, in his raw, real state. I guess there's a lot of me in my music that is still a bit safe, and cautious and, you know, you probably wouldn't see me in a screaming death metal sort of band, even if I was loving that style the most, just because I struggled to put out there that level of, I think, expression in a way. Many of the things that I've found fun and was passionate about and was keen to do growing up, were all not allowed and were all cut off from me. Generally, I think I'm always trying to make up for the fun as well, fun times that I felt like I missed out on having. I'd rather spend a majority of my time making up for fun I missed out on. Even now as a 36-year-old, I'm still a big kid in

lots of ways, whether it's buying comic books I wasn't allowed to read when I was a kid, or video games I couldn't play. I'm still reliving a bit of childhood repression I think later on. And, musically, I think that's probably true as well that I lean towards styles that are safer because it's safer to have a fun expression than it is to have those deeper, darker ones.

The thing I keep coming back to is probably that until recently, I didn't realise how much of myself I'd still repressed and held back from. Even down to things like, career choice and, I mean, at Jazz School, and my brother will mention this too, he was always scared. It's like he was scared to practice music sometimes. I think when I was studying back then, I didn't think of music, studying Jazz School as being, this is a career, this is where I'm going to go. It was basically, I just want to be here, but I'm also scared about, the level of commitment to it. I think I've seen, by going to Teacher's College last year, going back as a student a little bit older obviously as well, but realising it was the first time I was in education going, I have nothing holding me back anymore and I was giving it everything and, you know, I got A pluses on everything. I managed to get a perfect, 9.0 GPA and I went, okay, that showed me as well, how much I still repressed and held back my potential when I was younger. The more I realise now, in recent years is I can't explain who I am without that story and how much it's influenced all parts of me, musically and everything. It doesn't help to spend a lot of time going, I wish I had, you know, all the, what-could-have-beens, but I'm very happy with where I am, with a lot of the musical things that I've managed to achieve in spite of it. I'm really happy with the musician I've become and the career I've managed to create now. Music's led me to my wife and with my kids and everything else now, too.

Shaun's map

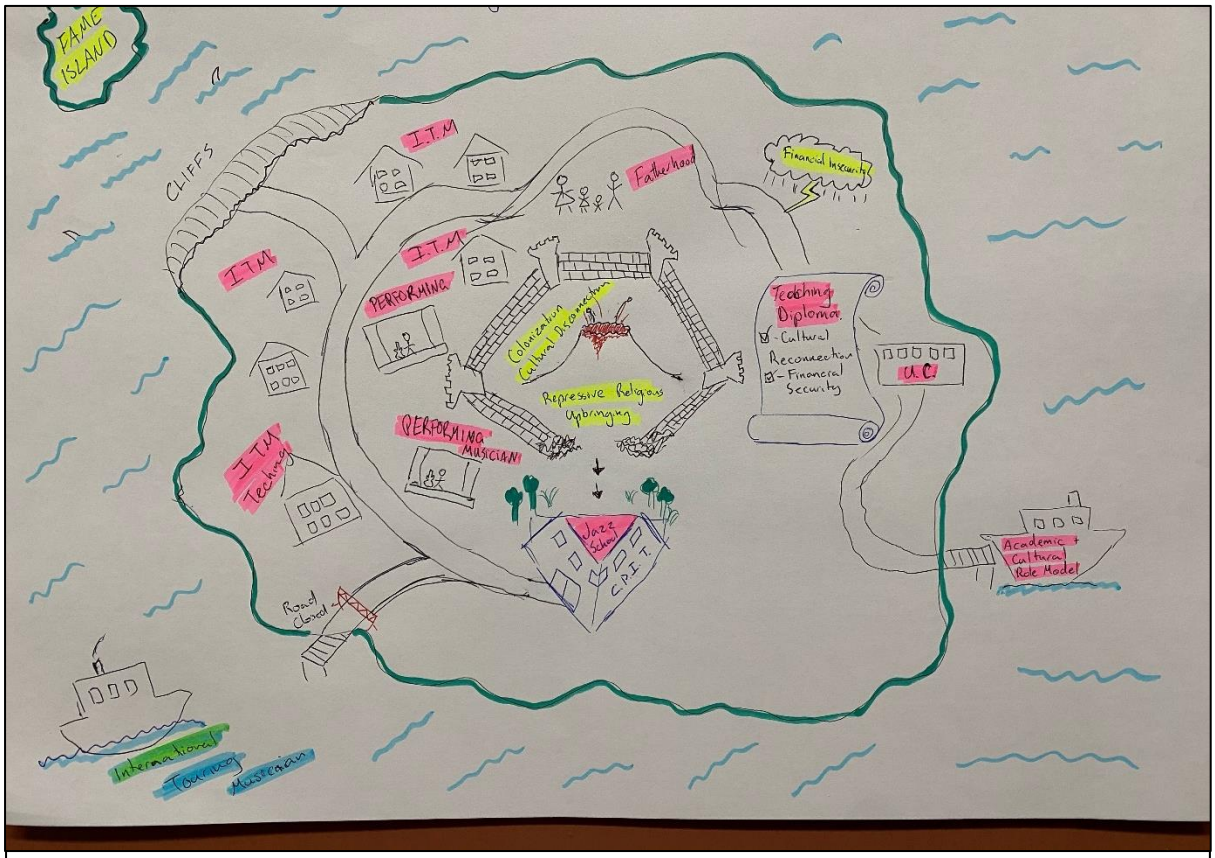


Fig. 2: Shaun's map

Shaun describes his map as being chronological; he is a logical person who created a plan that included various career options (including being Bruno Mars' bass player) and points out that there is no straight-forward, easy-to-map-out career plan. He starts in the middle with the volcano, encircled by the religious walls that kept him both protected and held within. Shaun was thinking about our conversations and how his upbringing had influenced his musical journey and musical taste, and the kind of musician and person he is today. Mixed into that is the disconnection and lack of value placed on te ao Māori in Shaun's upbringing and how he had previously repressed that. Eventually the wall breaks down and Shaun sets out on his journey, firstly to Jazz School. He is not one to put all of his eggs into one basket though and subsequently there are a couple of potential directions that he could take, as a touring and potentially famous musician perhaps. But in the end Shaun goes down the road with itinerant teaching on one side, and local performer on the other. A

road where fatherhood and ongoing financial insecurity lead him into classroom teaching. To get there Shaun has to go to Teacher's College where he both reconnects with his cultural identity and moves towards achieving financial stability.

On the way, Shaun recounts, there are many realisations; choosing to be a musician, his higher education journeys, overcoming fears around studying and learning, meeting his wife and subsequently being ready to settle down and begin his career, and staying put. He steered away from the riskier path leading to Fame Island (note the scary sharks) and ultimately realised:

> …my own importance of being a cultural role model for a lot of kids…as a Māori teacher realising, having not really looked and thought about it before, but realising how few of us there are, percentage wise, out there, in the teaching force and going, yeah, you know, I could really make a bit of that difference by being another one, in the classroom with kids.

Intersections: Shaun as a person, musician, and teacher

> I didn't want to be a teacher. I wanted to be a musician. And, the better I get at music, the more I also go, but, oh, can I show you how to play this? You should try this. It's a natural thing of me being passionate about my subject and then that leads into me going, oh, I'm passionate about it and I can't help but also want to show people what I know and then help them understand it.

Shaun describes himself in various ways; firstly, as the big kid figure who always likes to find the fun in the music that he plays. He is more inclined to play at a funky, upbeat gig, than a heart wrenching, meaningful or emotional performance. He enjoys sharing that vibe and energy and would rather be appreciated and cheered for because of people having fun. He is noted for bringing his own feel and bounce into bass tracks, sometimes making them sound funkier than originally intended. He is a

logical person and outlines this both with respect to music, and life in general. Shaun talks about always needing to figure things out, seeking to understand, and unpacking things, whether it be to do with his upbringing, an aspect of music theory, or his students. As an example, when struggling to work things out by ear as a young person, Shaun found that building his theory knowledge eventually helped him to better recognise the patterns in music, after which his bass playing took off. For Shaun theory does not ruin the magic of music (his wife is also a musician and does not feel the same way). He gets excited by knowing the secret behind things and then equally wants others to experience that excitement also:

> I can't help but want to know how things work and then want other people to have that same joy of figuring it out. I'm terrible to have around as a magician, as soon as I know how a magic trick works. I want to show somebody how it works as well or explain it.

Shaun wants to explain his discoveries to others in ways that they can also understand. In the classroom he looks for the practical application of what they are working on, preferring to show students what scales can be used for and build their work around that, rather than having his students being stuck in workbooks. Shaun describes his teaching style as not authoritarian, emphasising the importance of building up whānaungatanga (relationships, sense of connection) with learners. He is not the type of person to ever get angry and does not believe in demanding respect from his students either: "…those are the two things I'd say, practical and relational, yeah, not too authoritarian".

Shaun connects his own musical learning in formal education to his experiences as a working musician, a transition that he had to consciously navigate. He talks about how, from when he was a school student at around Year Ten level until he finished his degree, his performances were assessed and graded. This strongly affected his choice of pieces and the way he played them: "…you start playing music for marks and thinking while you're playing going, oo did I use enough of A Mixolydian

flat2 flat6 there, in that solo to, you know, tick off those boxes…" Once finishing Jazz School, it was a process of maturing - a process that Shaun feels took almost as long as it took him to earn his degree in the first place, to realise that he no longer needed to play for grades. He could just play a simple tasteful blues lick; it was no longer necessary to do "something weird and fancy and outside the key". It was freeing to be able to develop his own voice, style, and sound as a bass player, once he was able to let go of that forced box that he had been learning through for such a long period of time. Now himself a teacher who must assess, Shaun notes that it is interesting that he has to teach the same rules as he learnt as a student; he has to scaffold and frame musical learning for his learners. At the same time, he wants them to get to the point where he can tell them to try to forget the rules and just learn how to feel again.

Shaun has been cautious about taking big steps in his life and carefully plans; from broader career pathways to what he needs to do on a daily basis in his role. His original plan was simply to be the best musician that he could be, and teaching was the next available guaranteed pathway. He still gigs most weekends – he is sought after as a performer – and is glad that he was able to do that before going into itinerant and classroom teaching. Shaun feels that his performance experience makes his teaching more authentic; his knowledge is current and relevant to his students, and they find his approach easy to relate to. At the same time, he has purchased two big whiteboards to aid in navigating his new role in the classroom: one each for both long-term and short-term planning. The newness of the role and the number of balls that need juggling at the same time meant that the boards were necessary to overcome being anxious and overwhelmed as well as sorting out what needed to be done by when.

One of the most enjoyable parts of Shaun's new role has been teaching group performance, which comfortably sits beside his life as an active musician. Often when he mentions an upcoming gig Shaun finds that people, including Music teachers, express surprise and ask how long he intends to keep that up for. Shaun admits while he is moving towards wanting more time with his family, he

does not want to let go of the performing side of his life. He enjoys the chance to play and the cheer of the crowd and notices that in the classroom his students are impressed that he is a teacher that did not just go and study, followed by a career path into teaching. Instead, Shaun presents as a teacher with lived and relevant experience and has even played with bands that students are familiar with. He feels good that he can make that connection for his students.

Now, as a new teacher Shaun is taking his time around getting to know the culture of his new school. When he was an itinerant, he noticed how much the individual Music teacher at each school influenced the musical culture at that school. Music teachers have generally trained on their own instrument to a high level, often in Classical or Jazz genres for example, and that influences the types of music they themselves play and by extension, the flavour of the entire Music Department. In the classroom however Shaun is experiencing an associated challenge; that of relating music information and theory to all the different instruments that students play. Because student experiences of music are learnt through specific instruments there needs to be a universal way of explaining things that then gets translated individually for each learner and their instrument; the knowledge a drummer has is very different to that of a singer, for example. Shaun feels that perhaps this is a point of difference for teachers of Music. He suspects that in Maths there is probably more homogeneity around how subtraction is taught and learnt. In his new role Shaun has taken responsibility for a Jazz Band which has helped him in getting to know his senior students. He teaches part of a senior class, taking six-week turns with his Head of Department, and working with the band has already established solid relationships with some of his new students. Shaun's Head of Department is supportive of him suggesting changes to their programmes, especially around incorporating mātauranga Māori (Māori knowledge, understanding) and developing courses that utilise a more diverse range of genres. His HoD is more knowledgeable about classical genres and Shaun is keen to bring a more contemporary focus into his work. He is in no hurry though and is currently testing the waters, keen to first learn how the department operates. He has brought his own way of doing things into his teaching, always wanting to frame concepts in a practical context that encourages

learners to engage in musical play as much as possible. Furthermore, Shaun is helping his HoD through writing Māori lyrics to a vocal warm-up for the choir, and introducing karakia (opening and closing prayers) and singing into his classes:

> I'm going to start making my Year Nines when we pack up, sing a song with me. We started off, we learnt Don't Forget Your Roots and now we're learning it as Kia Mau Ki Tō Ūkaipō and so if they're packed up and there's still a few minutes to go, we'll sing through the song, we have a class waiata at the end of the session. So those are little ways that I am introducing, a bit of me in the program, I think.

Shaun has found both enjoyment and challenges in teaching junior Year Nine classes. Although they tend to involve more behavioural issues than other year levels and subsequently a need for greater episodic planning and structuring, Shaun is excited when his students show enthusiasm towards their learning. They are, he says, “the biggest challenge and the biggest reward”. If there were enough hours in the day Shaun would teach his classes to play and to jam a new single together every week; something that he did do early on in the year, and something which his students keep coming back to and requesting that Shaun do more of. Again, the practical musician side of Shaun constantly shines through in the classroom. He has reflected on this during our conversations:

> I think even for myself, there may be a stigma to the idea of going, I am solely a teacher. I am, first and foremost, a musician, Music teacher, because I think for anyone that's been very much a practical playing musician, if you say that you're a Music teacher first, you may feel like you're saying that you're an academic musician, say somebody that doesn't play a lot or hasn't played necessarily a lot, but has learned all about music, history and music theory and can do that side of it.

He finds it very triggering when people pull out that old adage about musicians that cannot perform ending up as teachers. Many musicians have had that said to them before and it can create a stigma in their heads. Shaun finds it important to point out that he is a Music teacher who can play but has

taken teaching as a career and as a means to pay his bills. It could be that many musicians that teach also have a passion for teaching; he gets a lot of joy from both playing and teaching and would not like people to think he became a Music teacher because he *could not* do music. When thinking about what it is like to be a musician Shaun recalls his first time in hospital, which happened while he was attending his sister's wedding in Australia. He was sharing a room with five other people and was having trouble sleeping:

> ..one of the beds was beeping and it had the machine on it, it was beeping all night and it beat with three beeps and then two beeps. But it would like go, beep beep beep (big gap, and then) beep beep (another big gap) beep beep beep. And I was like, oh, I can't handle this! It was just driving me nuts all night, until I kept the tempo going for that big, long gap and realised, over time it was four bars of 4/4 and they were just a three and a two in there. And as soon as I realised it was in time, I fell straight asleep. I was good. (laughs).

This is a wonderful example of how musicians learn to navigate different situations. People have often expressed negative opinions to Shaun about his life choices, generally without considering the resulting mental residue that stays behind in Shaun's mind afterwards. When he would tell people that he was studying towards a Music degree at Jazz School the response was often "Oh, what are you going to do with that?", implying that is was not a useful degree even though Shaun could point out several career options for someone with a Music degree. On one occasion when this happened his friend next to him was also asked what degree he was doing (he was studying towards a Commerce degree but had no particular plans), and the person asking the question never followed up with "Oh, what are you going to do with your Commerce degree?" A lot of people think:

> Yeah, that sounds fine, that sounds like a thing you should do for a career (gaining a Commerce degree). And obviously with Arts, people don't seem to treat it and think of it that way. I realised, not everybody asks who has, in those qualifications that sound-the-

> right-type-of-pathway-to-take, actually have a pathway in mind for themselves. They're just, going along. But I definitely had my plan sorted; that was, be there to be a good musician, but also teaching would be my next guaranteed pathway. And whether that be itinerant or, eventually classroom, it was in the mind.

There is a perception in society and assumptions made, that a career in the Arts is not a good idea even if one has a clear career plan, whereas a degree in a more mainstream field such as Commerce is a proper pathway to take, even if the person taking that pathway has no clear idea what they will do with their qualification.

On being Māori

> …I got to go to Teacher's College last year and… the first time in my life being in an education institution, hearing a consistent message, that Māori values and knowledge are valuable and need to be used, need to be brought back and need to be pushed by us.

Shaun speaks at length about the biggest change that he has experienced in education during his lifetime; that of the growing valuing of mātauranga Māori. His father spoke only Māori as a child and was part of the generation that was beaten for speaking Māori at school. Consequently, Shaun was discouraged from taking te reo Māori as a school subject as it was not seen to have value or as a viable career pathway. Shaun's experiences at Teacher's College provided cultural healing but this process took time, initially because Shaun did not trust that everyone there was going to have the same message. Eventually this consistent message from all his lecturers eased a lot of Shaun's cautiousness around the perceived usefulness of Māori knowledge and values.

> You have this thing when you're Māori and you can't speak your own language and you don't have that connection to your culture. You feel all this whakamā (being ashamed, shy), and so much shame that you can't, you can't do it.

> You're often nervous as a Māori person, where people might, on the spot, and it happened a few times in lectures at Uni last year, they're like, you'll get this, cause as a Māori person, you would know this or feel this or know about something that you might not know about, then you feel ashamed that you don't know the meaning of that word, that they're asking you on the spot about.

He noticed that his Māori tutors at Teacher's College never assumed that he knew about te ao Māori; never making him feel awkward in class. His non-Māori tutors often assumed that because he was Māori then he must hold knowledge of reo (language) and tikanga (customs and protocol). Shaun observes that Māori teachers in schools often suffer from cultural taxation; when non-Māori staff want to learn and apply knowledge about te ao Māori in their classes they ask the Māori teacher(s) how to go about it, assuming that they are able to answer questions and assuming that they are from the same rohe (region) as where the school is situated. Prior to attending Teacher's College this would have made Shaun feel uncomfortable, but he now feels that there are changes underway and that more non-Māori teachers are starting to get onboard. Otherwise, it adds to the workload of Māori teachers. He feels more teachers are now asking themselves questions around where Māori might fit into their Science teaching for example, and this is a huge change from past approaches. Shaun asserts that it is everybody's responsibility to upskill themselves about doing it right and genuinely; that mahi (work) should not fall solely on Māori teachers. He is pleased to see a massive increase in the everyday use of te reo Māori over the last decade and finds himself racing ahead as a result of this healing process. He sees it flourishing with younger children too; Primary School children (including one of his own) are experiencing the normalisation of the Māori language.

Those children are growing up and starting to attend secondary school and at Shaun's school are supported by a principal who is fluent in te reo Māori.

When Shaun started Teacher's College it was highlighted to his cohort that he was the only Māori trainee there and along with his Tongan friend, were the only Māori and Pasifika trainees out of a 150-strong cohort. Currently there are a small number of Māori staff at Shaun's school; a school where the Māori pass rate is now higher than that of the overall school. Shaun hopes that as a result of this in future there will be more Māori teacher trainees:

> What I'd hope to see is that all of this change that I've seen in the last five, ten years regarding Māori culture in schools, in another ten years, fifteen years time, these kids are coming through Teacher's College, that ratio of the number of Māori teachers in the staff and in the school is also changing and reflecting, that they felt valued as kids, they did better academically and they, are striving, and thriving.

The different cultural pedagogies that Shaun was taught at Teacher's College highlighted to him the different customs and ways of speaking that exist between Māori and Pākehā. For example, it can be rude in English if the first question posed to a stranger is "where do you come from?" But in Māori, Shaun notes that you ask that before you even ask a person's name, because you make connections with place, with whenua (land) before you ask about those family connections; it is the land first. In the same way with Māori, to ask straight away "what's your name?", or "who are you?" can seem a little bit rude if you have not made those other connections first. If you are speaking English and have been raised with those Māori customs some questions can come across rude and abrupt, and Shaun has found examining the differences in customs to be fascinating.

Shaun has experienced racism in and out of school, in many ways throughout his life, and talked about a few of those experiences. In one incident a colleague (an itinerant music teacher) questioned him intensively around his knowledge of guitar and bass playing and teaching, and then

stopped instantly when Shaun mentioned that he was a Jazz School graduate. Shaun could not help but get the feeling that his colleague had assumed that because he is Māori he had not received any formal bass training:

> I think often I get this thing where in a, music situation where people would assume, are you a, self-taught three chord, Māori guitarist? and realising where you are in terms of the academic aspect of music. You feel that assumption and feeling like you have to let people know, yes, I'm a musician, but not probably the musician you're thinking to yourself right now about - a Māori guy who plays guitar, but a Māori guy with a degree, who's gone through Jazz School and now teaches in a high school, breaking that preconception with people that they might have with you.

Shaun compensates against this at work, routinely aiming for a step above, for example wearing a suit jacket and tie to work so that people do not assume that he might be lazy or disorganised, or less academic even. He has learned to do this in other areas of his life also, such as dressing up when going to the bank to apply for a loan. He finds when people make assumptions about him those assumptions generally go downwards. Shaun has never had anyone overestimate what he earns and what he might be worth as a Māori man; he is generally under-assumed in areas like education or with respect to his financial position. Shaun provided a further example of assumptions that people make about Māori; as a younger adult he had been diagnosed with a serious liver disease, lost half of his blood, and been given a life diagnosis of ten years. He needed to have some recovery time and reluctantly went down with his mother-in-law to apply for the sickness benefit that would allow him to recover (he was reluctant around asking for money, thinking that he could take care of himself). It was the first time that he had left the house and was having difficulty standing up for any length of time without passing out. The lady behind the desk, without reading his file, gave him a long lecture about how he really should be looking for work, and get out there because “she has people with serious cases, like sore backs and things.” Shaun wanted to leave but his mother-in-law stepped in,

leaving the lady “a bit teary, and very apologetic.” He notes that the cumulative effect of these situations can be lasting but feels that the situation has been improving over the years since.

Stresses

Shaun’s biggest stress has been around being a first-year teacher. Despite already having taught for thirteen years, he has found his new role to be a big learning curve. He was an experienced, knowledgeable, and well-resourced musician and bass teacher who also knew how to run the business side of things. Now, Shaun compares not having taught any entire courses yet to playing the videogame Crash Bandicoot, when you have not gotten to the end of the level:

> Every so often you got a bonus level and you had to run the whole level backwards, looking at the camera with a giant ball chasing you. That's what it feels like. You have to keep running, but you can't see where you're going yet.

In other words, Shaun is experiencing challenges as a new teacher and is looking forward to finishing his first year; when he can see the end point and the end goal of each course it will make more sense. He prides himself on being an organised person and navigating a new role within a new Music Department has been overwhelming at times. There are so many folders and jobs to tick off that sometimes, especially during planning days, he has been unsure of where to start. Bringing in the whiteboards to help him organise his tasks was helpful. One is for weekly tasks and the other for more long-term planning and Shaun likes feeling his progress as he ticks each completed job off of the list. On top of that there are so many other things to learn at the same time; how does teacher registration work, what does he need to do, what is the red card and yellow card system (an internal school system), and how does KAMAR (school management computer system) work? Other teachers are asking him how much longer he is going to be gigging for and Shaun is trying to balance this with

wanting to have more family time. As discussed earlier, he is navigating this through directing his efforts into thorough planning:

> I just found once you got teaching, you're like, oh, that's right, the teaching part's great. For the most part, you know what you're doing and what to cover, you get in there, it's fun. It's talking music, playing music and doing stuff. And then, it was the first couple of days each week going, oh boy, there's so much to do. I've got these classes coming and I still don't know... where is this folder? Now we're getting into it, the teaching days are, busy and the last two weeks I've had Year Nine and Year Ten parent teacher interview nights. It's tiring, it's busy.

Shaun acknowledges that his role as a first-year teacher is a lot easier because he is not a sole charge Music teacher but instead is part of an active team of Music teachers. His colleagues cover most of the big administrative load as well as organising the performing side of the department, bands, the music tour, and the production. He is able to focus on his teaching and the bands that he is running without having to manage that extra workload. Overall, he feels his work-life balance is fine and his stress comes from navigating the unknowns around the classes that he is teaching. As a result of this though, he is nervous around taking gigs on during weekends, worried that if he books something in then he will discover that reports are due or that there is something happening at work that he does not know about yet. He might suddenly find he has a large amount of marking to do and at the same time needs to factor family time in; as an older first-year teacher when Shaun goes home, he needs to have time with his family. Marking would then have to be put off until after nine o’clock when his children are asleep, so Shaun feels “very cautious about, and stressed about the amount of unknown that's ahead of me all the time”.

Technological changes

Throughout his journey as an educator Shaun has made numerous changes to the way he operates, and most of these changes have been technology related. When he first started working as an itinerant teacher Shaun would carry a big folder of charts around so he would have a range of different songs that his students could choose from. Over time this turned into a book, and eventually, a YouTube channel. Shaun feels as a "…geeky, tech-y kind of person" he has been able to keep up with many technological developments that have enhanced his teaching. This even includes buying Guitar Hero so his students could access bass-less backing play-along tracks.

> …I realised that no matter how much you say to kids, these days, whatever bands you have played with, whether you've played with the orchestra … but YouTube subscribers and likes is their currency these days. So you say you're on YouTube, and you have 10,000 subscribers. They're like, wow. Their buy in is so much higher. When it's your income, and you're trying to market yourself, that worked really well for me.

Shaun feels that he has constantly taken steps to keep up to date with changes in how society uses technology and how that affects the ways we interact with music. He wonders how in the future, teachers will be able to keep their knowledge relevant, and how they will need to think of ways to teach our students both new skills and how to answer questions that do not exist yet. This was highlighted to him when he recently discovered one of his Year 11 students (a 15/16-year-old) was making and selling commercially successful backing tracks from his bedroom. Shaun was astonished but was able to draw upon his working knowledge of the music industry to connect his student to other working musicians, as well as being able to question and inform around music rights and other legal issues. These are things that Shaun's own Music teacher at high school would not have necessarily had the knowledge and expertise to deal with, "…and now in this modern, social media society and with modern technology and home studio equipment, you go, that's all possible."

Realisations

In the case of Shaun's conversations, it was not so much that he had totally new realisations but rather that he built on and extended his understandings of things he was already aware of. He wanted to unpack the musical repression side of growing up and initially did not delve into it deeply in our first conversation. He decided to discuss it further in our second conversation when reflecting after our first interview. Shaun realised how much the religion had affected him as a person and through things like his musical tastes: "I didn't think I had necessarily put as many connections between, my personality, upbringing, and my general musical taste and style. That was interesting to explore and make connections between".

Later on in our conversational journey Shaun found that examining what his thoughts of a stereotypical teacher were and comparing that to his own teaching style to be an interesting process. His re-thinking around going to Teacher's College and the amount of focus placed on te ao Māori and our Māori students was eye opening and prompted him to think about the role he can play through his teaching. Creating his metaphorical map enabled Shaun to view his understandings in a different light and he found it to be a valuable exercise:

> I'd just say it's been quite fun, almost therapeutic to discuss your own journey, with somebody who's so willing to listen. It's been nice to connect all those dots between your major life events and, how they've affected your musicianship and growth as a musician, and as an educator, say the two things, your musicianship and your educating, as opposed to that singular Music teacher label.

Teasing out the threads

Shaun circles around a few major themes that have constantly surfaced and influenced his life, firstly that of the influence of his religious upbringing and how he has gone about unpacking how it has

affected his life, identity, and the life decisions that he has made. Secondly that of being Māori and its associated themes. This includes how Shaun's life was previously negotiated around its absence in both home and many formal institutions, lack of foregrounding Māori practices and worldviews, and societal perceptions of Māori-ness as being a negative thing, as well as a constant feeling for Shaun of having to prove his credentials and worthiness to 'sit at the table' in many life and job-related situations.

Threaded throughout these themes is Shaun as a musician first, a Music teacher who so far has found enjoyment through passing on his skills and joy as a performing musician to others, and now in school through working with performance ensembles both in and out of the curriculum and scheduled classes.

Interlude 3: Positioning myself in an Aotearoa/New Zealand colonised context

Shaun is the only Māori participant in this research. I invited him to participate late in the data collection process after he journeyed from teaching in the secondary school ITM program to being a student teacher in my classroom. Unlike Rahele, who had moved from a predominantly classroom role to that of an itinerant, Shaun was in the transitional role of moving from being an itinerant music teacher to a student teacher through to being a first-year full-time classroom teacher. As he discussed, he had previously worked as a musician and was coming into the classroom as an older beginning teacher with a young family and ongoing performance commitments. I thought it would be interesting and valuable to explore the intersections of these things.

Shaun being Māori was one of the reasons that I asked him if he was interested in sharing and revisiting his story, and I hope his presence is not perceived as being tokenistic in any way. As a teacher-researcher who is privileged to live in Aotearoa New Zealand I recognise and strive to honour Te Tiriti o Waitangi/The Treaty of Waitangi through acknowledging the people who are the original kaitiaki (guardians) of the land that I inhabit. Shaun's presence is to highlight both sides of that Treaty partnership and to open a space for us all to learn more. It is the purpose of narrative inquiry that marginalised voices be included and heard. I have thought about whether I hold assumptions around Shaun's Māori-ness and when listening to his experiences, and as a result of reflecting on our conversations, I realise that his experiences of people's attitudes and assumptions towards him do not align with my beliefs or the way that I interact with people. I accept that I may have unconscious biases but have always sought ways to become aware of what they are and to continue learning as much as I can about Māori being and identity. Also, I acknowledge that Shaun's experiences are his own and that they should not be lumped in with the experiences of all Māori, a common assumption that narrative inquiry as a methodology seeks to disrupt.

I also wondered whether Shaun would talk about being Māori, and his Māori identity during our conversations. The reason I wondered and didn't assume, was that in a past narrative inquiry project

(my master's thesis - Webb, 2015), a participant who was Māori never mentioned being Māori during a number of conversations around growing up and learning to knit. I could have asked her during our conversations but as a beginning narrative researcher I was trying to be impartial and not over-direct the course of the conversations. Conversely, she may have assumed that because I knew her, her whānau (family) and background well, that she never needed to mention it even though we had had conversations about it before the project began. I felt that this was a lost learning opportunity and hoped that Shaun would share his exploration of being Māori as an integral part of his journey.

To some extent narrative inquiry walks alongside indigenous research methodologies and ways of knowing, such as storying (see the work of Phillips & Bunda, 2018). It offers a space for participants to be expressive, to explain, and to re-examine their experiences as well as posing a challenge for the researcher to examine their own assumptions and beliefs. Shaun's experiences stand as a challenge for researchers and educators to change and grow their understandings of indigeneity in Aotearoa New Zealand. This is one way to critically explore what the process of decolonisation looks and feels like and how one might contribute to creating a decolonised learning space – what does that look like and mean? Aside from experiencing the richness of Shaun's entire narrative there were a couple of things that stood out to me from speaking with Shaun that I had not considered before. I co-taught a Year 9 Te Reo Māori class in 2021 and this gave me the opportunity to learn and explore the way that the Māori language is structured and how this gives insights into the way perspective works in te ao Māori. For example, particular care is taken to refer to where a person comes from, or 'belongs to', before one's name is asked for example, and there are different words to address different numbers of people, and whether the speaker and listener are included in those groups to which one is speaking; these perspectives were interesting for my Pākehā self to discover and talk about with Shaun. I am learning a lot from the way language and words are phrased in te reo Māori and making discoveries about how language reflects cultural practices and perspectives.

The main assumption I think I have made at times is assuming that all Māori people including teenagers have access to knowledge of te ao and te reo Māori as part of their upbringing, that they bring it into class with them and are willing to share their knowledge. I was aware of some history; of te reo Māori being banned in schools leading to its near demise for example but did not fully think through the impacts of this for people on an everyday functional level. I am becoming more aware around whether/how I was assuming that my Māori learners knew about their language and culture, and after talking to Shaun and others I realised that this is not always the case. Therefore, the role of the Music teacher has a part to play in decolonising the classroom space. Personally, I have felt unqualified around being able to do a good job of including more Māori content in my Music classroom and this feeling has manifested itself in me subsequently avoiding it and not spending enough time researching and exploring, putting in effort, and making space for mātauranga Māori. Avoidance could also be a way of me subconsciously delegating the responsibility of exploring Māori knowledge, reo and inclusion to my learners when it is not their job to do so – they are just young learners in my class. Now, I feel that showing up and being a role model is important when exploring ways of making mātauranga Māori more present in my classroom even if I feel uncomfortable about it. Promoting a learning space where all participants can make mistakes and publicly share and think things through is important.

In turn, actively including more Māori content, even if initially it is less traditional content as I build my own knowledge more around traditional forms, is an important start and increasing my understandings will strengthen my belief in the importance of having music from a Māori context present in the Music classroom (it is one of the new NCEA Standards due to be implemented in 2024). This also may be more significant than I have previously thought, and my thoughts now wander – it would be important to normalise Māori music, both traditional and modern in my classroom, but what other aspects of teaching and classroom life aside from content should I consider? How does the way I teach impact my Māori learners? I suspect but cannot confirm, that some participants also made this assumption when they talked about how their Māori learners had a

high level of access to Music education through kapa haka and opportunities to learn te reo Māori – in other words it was felt that they had had more musical experiences than that of many other learners, because of being Māori. While this might be true for some Māori learners it also may be an assumption to think that all Māori learners had this access to culturally situated musical experiences. This experience has prompted me to reflect and think about my assumptions and how I might move myself into seeing things from a revised paradigm.

I feel compelled to also mention a phrase I have heard frequently in schools that makes me feel uncomfortable. This phrase was not from participants, but one that I have heard teachers use when they are talking about students that they perceive to be un-helpable – and that is "these students". It comes up when thinking about Māori learners because I have heard this label over the years being used to refer to and problematise low ability students, students who cannot read, learners who may come from dysfunctional families and may behave in restless ways, as well as students who are of Māori and Pasifika descent. Once after a performance to the staff by some of my singing students who were male, Māori and Pasifika, I heard a number of "these students" comments and it prompted me to think and reflect on why it made me feel uncomfortable. I find it to be an othering term, in other words these students come from other groups than those that fit into what is the norm. Borrero et al. (2012, p. 3) "further define "othering" (the verb) as a personal, social, cultural, and historical experience involving cultural and racial ambiguity, categorization and labelling, hierarchical power dynamics, and limited access to resources". The teenagers that attend my school are all "our students" just like the teachers would be referred to as "our teachers" by those in management, for example. By using the term "these students" it feels like we as educators are not taking responsibility for the needs of all of our learners and we are saying "these learners are not like us". Borrero et al. also highlight the presence of hierarchal power dynamics; perhaps teachers are even implying that they themselves are better or more important than "these students"; it's problematising. While I imagine that teachers would not say anything negative out loud about Māori students as a group, I feel the term "these students" often betrays their thinking biases. Teachers as

a group might consider themselves to be nice people doing an important and altruistic job and they may not realise that this is one way in which they could be showing bias. I imagine what they would say if they were referred to as “these teachers”.

Finally, I have a lot to learn about mātauranga Māori. I would like to open spaces for dialogue, especially with Pākehā educators. More importantly though, it is time for me to stop talking and listen. Often quoted in educational contexts is this whakataukī:

Mā te rongo, ka mōhio;

Mā te mōhio, ka mārama;

Mā te mārama, ka mātau;

Mā te mātau, ka ora.

With discussion comes knowledge.

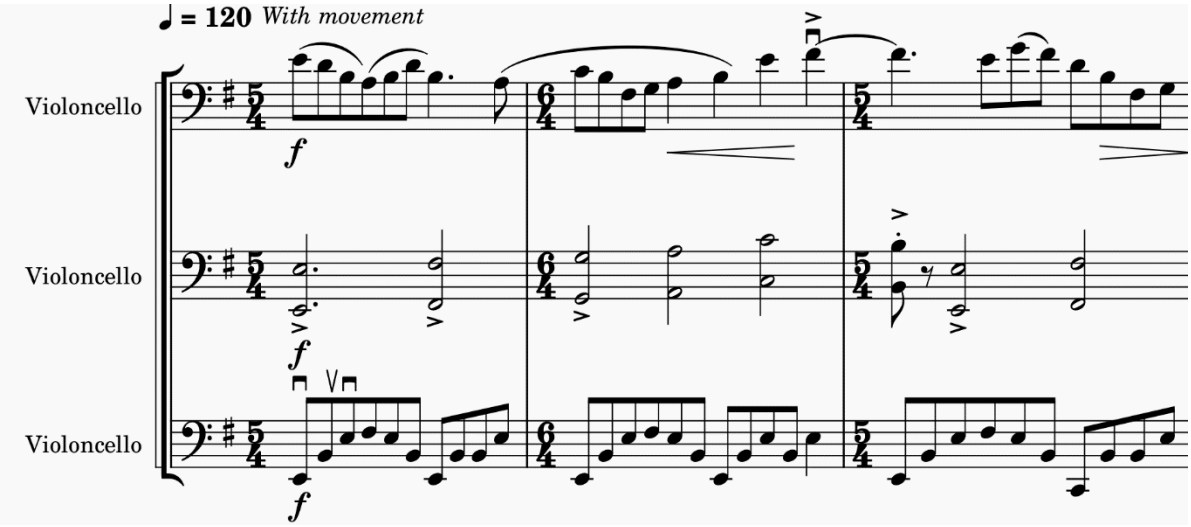
With knowledge comes light and understanding.

With light and understanding comes wisdom.

With wisdom comes wellness.

(Bullying Free NZ, n.d.)

van Gabil



Van Gabil teaches at a large urban co-ed school. He is an experienced teacher and composer as well as a performer. In his initial writing task, he wrote about one of his own works as being significant to him. It was a work that evoked his feelings and memories of the kind of fire that burnt in household fireplaces when he was a child. He composed this work shortly after the death of his stepfather from cancer and notes that the process of the latter part of his stepfather's life seemed to be not dissimilar to that of the fireplace with periods of stasis and periods of activity. The piece included references to Scottish violin playing, his stepfathers favourite instrument. Van Gabil has also written works celebrating other family members and those pieces also have considerable significance. While he did not speak about his family at length in our conversations, he writes about how many of his compositions have been about and for his family – Van Gabil's wife and children all play, one with university performance qualifications and professional orchestral experience. Occasionally he uses his piece for listening, discussion, and analysis in class. It has some compositional virtue – ideas, development, structure, instrumental understanding. He always plays it as a listening piece, seeking honest feedback before distributing the score with no comment regarding the composer. Van Gabil adds that it is always a great revealing moment before they get onto the pulling-it-apart process.

Because we live in different places, I was lucky enough to be able to have one face to face interview with Van Gabil, held at the house of a relative, over tea, when he was visiting during one holiday break. The other two interviews were conducted online, the final one being held during the Covid-19 shut-down. Van Gabil is present in and knows many in the Aotearoa New Zealand classical music scene, being active in many ensemble groups over the years. His 'map' was a simple written-out-in-pen mind map that included a wide range of achievements, knowledge, and roles within the musical field. There were the names of influential teachers listed there alongside significant performance groups, sporting achievements, and community organisations, a lifetime of musical connections.

I was actually quite good at sport. I was a school and interschool Athletics champion, a cross-country champion, all that sort of stuff. That took up quite a bit of my week, so the cello was always the one on the back burner. However the piano still came first in terms of practice. I had siblings who also learned and I also did the usual school orchestra and chamber music and schoolfriend bands. When I was at high school I played in the school orchestra, chamber music, a Dixieland group, and things like that. And then off to university because when I was about fourteen, I decided I wanted to be a Music teacher, a secondary school Music teacher, which is a stupid decision, which I totally regret making at such an early age as this restricts opportunities and other paths. I'm now dead against people setting goals, especially thirteen and fourteen-year-olds.

Back then really, there didn't seem to be many options, for a career or a life in music. The Symphony Orchestra had their compliment of players and most of them were going to sit there for another twenty-five years. I wanted to stay in music somehow, but I wasn't going to be Michael Houston. I was at a high level, but you can only have one at the top. It's not that impossible, but it didn't seem to be possible to me. Nowadays, you go and get a gig, or a job as a musician. I see people making really good careers out of music, and they're not at the level that I might've been at that age, but they can because the industries have got much more breadth. And one of the ways I thought that I

could stay in music was being a Music teacher in a secondary school. I had uncles who were teachers and so it seemed a reasonable direction to go. When I did go to university I had a studentship, which they don't have nowadays, and if it wasn't for that I never would have gone to university as my father had recently passed away and we had very little. I was the first in my family to go to university. It was not a natural pathway. I got the studentship on the basis that I was going to be a teacher.

My Music teacher as secondary school would sometimes, no actually quite often, not turn up. He was often not in the classroom, but it was a small group. At the senior levels, the small groups often didn't have a teacher allocated and we were just in the office, while he might've been teaching another class. I'm just so grateful to him though, actually to all my teachers. I was very lucky in having teachers who made differences, and he taught us Harmony and Counterpoint so well that at university we didn't need to learn Stage One Harmony.

When I went teaching, I tried to do things differently from how I was taught like being there all the time! I was classroom teaching at state secondary school in the 70's and 80's, and later I was doing itinerant teaching as well. They weren't full time jobs, and I wasn't full time itinerant either. But you know what it's like, you're employed seventeen hours a week and working for thirty-two something or rather. But the good thing about it is you can manipulate it a bit more yourself around what you want to do. Now I just teach Music in the classroom mostly. I do other things, like before I was there as an itinerant teacher and I had done a lot of relieving, you know for a month or whenever people went overseas and things like that. Now I'm just a classroom Music teacher, but I also take the orchestra, and the wind ensemble, the string orchestra, and I do all the chamber music stuff. What I'm doing now is much better.

The education part (*of my life as a musician*) has been the job. It's been the income. I guess when people ask what you are, that's what you say. It's quicker to say teacher than to say a lot of other things. And there's not that much status in teaching, but at least everyone knows what teaching is.

Tell them you're an arranger, they wouldn't have a clue what you're talking about. Or that you did arranging as part of your portfolio of activities. They wouldn't know what you're talking about.

I often think about this and I don't know the answer really, but we do say how stressful it is now. Actually we were pretty damn busy back then too, but different stresses perhaps, not perhaps so chaotic. We weren't stressed so much by appraisals and accountability and so much irrelevant PD and things like that. We got on with the job a lot more. It was a time when a lot of teachers could have a cruisy time, not turning up to class, teachers leaving school a little quicker after school, that sort of thing. But you know, running concerts is stressful. It doesn't matter whether twenty years ago or now, but it does seem more pressured now. All that stuff like board reports and analysing results, you didn't have to do. The results from School Cert Music were pretty clear and obvious. For a starter you knew 50% were going to fail because that was the national rubric. Even though you might've had a good class or be a brilliant teacher. It's more stressful now. I still have a few Achievement Standard results for some students to write up, but I'm quite relieved to be here on holiday – I've got a few days off and I've slept so much for the last few days, it's just unbelievable.

As a Music teacher we often don't have much or any control over who we get as students. They just turn up. It very much seems the music pathway, the Music education, it's just putting another brick in the wall, and this is with a class, with a program, with individuals. You're just getting them to build the wall so that they can do more. Some kids you take from here to there and some kids you take from there to here. It's just an additive process. At Year Nine, I'm so conscious of our students arriving pretty much illiterate really. And they have done for decades. I'm also very conscious of the fact that with Year Nines, most of them, at the absolute maximum, we'll have for a couple of terms of Music. We've got one or two terms to do something, make something happen and then they disappear. My hope is that, when I don't see you at the end of this term, you can go away, and still do something, cause I've taught you how to walk. You can't run, but I've taught you how to walk, or maybe toddle.

Nowadays I don't have kids walking into the school who have for instance sung in church choirs. I was listening to Jan Preston on the radio today – she said in 1890 New Zealand imported more pianos than Australia or the USA. In the early 20th century, 25% of the houses in New Zealand had a piano. What percentage would have a piano these days? In the past people would learn it in the family, and two or three would know it well. You had your singalongs always. Our local marae, probably in the thirties or forties, built around twenty-five or thirty new houses near the marae, or on the marae. They look like typical state houses really, but when they built them every house had a piano put in it. Can you imagine that happening now? So our students are not getting the osmosis process either. Mind you, Māori are lucky in that they still do, through the marae and the cultural groups, whereas a lot of other students don't get that now. Singing in assemblies anyone?!

When the whole NCEA thing came in, it did annoy me. I call it the three scarves effect. I assess somebody, then the HoD assesses it. I give something, and then the HoD comes along and says oh no, it should be this or that. And then it goes to moderation and somebody says oh no, it should be this or that. And then it goes to somebody somewhere else and it's this or that. And then the person with three scarves always wins. You know, the more scarves you wear, the more clout and you've got the final say. Yet they are further from the action, the teaching, the reality. It always used to frustrate me and annoy me actually, especially if those people were not in the game as it were. When did they last perform in front of somebody? For our students to know that you're a functioning musician is very important. These other people swan around and haven't played a concert for ten to forty years and tell us what to do. I can't be bothered listening to them (laughs). And people who tell you all about composition, and they've never composed, that sort of thing.

One of the things about being a musician in relation to teaching is, I've always felt, and still do, that a Music teacher has to show being part of the music making, scene, process. I have seen Music teachers in schools, thankfully not that many, well, the last time they played a concert was 10, 20, 30, 40 years ago. How can they be assessing kids doing performance Music and they don't have the

feeling of what it is to be a performer in recent years. They need to be playing, being a musician to know what the repertoire is, from a performance point of view, from the composer's point of view because you can learn from it. You need to be practicing what you're preaching. And so I do that. I've played in orchestras for donkey's years, and all sorts of ensembles. And in a range of genres, which I find interesting. I mean, how can I tell somebody to climb a mountain, if I haven't climbed it? And it's something sometimes annoyed me in assessments. Teachers saying stuff about a student's performance and I think, when did you last perform, could you perform that? I encourage students to come to things that I'm involved in. I like to be involved in quite a few performance type things. Playing invigorates me and being in these ensembles invigorates me and it gives me something to talk about. Real something to talk about to the students; experience to draw on, or repertoire to draw on. Teach who you are, I think is absolutely essential. You know, that thing in the centre of my so-called map, (is) the music and the teachers, the student, and I'm teaching Music. I'm teaching who I am in a way. I don't think I bore them, but I do use my own experiences a lot, as discussion points for my students, especially my seniors. This is a learning experience, you know, A, B and C. Here we go (laughs). It's not rocket science, It's this additive thing all the time. It's the same with composition. It always seems to me that the people that write the best compositions are those who have the better theoretical knowledge. There's some exceptions, but not many. Because they know what to put down. To do something, you've got to have a technique. That's why I teach scales. You know, the kids can't play anything cos they don't know a C major chord., But if you teach them a C major chord, they can play rock, pop, classical, Mozart, folk, jazz. Because a C major chord's a C major chord (laughs).

At school sometimes, kids come running up to me with a piece of music and say, 'will you play this for me?' Because they know I'm a Music teacher and I'll play it for them. If I play something at school on the piano, kids just go (pauses), and they listen (pauses), and then you finish. I mean, this could be a Year Nine class. When you play a real piece, for whatever reason, you might be demonstrating something, they just go quiet. They listen intently and when you've finished, they clap you and I

think wow. You know, these people are desperate for live music and not stuff they hear on their ear buds all the time. One of the things about music is, historically in terms of the whole human history, music's been so important and yet unfortunately today for our students, and this is what I think we've got to fight against, is it gets turned into a whole bunch of algorithms and brands and money. People like us, we need to not be stepping back from great music or great composers, or music of other times or other cultures. We've got to be stepping it forward, otherwise they won't know. They don't hear it. These compositions, they're the footsteps of our journey, and we can rehearse those and recreate them. Can't do that with a lot of human history, but we can with music.

Music (*education*) has changed a lot from the fifties and sixties and early seventies, so I think big changes can happen. And they have – absolutely huge. But I'm not too sure they're in the wind at the moment. If I leave teaching, which is going to happen sooner rather than later I suppose, it won't be because of NCEA changes or anything like that. I actually just wondered about educational changes for Music. You definitely need to have it in the intermediate and primary system, much more embedded and done properly, instead of the ad hoc and hope for the best, or if you're lucky sort of thing.

Van Gabil outlines lack of understanding of Music at secondary school level also: You probably had these experiences, the orchestra playing in Prizegiving, and the next morning, the Deputy Principal (who was in charge at the time), the next morning coming up to you and saying, 'Oh Van Gabil, I was so disappointed with the orchestra'. It's only a school orchestra you know, you've never had one before. I say, 'why is that?', and he says, 'I heard a clarinet squeak'. It happens I said, and in any case, what about your speech? You got up there, you ummed and ahhed, you got lost twice. You stopped two times to have a drink and you stumbled over words. I really ripped into him, and he was my best ally from then on (laughs). He was so supportive.

Van Gabil's map

Fig. 3.3: Van Gabil's map

On his map Van Gabil records his life and experiences as a musician. While he references schools and teaching, his thinking is often around the musicians he has learnt from and worked with as well as significant performances, organisations, and movements that he has been involved with over the years. His experience is extensive. "Wow. I wish I was a bit younger then it'd be shorter"; Van Gabil's map could be seen as highlighting the wide range of musical opportunities that he has been a part of; for himself, other musicians, and for his learners.

Intersections between Van Gabil as a musician and as a teacher

Van Gabil was born in a small town and notes that many such towns in Aotearoa New Zealand have produced capable and notable musicians. He started learning piano there at the convent where he remembers his teacher as being lovely, putting cartoons and jokes on top of the piano, warming his

hands up in the winter and keeping him up to date with exciting news such as Sputnik and Yuri Gagarin going into space. Later when beginning secondary school in a bigger city, Van Gabil discovered the Itinerant Music Programme, then relatively new, where he could learn to play an instrument for free. Excited about this he wrote to his former piano teacher for advice. She wrote back, saying that when she was young, she had wanted to learn the saxophone (Van Gabil thinks this is amazing for a nun), and advising that because the violin was a difficult instrument to learn he should learn the cello. At the time Van Gabil did not really know what a cello was and had never heard one being played in a concert, but he took his former teacher's advice and signed up for cello lessons. In the end he learnt for the full five years he spent in secondary education but because of other commitments like sport, practicing the cello was often not at the top of Van Gabil's priority list.

> I always enjoyed practicing the piano. (My cello teacher) was a fantastic teacher, cellist, just superb and I still have contact with her and bump into her occasionally we have nice chats. So, you know, she's good, but I think possibly because it was in school, I didn't enjoy the cello quite so much. The whole business and getting the instrument out of its case to practice. You know, where's the piano? You just go and sit down. Boom. You know, a second later you're playing something. Cello. It's a bit more of a process.

Van Gabil always found the piano to be a versatile instrument that can be used in a range of situations from accompanying school hymns, to being in a piano trio, and also in jazz and Dixieland ensembles. It was good to play at home with his mother and Van Gabil could easily just spend several hours on his own playing the piano. Composition was something that Van Gabil had always wanted to do at school, but it was not taught at that time, and it was not until he arrived at university that he was able to pursue it more seriously, and ultimately as the result of a timetable

clash. Van Gabil adds that most composers in Aotearoa New Zealand are unknown, almost a non-identity, but considers himself fortunate to have studied under John Cousins who instantly realised that Van Gabil could already pass Stage 1 Harmony and Counterpoint and instead put him on a more compositional-based musical path that occasionally intersected with the curriculum.

Van Gabil has found himself playing the cello more regularly in the last ten years. Since he stopped running (think about the movements your arms making when running, he says), he is using is arms differently and his right arm especially, has freed up a lot. In the last six years Van Gabil has also started attending various summer schools where he is playing in orchestras and groups with professional and exceptionally good cello players.

> They don't have to say a thing, they don't have to teach me anything. But just sitting beside them and playing with them, something happens…. (talking about a particular cellist) he sat, behind me, (laughs) and that was just fantastic. He was sight reading away, but it's fine. And at the end I turned around, and said to him, if you sit behind me for another year or so, I'll be a pretty good cellist! (laughs). Being in the same space, it's just so important, this osmosis and contact. So, I think my cello playing's improved.

What made a difference to Van Gabil's journey as a musician were the opportunities; the teachers and the systems that he was able to access such as high-quality private tuition in a convent from a young age, the opportunities to access the itinerant system as a teenager, and a good Music teacher at his high school. Van Gabil talks about the importance of creating opportunities for his learners in the same way, especially opportunities to be involved in music activities outside of school. After having directed rock and jazz bands at school, including setting up a regional rock band festival before the founding of Rockquest, Van Gabil stresses the importance of both creating and being involved in performance opportunities outside of the classroom. Young people now do not always know about or have the resources to be able to access these opportunities themselves. At one stage

for instance Van Gabil took his school jazz band to Tauranga, an opportunity that many of his students had never had before. He is proud to highlight that some of those students grew into excellent musicians who he still plays with in local orchestras, not because of this one trip, but because of the opportunity to participate in a jazz band throughout their high school years. Van Gabil also feels that it would work the same with the chamber music opportunities and residencies using professional musicians during the year. Creating opportunities in other ways also involved supporting genres of music that Van Gabil had perhaps not had so much involvement with before – having to buy amplifiers, drum kits, and electric guitars, as well as creating courses that allowed learners to study through their preferred genre using these resources. Coupled with these new courses came further performance opportunities that Van Gabil created pathways for; rock band festivals and eventually RockQuest.

This creating of opportunities also connects to the philosophy that every learner has the ability to be involved with music. This goes against the idea that only people with talent should be able to access and benefit from Music education. Van Gabil has experienced this first-hand, talking about a group of Year 12 students who, for timetabling reasons were placed in his Year 11 class. Van Gabil initially did not think that this group of learners had any musical ability. He ended up teaching them regularly during intervals and lunchtimes due to the nature of the combined class and expressed amazement at how much they had thrived musically. Each learner had not had the opportunity to take music before starting high school and therefore could have been overlooked, or not considered to possess any special musical talents. Van Gabil was impressed at how curious the students had become, discussing topics such as philosophers in class and attending live performance opportunities for example, the opera, when available. Creating musical opportunities for all learners makes a difference and is an important aspect of Van Gabil's teaching philosophy. Furthermore, as a consequence of his commitment to creating opportunities for students to thrive musically, Van Gabil's biggest reward has been the number of his students that are now still active musicians.

Consistently throughout our conversations Van Gabil emphasises the need for Music teachers to be functioning musicians and he gives examples of the ensemble work that he participates in with his classes:

> Sometimes it's really weird. I mean the other day (laughs) I was in a Year Nine class, and I was teaching them My Way, (sings) de de, de, de, de, de cetera, and we do the chords and because that's an interesting development for their chord knowledge. And then, you clap the rhythm, and we learn the melody and some can put all three together, some can't do, some can do the chords, but at least they can do something, and they enjoy it and we're playing it as a class, as an ensemble. So, there's that aspect to it. And then occasionally I just sort of, you know, go off on a tangent and start improvising away and adding bits and pieces, and all sorts of things. And the other day I must have got too carried away and everyone stopped. I keep going. And (laughs) at the end they gave me a huge ovation! And this is a Year Nine class and then one girl says mister! You were, you were flexing your talent! Flexing your talent. I've never heard that expression before, but God did I like it. It's so good. For them to know that you're a functioning musician is very important. You know, these people swan around and haven't played a concert for 40 years and tell us what to do. I can't be bothered listening to them (laughs).

As an adult musician Van Gabil surrounded himself with musical talent - his wife plays the cello too and his children became accomplished musicians. He was fortunate to be able to connect with his daughter’s music at her primary school when he worked as the Composer in Schools during the nineties. Over his career Van Gabil has found that unlike music, sports are organised; they have associations, conferences, and most importantly, resources. Music does not have an overarching body or internet interconnected resources. Instead, each musical group is its own entity, for

example the New Zealand Symphony Orchestra, the Chamber Music organisation, RockQuest etc. – and there is no centrally organised calendar for secondary schools music events and competitions. Van Gabil feels that the infrastructure of music is weak and there is potential to provide jobs and incomes for people through the establishment of a music organisation or body. Sports bodies in Aotearoa New Zealand are strong because they are organised and employ people to organise, advocate, publicise and generate funds. Music needs to do something in that area.

Frustrations and challenges

Van Gabil outlined several key stressors of the job for him. As mentioned above, increased accountability that has resulted in increasing and differing administrative tasks: appraisal, writing up NCEA results, Board reports, increasing use of technology for administrative tasks, and seemingly irrelevant professional development all feature throughout the conversations. Van Gabil jokes about the by-line in Tomorrow's Schools being 'administration for excellence'. He expands on this by pointing out that he is not an administrator and struggles at times to keep up with the fast pace of technology use for administrative purposes. Administration might make the whole system run more efficiently but it has very little to do with learners or teachers, despite what all the many reports that he has read over the years say. In Van Gabil's view teachers should focus on teaching. Furthermore, even as a part time teacher, Van Gabil was regularly expected to attend meetings, many of which he felt were somewhat irrelevant and added to his administrative burden. Cheekily, in this situation, Van Gabil would organise rehearsals (that were necessary rehearsals nevertheless) during meeting times, making himself unavailable to attend.

In the classroom Van Gabil is frustrated by class sizes; he notes that Music teachers would get twice as much done if they had fewer students in the class. Music is after all a sound making activity. He believes the magic number for Year Nine and Ten is about seventeen students per class. In the last two years he has had a number of classes of about this size and the learning by the students has

increased dramatically. The negative effects on learning are quite dramatic and bring into question how much can be achieved with the combination of a high number of learners who are participating in short courses as their only means of accessing Music education. In most schools Year Nine classes are often only one or two terms in duration and by the time learners begin to make real progress, the course ends and they move on. Van Gabil reiterates the importance of a more robust Arts education at primary and intermediate levels. A triggering moment for Van Gabil would be when a parent says that they will just let their child 'have a go' at learning an instrument to see if they like it or not:

> Uh oh you didn't say that to Yehudi Menuhun, did you? Or Jacqueline du Pres, or Andre Previn. It does take a lot of skill to get to the feel thing in music, it doesn't just happen. You don't just say look, if you pick up that violin, unfortunately you won't know until you've played for ten years, whether you should stick to it or not, or whether you're going to be any good or not. Parents and kids, they just don't understand, and unfortunately, we don't disabuse them of that. You want to go to the Olympics? Well, you've gotta train.

Van Gabil finds that many people think that it is possible to pick up an instrument and be instantly good at music. Some of his junior students come into the classroom thinking this also, spurred on by learning snippets of melodies from YouTube keyboard tutorials. They are pleased by what they have learnt and feel that they can play something, never realising that the melody they are playing has a left-hand part and that the piece has several more sections that they did not learn. Van Gabil's classroom has a keyboard lab in it, and he teaches from his keyboard to the class. He teaches them scales, exercises, chords, and pieces, because the other stuff they can learn on a keyboard by themselves without a teacher:

> I'm not interested in kids playing around and experimenting on them themselves or, being a button pusher on a keyboard, they don't need me for that, they don't even need school for that.

Van Gabil is interested in teaching valuable music knowledge and skills, things that his learners can use to go and teach themselves more music. He adds that surprisingly, his learners do not mind playing scales - they even love it. Teaching specific skills that foster independent learning for his students is partly a result of the nature of secondary schooling. Van Gabil feels that significantly more time and resources need to be allocated to Music education including smaller classes and longer courses, so that learning happens on a deeper level: "…in Year Nine, but it is just one or two terms, you know, you're just getting them somewhere and bang, it's gone."

NCEA

In the past, Year 11 secondary school Music included the study of pre-chosen set works and theory skills. These were then assessed in one end of year exam. While Van Gabil acknowledges that this situation was skewed too far towards the academic musician, he expresses concern now that the course has swayed too far to the performance aspects of the music field. Firstly, there are many students who would like to be involved with Music at school and are not interested in or competent at playing an instrument. The study of art history is a comparable field for practicing artists. Secondly, classroom Music teachers do not personally teach their students how to play their instruments. The solo and group performance NCEA standards should not be taught by Music teachers in the classroom context, and this is one of the flaws of NCEA Music. Most students either learn privately, through the itinerant system's instrumental and vocal tutors, or they learn from a relation or through YouTube, so as such, do not need to take Music performance as a secondary school class. Van Gabil refers to his 'scarves' analogy here; where students are assessed by the Music teacher when they have perhaps already been assessed when they previously sat Grade Six piano

with their instrument teacher. He wonders why the classroom teacher gets the credit for the teaching and assessing of performance when they did not do much more than organise their learners into a group or into an assessment. Furthermore, students can also sit 1.1 Solo Performance or 1.2 Group Performance for example, and not actually be in the Music class; it seems to have little to do with the classroom teacher.

> Teachers should teach. I don't think we should be, administrators, or, chief organisers, or mentors, I think we should teach. Think of the six Achievement Standards. I've always thought that 1.1 (*Solo Performance*) for instance is a bit of a cop out for the education system. Cause most kids learn either privately or through the itinerant system. It's got nothing to do with the class.

As an aside, many famous musicians became musicians without access to a formal Music education system. Learners can create rock bands or join an orchestra or any other performance group to learn how to play, participate in ensemble work, and gain performance experience. Although many other teachers would not, it is for these reasons that given the choice Van Gabil would cut the Solo and Group performance standards from his programme. Teenagers could be equally successful learning their instruments in a band setting, at home, and as a result could do other things while at school.

> If I had my way, if we were told to make the course smaller or something, I would drop Solo and Group, (and) you'll go and do it yourself. If you're really keen on group, go and join the orchestra, or create your own rock band. It's not called Garage Band for nothing. It's called Garage Band because people did it in the garage! The Beatles didn't need a Music education system to get to where they got to, you know, it still happened, despite us.

By comparison composition should be an important area that teachers develop with their students. It is more difficult to learn to compose outside of the Music classroom. Often people say that composition cannot be taught but Van Gabil feels that this is not accurate, and it is possible to teach

composition. In fact, composition is something that Van Gabil particularly enjoys teaching. It has "rules", which composers such as Mozart, Bach, Beethoven and Penderecki all needed to be taught and it important to learn those rules so that they can then get broken, as inevitably many composers end up doing. This is where the other Achievement Standards such as score-reading, study of music works, and aural intersect with composition. Van Gabil finds that students with higher levels of theoretical knowledge are more competent composers and believes that all these areas of Music require learners to be taught. They need to practice their skills and knowledge and need a practitioner to take them through that process. Lately Van Gabil feels that he has not been teaching composition as successfully as he used to in the past. Perhaps he wonders, is it because he feels that now he has less input into the process than before, or whether it is just the particular learners that he has had, or whether the time pressures of NCEA have made him feel that he has not been able to teach it in the way he would have liked.

One solution to teaching performance skills in the classroom for Van Gabil would be to emulate the American system where instruments are taught in a concert band setting as a class, rather than running ensembles in a peripheral extra-curricular situation. This does happen and he has been part of this sort of programme – but when it only lasts one or two terms and does not continue into subsequent years it has little lasting effect. In a longer-running programme teachers would be able to spend more time working with learners on performance skills and as a result they would know their learner's strengths and levels of progress well. He criticizes the bureaucracy; students playing in an ad hoc "group" where they put together a piece can be assessed for group performance but if they are in a well-structured, highly rehearsed teacher directed ensemble they cannot be assessed because in a larger ensemble there are learners who may be playing the same part as others and the teachers are not trusted to make a judgement. In Van Gabil's experience, the teacher who takes the choir or orchestra knows after a term of rehearsing who is playing in time and who contributes and many other subtle points, but the whole three scarves effect highlights that Music teachers are not trusted to make accurate assessments of their learners.

> The person with the three scarves will say, oh but we can't tell with that third tenor, if they're singing in tune or not. Trust the teacher. The teacher will know after rehearsing them for a term, whether that persons contributed and been in tune, just trust the teacher.

A string orchestra class in Van Gabil's view, could be highly effective. It would be easy to include composition, aural skills, and of course group performance in a class where learners were also learning to play their instruments. In Van Gabil's mind orchestras hold a lot of potential for collaboration among other things, and an orchestra class could provide many opportunities for students to learn and be assessed on a range of musical skills, if only the teacher was trusted to do so.

Changing times

This issue is perhaps related to who Van Gabil is as a predominantly classical musician. He feels that the Music itinerant system needs a revamp as it has been the same for the last fifty or sixty years. In his view it was initially established with the intention of creating opportunities for students who were learning orchestral instruments. Since the styles of music that teenagers have engaged with over the years has changed Van Gabil now finds the lessons are predominantly filled up with students who are learning non-orchestral instruments like guitars and drums. Most rock bands consist of only three to five people and in contrast orchestras can have a much higher number of learners participating. The result of this is that students who would like to learn orchestral instruments but are not in the Music class then miss out on the opportunity to learn an instrument at school, in a subsidised environment. While Van Gabil is quick to point out that it is fine for guitarists and drummers to learn through the programme, he wishes it had been retained for its initial purpose. In Van Gabil's experience the ITM programme has also over the years been misused, for instance at one school it was used to fund non-musical operations around the school including

additional hours for the caretaker. Perhaps Van Gabil would be keen to return the itinerant programme to have a more orchestral/jazz band focus as it was previously, instead of revamping it completely. Van Gabil highlights that working in an orchestra is “as collaborative as anything” - even more so than groups of students who all learn to strum the same song together on guitars or keyboards. This, combined with young people entering high school with lower levels of musical experiences than in the past, has adversely affected the development of many Music departments. Van Gabil has countered this change a couple of times in his career where he has run a string group within a class. Often this has happened organically, where he has played his cello for the class and the learners have then tried and continued to learn stringed instruments together for remainder of the year. With learners progressing through the year levels though, these groups have only been temporary in nature.

Teasing out the threads

Van Gabil questions the way that NCEA Music courses include performance standards because he feels that his learners already receive tutoring on their instruments either through the itinerant programme at school or through private lessons. Perhaps his previous role as an itinerant teacher gives Van Gabil a unique perspective here. Classroom teachers do not teach the skills and knowledge involved in terms of how to play instruments and therefore it is unnecessary to teach performance skills during class time; the performance standards have nothing to do with the class. This does not undermine Van Gabil’s belief that Music teachers should also be musicians, just that it is not essential because his learners are already being taught performance elsewhere and by including performance skills in the curriculum other musical skills that need to be taught can be neglected. Learning to play music is important; music is a ‘doing’ pursuit that must involve playing. At the same time Music teachers need to be respected for their knowledge of music and running performance music as its own class would uphold and value the teacher’s knowledge in this respect. In other

words, teachers should focus on teaching what they know rather than taking on roles and tasks in which they have no expertise. Senior Music classes could have a different focus, focussing on skills that need to be taught such as composition. This would involve Van Gabil teaching who he is, a composer and arranger, actively teaching those things instead of becoming more removed from teaching and more entangled in administrative tasks.

Van Gabil feels that his school days have become cluttered with administrative measures of accountability and their associated meetings that have increasingly been added to teacher's workloads but, in his view, have little to do with teaching. He sees himself as a musician who teaches and does not think of himself as being an administrator at all. Teachers should teach and the growing administrative burden simply adds more challenges to how Van Gabil navigates his role. Van Gabil's main belief around teaching is that Music teachers are far more effective and authentic when they are also practicing musicians, whether that be performing, composing or both. It is very important for him to be an active and functioning musician in order to be able to bring recent and relevant experiences into his classroom teaching because for Van Gabil, playing music is invigorating and brings purpose and direction to his life. He is proud of how a significant number of his former students are now capable musicians and some have made music their career as well.

At school Van Gabil is teaching his learners to be musicians and this highlights his position around aesthetic education, in the sense that Music stands as its own subject instead of justifying it's benefits through the value of its transferable skills to other learning areas and situations. According to Paul Woodford (2019), musicians particularly relate to expressing their voices in a musical way by using music to express their ideas. To further develop this idea Van Gabil argues that Music learning at Year Nine should involve musical skills that students need to be taught, for example basics such as scales and chords in C major on the keyboard as well as composition, and the purpose of this would be to teach learners the basic steps of music so that they can eventually learn to walk the steps of being a musician. It is frustrating to Van Gabil how many young people arrive at secondary school

without having had many musical experiences and combined with the Year Nine courses at secondary school generally being quite short (only one or two terms) – there is much work to be done. Van Gabil outlines how he must teach these basic skills so his learners can go on to be able to teach themselves how to develop themselves independently of a teacher should they so choose. He notices how learners engage in nonformal music learning in a variety of ways through playing in bands etc. and notes that the kinds of basic skills he teaches in Year Nine will help learners to understand the language of any genre that they wish to learn – in this way the knowledge Van Gabil teaches is applicable to all of his student's musical tastes and backgrounds.

For Van Gabil creating musical opportunities for learners so that they too can have experiences is crucial, and Van Gabil talked about this difference that taking his students to play in a music festival made. This was done for him as a learner, and it made a big difference to his options in life. The last time I saw Van Gabil was at the New Zealand Secondary Schools Chamber Music competition finals where he had entered eight ensembles into the contest; enabling his students to access another performance opportunity. When encouraged to reflect on this research process Van Gabil felt his strengths lay in talking, writing about, and clarifying the many issues that affect him and his work. "Reflecting on reflecting" as he put it, was more of a challenge.

Reflection 3: On relationships with new people

Van Gabil was a participant whom I had not met prior to our conversations. There had been a series of email communications beforehand sorting out permissions and the time and date of our first conversation which was held over Skype, as we live in different locations. He had submitted a writing task around a piece of music – I wanted to talk about this in our first conversation because he had surprised me by selecting a work that he himself had composed. This is relational because of the intimacy of the work, itself holding a relational space and I wondered how we would co-create the conversational space together.

Clandinin et al. includes a chapter entitled "Finding/creating places of possibility and connection amidst uncertainty" (2018, p. 137), and when thinking around how to grow a researcher-participant relationship with someone I hadn't met, in this case Van Gabil, he and I created connections the old-fashioned way, through simply having conversations, tea, and finding shared spaces and experiences and unexpectedly spending time together outside the conversation space. After our first interview we ran into each other at the MENZA conference and while I met other participants here too, Van Gabil and I didn't talk much then. Our second interview took place in person and ended up being a long conversation. Over this time, we gradually discovered connections. Although Van Gabil is of an older generation than me and could have been my own Music teacher at secondary school, he knew and had worked with my brother through composer circles, so had knowledge of my family background – our shared values and experiences. Through this he often referred to aspects of his life and work by referring to my work and family; worlds I know and understand. He also had experience and understandings of the whole research process through his own postgraduate study, again, a point of common ground that came up when we talked. We met outside the conversation space twice more, moving into each other's worlds at the New Zealand Secondary Schools Chamber Music competitions where both Van Gabil's and my brother's students had been performing. During these occasions we had informal chats around the musical aspects of the events that we were attending as well as about

how I was progressing with the research and thesis writing. We also chatted to people around us, Van Gabil often introducing me to people that he knew who were involved in the same musical events and circles.

The conversations and ongoing reflections about Van Gabil's life and work led me to think about how he was educated in a different musical world, one that seemed to be much more experimental and less bureaucratic than the scene today. Today's music world can feel very commercialised, with formulaic compositions being rife, and composers, in the sense of how Van Gabil is a composer, are perhaps being replaced by a new generation who are electronic music producers and composers. Going to the Chamber Music finals reminded me of a scene that I used to be a part of as a younger musician but have drifted away from in both my teaching and my performing; navigating everyday life meant that other things took priority. Because of this, for me, meeting Van Gabil in this setting felt more like entering into his world than it did mine.

Music is a temporal art that takes time to hear and experience and on a broader scale, music has also served as a map for the lives of the participants, guiding many major life decisions around study and in some cases, long term relationships and relationships with their children. Choosing a career in teaching for many participants (including myself) was based on their relationship with music, combined with the choices that were available at the time. Van Gabil had fewer career choices than Sylvia did for example, but many of those choices were made around maintaining a relationship with music, to the extent that at the end of this narrative journey, some participants have left teaching or changed their teaching hours to be able to have music making play a bigger role in their lives. The temporal nature of music also reminds me of narrative inquiry. It takes time to think about, share, record, read and reflect on one's life through narrative. Themes emerge that then become recurring motifs and for both Van Gabil and Sylvia these all too often revolve around music. I think that one of the reasons I'm writing this thesis is to explore my own relationship with music and my own work. Does music weave its way through my life in the same ways as with participants or, as I feel is the

case, have I removed myself from being musically active? Does this impact on my Music teaching practice in any way (as participants have raised)? As part of the busy-ness of adult life, through being in a long-term relationship, working in education, and raising children, I managed to neglect my own music making. I am reminded through this work that music making (maintaining a relationship with music) takes time, needs space (both physical and mental), and requires emotional connection, both inwards and outwards. Looking at music through a relational lens - If music were a person - they would feel like I have not been a very good friend! And when viewed through a narrative paradigm there are interesting and relatable parallels to both the research methodology and relationships with participants in this research.

Interlude 4: Curriculum

Van Gabil's thinking around curriculum is perhaps the most unconventional amongst participants in this research. He argues that any kind of performance Achievement Standards should be excluded from NCEA because teaching learners how to play their instruments is the function of the ITM programme. He favours teaching performance as its own class i.e., an orchestral class, as an alternative to including it in NCEA. Rose (see narrative #6) and others see performance standards as an integral part of NCEA, explaining that performance and practical music work is engaging and there are many aspects to performing that itinerant teachers do not have time to cover with learners in their short, twenty-minute time slots. Van Gabil maintaining that class time is for learning things that need to be taught by the teacher (such as composition) makes sense too. I have however, taught in a school that used itinerant teaching hours to fund a composition teacher for senior students (instead of the teacher teaching it) and have myself tapped into the 'Musicians in Schools' programme run by the New Zealand Music Commission, as a way to provide access for learners to specialist songwriters. This suggests that Music teachers teach to their strengths and that the system allows for flexibility in the way Music teachers can work.

Van Gabil's thinking raises more questions around how the Music curriculum is organised, what it includes, and also, does not include. In Aotearoa New Zealand the Music curriculum is part of the bigger Arts curriculum. It is organised in a cohesive way in the sense that each Arts subject has four curriculum strands to be assessed, each one focussing on skills or subject based knowledge. Some participants took a more supportive approach to the Music curriculum as a whole. Rose likes the Arts curriculum and acknowledges it has flexibility. She notes that if we were to teach all the NCEA Music standards to our students then we would produce well-rounded musicians, and this illustrates her beliefs around the purposes of Music education; that learners should have exposure to a range of types of music and a range of musical opportunities. This philosophy is somewhat reflective of all participants beliefs: guiding learners to be musicians in the system that exists today, in our society.

Drummond's (2003) discussion of the ratiocination of the Music curriculum is relevant here and is the dominant way of knowing in Western societies. It is so dominant in fact, that it is taken for granted as a way of discerning truths to the exclusion of other ways of knowing, thus Music needed to be boxed into this logical way of ordering knowledge. Mejias et al. (2020) reinforce this in their discussion of STEAM education noting that "within this evolving field, an enduring tension has been the framing of arts as *serving* rather than *equal to* the various STEM (Science, Technology, Engineering, and Mathematics) fields" (p. 210). Many of the authentic music making experiences that secondary learners participate in happen outside of class-time as part of the extra-curricular programmes that Music teachers run. Yet at the same time participants in this research have been quicker to criticise the system rather than the actual curriculum because they are nurturing musicians *like themselves,* and they can use the curriculum to do this. Perhaps Music teachers see themselves as buying out of the system because they teach Music, which is an alternative way of thinking and doing when compared to other learning areas, without really thinking about how Music education in itself replicates societal power structures. Thinking about the curriculum does raise the question – if the Music curriculum has been organised and presented to represent society's rationalist agenda, to what extent does ratiocination appear in participants thinking and consequently, their classroom teaching? To what extent are we passing them onto our learners – are we reinforcing this existing hegemony when it comes to power, status, and the purpose of Music? Does the way we teach advantage some learners while disadvantaging others? Aspects of the curriculum such as learning to read music, the way Western music works are analysed, sequential learning, nationally benchmarked assessments – Drummond posits that these processes "have little to do … with either the practice of music or its listening enjoyment" (2003, p. 54). Making music as a member of a band at lunchtime, or running a musical production are not part of the official curriculum, and this is where inconsistencies between curriculum and practice might sneak in.

The 2007 New Zealand Curriculum does recognise that Music is a learning area that has the scope to uphold and nurture connections with the cultures of its learners and makes the following statement:

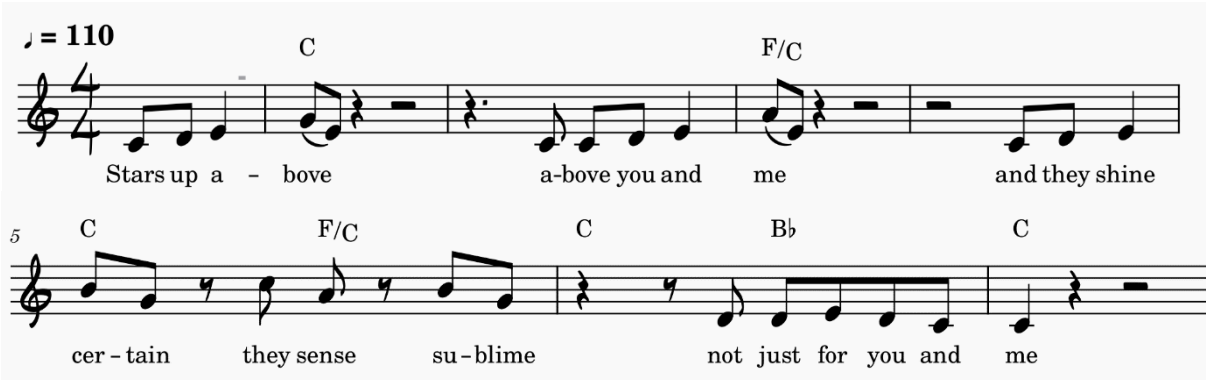
> As students learn to communicate musically with increasing sophistication, they lay a foundation for lifelong enjoyment of and participation in music. Some will go on to take courses in musicology, performance, or composition. These may be steps on the way to music-related employment (Ministry of Education, 2007A, p. 21).

While this statement recognises the importance of music in everyday, lifelong, lived culture, it also is explicit on how Music education could support the nurturing of leaners who want to pursue their Musical education further or find a job in a musical field. In other words, there is acknowledgment of the necessity of music coming from a participatory and community-based stance but at the same time the curriculum cannot resist the opportunity to point out that Music education serves the system by providing workers for the economy - it is configured so that it can be seen to have a useful economic outcome.

Two participants found that aspects of their musical selves did not fit into the Music curriculum during their time in formal Music education, and as young people these things negatively affected their experiences in the Music classroom. Perhaps because of the overarching employment focus of the Music curriculum Rahele was seen as an untalented singer and therefore unsuitable to be an 'employable' musician because she struggled to sing the high notes that her teachers asked her to. She had to personally challenge what the curriculum was expecting of her and went on to prove that there was music that was suited to her unique voice and therefore an authentic space for her as a musician did exist; this was a space she did not find through her experience in Music classrooms. A strengths-based participatory approach to Rahele's voice could have been more useful for her at the time. Shaun spoke at length about the exclusion of mātauranga Māori in his education, which he would have benefitted from having had as a learner. Music teachers, by focusing on developing their students into useful musicians, could be avoiding the big questions around inclusiveness, power, and status present in Music education. It must be possible to do both; educate our learners to be great

musicians who also can hold a lens up to and critique the system in which music and Music education exists, both in school and wider society.

Rahele



Rahele is a singer songwriter; she is still actively writing music and is slightly different from other research participants in the sense that she does not teach classroom Music. Instead, she teaches Singing and Voice as part of the itinerant music system as well as junior Drama in the classroom at a large urban secondary school. She expressed enthusiasm to be a participant and wanted to be involved in the research, hence her inclusion.

Two of Rahele's interviews took place at the house of the researcher, at her request so that she would not be interrupted by the needs of her family. The third and final conversation took place via video call as the 2020 Covid-19 shutdown was taking place. Holding a conversation at home involved visits from Rahele's young daughter during the Covid interview – she wanted to make a milkshake for her Mum, and also for her to try it and give feedback immediately! Conversation was still able to flow freely throughout the process.

In her initial writing task Rahele talks from her perspective as a singer and the revelation she had when listening to London Grammar, whose singer had a low contralto voice just like hers. After many years of put-downs for not being able to sing at a higher pitch, Rahele found herself becoming impervious to such criticisms. She is still an active song writer. Rahele describes herself as relaxed, knowledgeable, imaginative, creative, wise, slightly zany, likes bright colours. Loves the outdoors, an urban hippie with crazy hair.

Through all the years of being a singer, I have felt marginalised because I am not the norm. I've been told “sing higher”; “your voice is too low; you don't want to sound like a man…”, all of these kinds of things. I've felt not good enough, not all sorts of things, not commercially viable, not anything. When I heard Hannah Reed singing, there was a moment of, oh my gosh, there is someone else out there who sounds like me, who's singing melodic old school, acoustic slightly electronic songs. My style. I felt validated for the first time ever as an artist. This was about eight years ago maybe, I'd been struggling with this whole; “sing higher”, “why'd you keep transposing these songs into keys that are too low?” – well because that's where my strong point is. That's where I feel that I sound the best. And of course I'm going to sing where I believe I sound the best, but I am a true contralto, probably a coloratura contralto. You know a real, emotive, one of them. I can't sing high notes, well, I can squeak them. They don't sound good. I got a bit of criticism from someone I work with a couple of years back about; “oh no, she can't do it she hasn't got the chops”. She's never heard me sing. And it's those kinds of things that really grate deep because to say stuff like that without hearing me sing, it's naive and ignorant at best!

I grew up in a little tiny place. My grandfather had a farm, just south of the beach. I spent most of my growing up years around there but moving house to house to house. It was just after we moved that my mother bought me a ukulele and a ukulele book for my birthday and said, “you seem to like the recorder, do you want to try this?” I don't like the sound of the recorder. And she played the guitar. So, I taught myself how to play the ukulele from this book and only two or three years ago, I loaned the book to someone who managed to lose it. I was actually gutted because that was my first book. I've still got my ukulele, I've had it restrung and had new pegs put on it, proper spinning pegs. But that was special to me because I learned it very quickly and very easily. And I had the dexterity as about a ten, maybe eleven-year-old. I would have been in Form One *(Year Six)*, probably about eleven. I taught myself and I would sing to myself for hours on end. Songs like Clementine and Greensleeves and Home on the Range and all of those old school things that were in this book. And that was really the beginning of it because I'd learned how to read music and taught myself from

learning the recorder at school. But that's where I started flying. I would sing as I said, for hours into the night until mother would say “put that away now Rahele”.

I would put it away, but that was my happy place after school. I started making or writing my own songs from there as well, just rubbish songs about what happened during the day. If I was feeling grumpy, I'd slag whoever off, one of my brothers or sisters usually about so-and-so did this or said that and aren't they silly, blah blah blah just silly songs. They made me feel better and I got it off my chest and Mother played the guitar, she never played with me though. She used to tell me: “sing, sing higher Rahele sing sweeter, you sound too manly”. I was doubting myself way back then even though I realised that I had really good pitch way back then. I went on to high school and learned the guitar as an itinerant student, and we had group lessons that were once a week for an hour and a bit long. My teacher was Mr. M. And they said, you're good. Keep going. And encouraged me now, and I got all the way to the end of Sixth Form doing open chords, bar chords, a few runs here and there. And then I couldn't; it wasn't sustainable with the amount of work that I had to try and get myself through at Seventh Form. I stopped guitar then, and there was the argument with my mother about, well, Music's all very well but you need to study something useful. That's where the nursing came in. I went off and studied nursing, and I took my ukulele with me, and they didn't really like the sound of that, in the house. I’d play it too much and I'd come home on the weekends and play my ukulele and mother's guitar, didn't have one of my own at that point.

When I finished nursing school, I bought two things that first week with the hard-earned cash that I'd earned from picking kiwifruit. One was a sewing machine, and one was a guitar, with a case. Those were my two things; it was about my heart. And being happy. So yeah, sewing machine and a guitar. I had that guitar and I kept playing and as I went around flatting, I kept playing a lot, and writing my own stuff by that point. I don't think I progressed in terms of becoming a better guitarist. I realised that what I was into was writing songs, writing lyrics, making them sound nice and just writing for

myself. It wasn't about impressing anybody else. In fact, I never really played to anybody else. I played to me, alone, in my lounge and one day years past, I went overseas and didn't take any instruments with me.

Came back, kept playing. I met my husband, through my brother and he wanted to hear me play and I was in my lounge and I played him a song on my guitar, and he said, you should do this. I said, but it's not sensible, because this is what I'd heard, ingrained into my psyche since beginning of time, that I would never make a living as a musician. And he said, well, who even cares about that? If that's what makes you happy and you're not liking nursing. Why don't you just do it? I packed my bags, moved to Christchurch, went to Jazz School and got married. That's kind of my story in a nutshell. I actually studied singing at Jazz School and I got told by my singing teachers, you need to sing higher. It was just the same story again, try and get this note up here. It was clearly not even in my range - belt it, do this, do this. They were trying to fit me into a box rather than trying to find something that worked for me. I didn't even realise back then that I was a contralto. I was thinking I was a very, very strangely low alto and what on earth was I doing? I came out of Jazz School having loved being there but still vaguely, not quite at ease with where I was. And I started pitching around for gigs and I landed several in a row, quite easily. I'd just play my own stuff that I had written with my guitar on the stool with a microphone. I did some covers, things like Sting and Annie Lennox and all the low singers that worked well for me, and the audience seemed to like it. I kept doing what I was doing and then I had a couple of babies, and the earthquake came and flattened my empire. And that was it.

My daughter, when the earthquake happened, was about ten, twelve weeks old. I didn't feel like I had the energy to go pitching all over again after having a caesarean and having lost all the networks themselves. The venues were gone, but the networks were also gone, and I'm not a pub singer, I

never have been, so I stopped. I got some relief work (at a secondary school) for one of their vocal tutors, and the Head of Department there said: you should be a teacher. You're good. I kind of thought yeah, whatever - that was actually what I thought, I'd just had enough. Eventually I went and did my one year of Teacher's College and now I'm teaching Music and Singing, and I'm happy. But in that time of gigging, is when I heard London Grammar. And that song, and I realised that actually there's nothing wrong with me at all. I'm fine. And what I do is fine as well. I feel happy (about being a musician), I feel good and if I feel bad, I'll go and play my guitar more, and sing more, and then I end up feeling happy again. I can get lost for hours on end, playing the guitar.

I don't know what being a non-musician is like. I don't understand how that is. I know my sister would get very frustrated with me as a kid or a teenager rather playing for hours on end and she would say things like, "just shut up", and "we want to get to sleep" and "what's the point anyway?" What do you get out of this? So maybe her standpoint was - what is the point? Whereas for me it is, it is the point. It's the whole point. And I see that now with my kids two of them are very musical. My oldest is very much into piano and I've taught him everything I know and now he's getting lessons for himself, and he will play for a long time with his headphones on and a midi keyboard and all he can hear is the keys click, click, click, click, and he gets lost in that. My daughter loves playing the ukulele and just making up songs just like I used to. And just none of the words tie together. They're just sentences, they're very narrative. They just tell stories about what happened today, and this is what I would love to do. And traveling is wonderful. I'd like to go on a journey, and we will stop at this cafe and have cupcakes or whatever it might be. Just a little girl's journey through her worlds told in a tune form. But it's not a song tune because it goes all over the place. It's strummed with C, F, and G. (laughs) I don't know what it would be like not to be a musician because even my husband plays the piano and he's quite good at it, but he doesn't play obsessively like I do. Or sing obsessively like I do. I don't know what it would be like not to, I can only look at my middle son, I can see that he's not musical and he just doesn't seem to be interested, but he doesn't look at us and think we're weird. But I'm sure there's other people who do.

Do you know what? I think music is our wellbeing. It's sometimes a way of expressing the things that we want to say when we don't have the words for them. And maybe like my husband's an artist, he will paint and get, just get it out, whatever it is. For me, I will sing it and play and get it out, whatever it is. And even if I don't really have the words to articulate what it is that I'm feeling, I still feel better. So maybe for me it's wellbeing or maybe as a musician it is a wellbeing type thing, as opposed to not. Like, cooks who keep cooking and artists who keep doing art and knitting people who knit and, you just keep knitting cause it feels good and also you can see something for the efforts that you put in and it's wonderful to create. If you are a creative, which I think I am, I need to be creating.

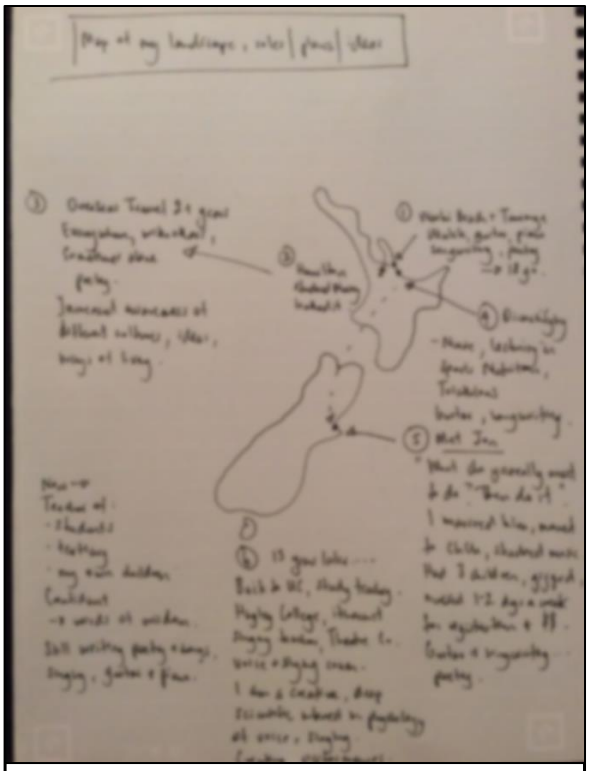


Fig. 3.4: Rahele's map

Rahele's map

Rahele's map tells the story of her life in a linear, numbered chronological fashion, noting ages, places, and thoughts about her life, music, and her own personal development. She is reflecting on moves she made around the country during her lifetime and how they correspond to different phases of her life.

Rahele's lived experience influences her role as a teacher

Rahele's current role is not the typical role of a secondary school Music teacher, teaching twenty hours in the classroom, running rehearsals, attending meetings, and writing reports. Over the years she has taken more of a bespoke approach to what she teaches, creating a role that she works

comfortably within and one that showcases her strengths. Her job involves teaching “mostly Music”, including both Singing (“which is singing”) and Voice (“which is how to speak”), as well as junior classroom-based Drama. Her job overall is particularly relevant to, and grew from her previous career as an Ear, Nose and Throat nurse, rather than from a more typical Performing Arts pathway. ENT nurses have specific science-based knowledge about the anatomy of the voice and because of this training, Rahele can hear what her students are doing with their voices. She believes that it is important to use the correct technical terms for the parts of the throat involved as well as having an in-depth knowledge of their functions. She is aware of the sorts of problems that people develop with their voices and notes that many singing teachers, including her own, give directions such as “just sing louder”, or “there’s this funny thing going on with your voice, bring it forward”. Rahele’s ENT knowledge means that she can tell her learners what to do physically so that they can sing louder. Or she can hear actual laryngeal constriction when it occurs and consequently, she can both diagnose it and assign exercises to overcome it. In the hospital she worked with people who were doing “anatomically wrong stuff”, in the sense that there was nothing wrong with their anatomy and physiology but rather their technique. Rahele’s patients were often people who relied on using their voices for their work such as lecturers, preachers, teachers, and telemarketers who had hoarse voice, polyps, nodules, tired voices; or generally just reduced vocal stamina because of their work.

Rahele found working as an ENT nurse to be interesting work but at the time in her mind, she did not make the connection between her work and singing. Singing includes having to hear and pitch correctly, to learn how to harmonise, and how to sing in a group, but has a lot of crossovers with voice, such as posture, good breathing, and channel work. Now that she has worked in several schools Rahele sees close connections between her music and her ENT knowledge. This knowledge spans across all the classes she teaches, from Voice to Singing to junior Drama. Rahele likes how her knowledge connects her teaching areas together nicely as well as how it connects her to her students, and she uses this knowledge as a lens to observe the adolescents she teaches developing through their physical changes over the time that she works with them. Rahele’s knowledge also

comes into the classroom through scenarios such as activities set in hospitals, for example when students compose a soundscape of an operating theatre.

Rahele easily relates herself to her identity as a teacher ("I'm familiar, I'm me"). She notes that she does not teach from the front of the classroom but instead joins in with the games. When discussing her teaching style and philosophy Rahele notes that she is "relaxed and familiar, I teach who I am … and am comfortable being that". It is important for her to offer her students choices within the teaching and learning process. She will provide guidance around whether the skill level of a song matches NCEA performance requirements, but Rahele believes that learners will feel inspired and have personal connections to songs that they select themselves. Through this she can then push them to achieve things that they didn't think they could. Rahele's learning space is a safe and informal one, open to discussing ideas and philosophies, where thinking can be challenged in a safe way, and full of laughter and warmth. It should also be functional and aesthetically pleasing with good light and air flow and physical space. Rahele does not need a 'flash' space, but she does not like ugly teaching spaces.

Rahele tries to attend all her learner's performance concerts (in terms of being an itinerant), especially NCEA assessments where she can contribute to decisions regarding her learner's feedback and grades. She also receives positive feedback from her students when she attends their performances and continues to do this as a way of providing support. That familiarity with her learners also comes in when they turn up sick. Sick people cannot sing so Rahele will send them home, telling them not to feel guilty about it; she finds then her colleagues make critical comments about the reasons that she did not teach them.

Pros and cons of Rahele's role

Rahele feels that she has the best of both worlds, in the sense that she has constructed her own job that includes her strengths, qualifications, and passion. Her role feels less traditional and more relaxed than the job of a full-time classroom Music teacher. She is busy but observes that it does not always feel that way. There are aspects of nursing that she misses but not the eight hour shifts on her feet, with patients who sometimes behaved in an entitled way, making the work unpleasant, coupled with antisocial work hours that cut into evenings, weekends, and family time. Nowadays most of her work is at one school (she works at three schools in total), but she has been relocated to a temporary site for a couple of years while parts of the school are rebuilt (post-earthquake work) so there is a laid-back feel that includes a willow tree, sunshine, and the daily coffee cart. Rahele is not physically near her allocated office at the temporary site most of the time (it is very tidy because of this) and so remains uninterrupted by students and colleagues on a day-to-day basis. Her learners cannot locate her to ask her questions and subsequently often need to problem-solve for themselves. Rahele likes this aspect of her work; when she does have a non-contact, she can get a "whole block of stuff" done because of this distance and because her office does not have a phone. She notes that the demolition of the old building is taking longer than planned and hopes that things can stay this way for as long as possible. Rahele attends two at-school meetings a week, does one 'playground' duty and writes reports for most of her learners, except for her vocal students. Schools are inconsistent in requiring itinerant teachers to write reports (Rahele does admit to grumbling about report writing and duty, which she does on her busy day and only makes her busier). She notes that she is in the fortunate position of not having to run a Music department and therefore is not in charge of anything; she gets to just teach and is able to avoid some of the administrative tasks that many Music teachers must do: "I like what I do, I like a little bit of variety in there, and I possibly wouldn't go back to teaching in one school and teaching all classroom. I like the mixture of both".

Although Rahele's role has flexibility and plays to her strengths, its positive aspects are also in a way its negative aspects. She did not think about her job in this way before; the reasons that she might not work in her office every day and is therefore generally uninterrupted. Her days might be relatively interruption free but the consequence of that is that frequently moving around means that she lives out of her school bag. In it she must remember to put copies of all her student's sheet music, lunch, and anything else that she might need during the day. It can make her day difficult if she forgets anything and she must carry it around with her everywhere. In the schools where she works as an itinerant Rahele generally cannot print out sheet music for her students. Either she does not have the ability to print or, as the case in one school, her printing access does not work so she brings copies of all the sheet music that she needs with her. She talks about how she will always give her learners choice of repertoire and comments that some singing teachers leave a folder of pre-selected sheet music at the schools where they teach. This is a practice that Rahele disapproves of; she feels it is important and engaging for learners to be able to express themselves through their song selection, so she carries around copies of their sheet music. In itinerant teaching each learner tends to have a very short lesson as part of a group, and sometimes as short as twenty minutes. This means that Rahele is unable to fit IT help into this schedule, to get her printing access fixed, because she needs to pick up children after she finishes teaching so is unable to wait. In this context being mobile can be frustrating:

> So that's the cons, being very mobile. The pro's is that I can hide in that mobility and not be interrupted. And 'in transit' could be going from one school, grabbing a quick coffee or lunch, and going to the next school. I like that, little bit of flexibility and autonomy in my day.

Unlike classroom Music teachers Rahele does not run rehearsals in her breaks. She is not spending this time chatting in the staffroom but instead finds herself travelling between schools and between campuses within the same school, eating lunch as she walks or drives. This is a result of the itinerant

roles that she holds at different places. In addition, while Rahele benefits from not being constantly interrupted she also misses out on getting to know her colleagues well. She has been at her main school for several years and people recognise and greet her regularly. Because she is an itinerant teacher though, Rahele knows their faces but not their names or even what subjects they teach or where they fit into the scheme of things. She notices that other staff know who she is though; the woman with “crazy hair” who works in the Music department.

Finally, the only remaining issue that Rahele expresses frustration over is when students do not attend their singing lessons. This is a particular problem at one of Rahele’s schools, in this case a low decile school. A learner might turn up for their lesson and Rahele does not recognise them because they have been so irregular at attending. Rahele still gets paid but would like to feel she is making a positive difference to all her students. If they do not come to their lessons then she is unable to work with them or encourage any kind of meaningful learning to take place. It is also impossible to develop relationships with learners over time when attendance is an issue. Being an itinerant means that Rahele does not have access to the school computer system to follow up with students and instead must work through her Head of Department who is almost always busy teaching at the same time that she is there. The mobile nature of her role does not solve this problem; the hours she spends at this school are few and pass quickly leaving her with limited time left to spare. As a specialist singing teacher for the Music department Rahele also finds that she gets allocated the maximum number of students possible for the hours that she spends working on each campus.

Rahele laughs when sharing that finally after nine years, the street where she lives is being properly repaired. It has been continually patched up for years since the earthquakes that began in 2011 but the potholes have kept appearing, have then been repaired, and have reappeared and been repaired again, over, and over. She compares this to her job, where she constantly juggles being half a classroom teacher and half an itinerant teacher and cautions herself against ‘the grass is always greener’ thinking. The benefits of her multiple roles outweigh the negatives of being a full-time

classroom teacher. Constant interruptions are the potholes and being able to leave the school site becomes the sealed road that she can easily navigate interruption free. The juggle between the two will always exist for Rahele and she manages this by being highly organised all the time.

Stereotype of a teacher

Rahele talks about changes over time to the image of a stereotypical teacher during the conversations that we had; notably, changes around the status of a teacher within a school. The stereotype is what she went to school with and what she sees at more elitist schools; a teacher who delivers pre-decided materials from the front of the classroom and one who does not show responsiveness and flexibility to cater for what is taking place in the classroom during that lesson. Rahele in this sense does not see herself as a stereotypical teacher. Instead, she allows her students to go on a learning tangent, acting responsively around student curiosity. She writes unit plans but sometimes within a lesson something else relevant may come up. If a learner says something or asks a question, she is not one to say, 'oh no we can't talk about that it's not in the unit plan'. In Rahele's view this is what a stereotypical teacher would say.

Rahele does not see herself as that type of teacher, her learners are not that type of learner either and furthermore, she will not teach at those types of schools because they go against her personal philosophies. She does not want to be the teacher that students just believe without critiquing. Rahele's last name can be difficult to pronounce so most of her students call her by her first name, an example of what Rahele means when she says: "I'm me, I'm familiar". Rahele goes on to outline how she sees the stereotype of a teacher is changeable and dependent on where you work. For example, one school where she works is predominantly Polynesian and her more traditional students there call her 'Miss'. Calling her by her first name does not mean that she does not set boundaries in terms of familiarity but more that she does not put on "airs and graces" in class. Rahele is a working mother with school aged children, and she regularly tells her learners about how

her morning was, but to a point. For example, her coffee machine broke, or she is tired because her daughter did not sleep and how she climbed into her bed because she was scared of a thunderstorm. These stories are more a real picture of her life and Rahele shares them because her learners may be going through some of those things as well. Her shared conversations are around situational things rather than personal things.

Rahele considers being a teacher to be an honour; one where she is privileged to see teenagers grow up throughout the years that she works with them. This is not a new experience for educators, but Rahele feels that nowadays there is more connection than in the past. She is in a position of nurturing and passing on knowledge and she feels that her learners see this. If teachers allow them to, learners will create a connection with them that is special. Music teachers in turn play a small role in sending their learners out into the world empowered. This is where Rahele does not feel that she fits the stereotype of a teacher:

> I like having a creative idea that we're working towards, and that's why I think I still enjoy Drama, cos we often are working towards a play, and I enjoy group music stuff because we're working towards an end result. It could be slam poetry with my theatre students, it could be a performance with my singing students, and I like getting to know them over time. I really enjoy that I've worked with some of them since Year Ten, and now they're fancy Year Twelves or Thirteens. You see them grow up (gestures up), physically, but mature, and they trust you a lot as well, come back and talk to you. It's that relational side very much. I have that with students across most of my schools, and I enjoy that.

Learning from the research process

Involvement with this research has been an affirming experience for Rahele. The writing task brought up old feelings of not being good enough to be a singer and songwriter and reminded her of the insightful process of discovering that this was not true. In fact, London Grammar demonstrated to Rahele that there was a place in the music world for her even if she did not fit the mainstream mould. She has not considered her journey to be specifically a musical one instead thinking of it from a wider perspective as just 'her journey'. On reflection however, Rahele realised that music, singing, and writing is the thread that runs all the way through everything. She also feels that she has always been a musician first but adds that becoming an educator came out of her desire to share the joys of music with a wider audience. It happened when she realised how much she loved music. She finds that as her learners, and also her own children also discover that joy; the situation becomes reciprocal, and she finds new energy from the sharing:

> When I can see that it brings so much joy that you feed off that, and you feed off each other and you know, they're getting so much out of it and you, I get so much just from giving, so much and that, reciprocal-ness, of it all is quite wonderful.

Rahele elaborates on her thoughts throughout the conversations; the experience of developing her own voice and style and subsequently gigging brought her some satisfaction as she was able to share her music with others. Ultimately though she did not find this as satisfying as sharing music through teaching has, and now would not go back to being a musician who only plays at gigs and does not teach because of her feelings of connection. Although she is first and foremost a musician, being both a musician and a teacher are interconnected. In her words, gigging "didn't bring me as much satisfaction as sharing music in a teaching sense has bought me…I wouldn't go back to just gigging alone, I would have to teach it….and (now) I get to do it my way." Rahele considered the words of Parker Palmer and commented that:

I definitely teach who I am and if the rules don't like what I'm doing, I will usually try and bend them to fit my way of teaching. If I found them too inflexible, I would probably not do what I was doing if that makes sense. I would just say, look, this is not for me. I'll find something else.

I feel the interview process has revealed a distinct path that I travelled through life to get to where I am today that I had otherwise not noticed or considered. Up until now my path and choices have seemed unlinked and unrelated, yet I see that they are very linked and related. There is a common thread of my love of voice and music, and writing, and my enthusiasm in sharing this knowledge. Hence, the enjoyment in being both a musician and an educator.

Any changes I have made as a consequence - acceptance. Everything that seemed unrelated and 'wasted' was not. It was all part of a complex equation that came to the right answer. So thank you.

Changes

As a parent of children at both primary and secondary schools Rahele feels that education is too narrow. She wonders what the point is, of the seemingly prescriptive way her children are being taught? In her view it would be better to go out and live life, read widely, learn Mathematics through doing one's own budgeting and finances and pick up things experientially as one needs to. While Rahele is happy doing what she does, she questions the purpose of the way children and youth are educated in general. It is necessary to measure achievement in some way but what exactly are we measuring and are those things the right things to be measuring? Perhaps what learners are being taught in schools should include deeper, more meaningful things such as philosophical concepts and broader thinking skills. During the Covid-19 shutdown Rahele has had the opportunity to take a closer look at the schoolwork her own children were doing. For English, her son was

reading a book and analysing it. It reminded her of reading Lord of the Flies at school, a book that she hated because of its dark themes. She did not like the violence in it and felt that fifteen was not the right age for such material. Rahele's preference would be to encourage a wider ethical and moral debate that empowers learners to explore their own feelings around different issues of right and wrong. Thinking about topical issues such as the management of the pandemic could be relevant; how does what we think about it reflect our own beliefs? How can we measure what is a good decision? Questions that prepare our learners to navigate the real and at times, the unforgiving world that we live in, and other questions that foster the lovely human connections that exist out there. We are educating youth for an unknown job market where even gaining higher level qualifications is a risk because there is no guarantee of finding a better paid job out there; the better paid job that will enable young adults to both pay off student debt and save for an ever-increasing sized mortgage at the same time.

Rahele also questions the Western way that people define themselves and their worth according to the job that they do. In the past school prepared learners for a more known job market but things have changed:

> What about defining ourselves as what we believe in? What we would fight for, what we wouldn't fight for, those kinds of questions. And if they've thought about themselves in terms of that, not just I'm going to be a nurse or I'm going to be a teacher, I will teach PE; it brings a wider, aspect of consideration as to who they even are as people.

These conversations could be happening at school and Rahele enjoys talking about these concepts with her learners, thus providing a more rounded and realistic view; the bigger picture of how the world might be in the future and where her learners could fit into that.

A further change that Rahele would like to see lies around the delivery of NCEA. She notes that when she looks at Achievement Standards in both Music and other learning areas, there seems to

be a lot of scope for learners to choose studying things that are meaningful to them. For example, in AS1.6 Study of Set Works, students could be choosing their own pieces to analyse but teachers tend to select music that they think is important or meaningful instead. Teachers also decide how best learners can be assessed ("this is what we're doing, and this is how we're going to do it"), whereas allowing learners more freedom of choice could also give them the opportunity to showcase their best work. Standards have the scope for learners to use their imaginations, but they are delivered with a very rigid set of variables and outcomes and students must demonstrate that in a certain way. Rahele wonders what the point was of writing the standards in that flexible way when teachers often interpret them in one way only. Rahele asks her learners to choose their own pieces to sing and provides guidance around what skills they need to demonstrate to be at the required level. She has had a number of learners who want to rap for their performance but one criterion in the performance standards is that the song must have enough melody in it to be assessable. If that were not there Rahele would do a lot more rap! Perhaps the Music standards are limiting in this respect. Rahele adds that she does know of many other singing teachers who have a folder of set music for each level and students can only choose to perform songs from that folder. She would like to see the whole standard including the teachers who teach it, to show more flexibility and broader thinking towards how students could choose to demonstrate performance skills.

Covid/Earthquake challenges

> Covid-19 - don't sweat the small stuff. It's not worth it in the bigger picture of life.

As mentioned, Rahele's final research conversation occurred during the Covid-19 shutdown. Combined with the earthquakes that hit Christchurch over the last decade it would be safe to say

that Rahele (as well as many other educators in the same region) has had extra complications to navigate in her life and her work.

Frustrations arose for Rahele during the shutdown, where she was expected to continue doing her job at the same time as needing to keep her own children on track. Over time the balance became more challenging to negotiate, often resulting in the internet being used as a family babysitter while Rahele attended a meeting or taught online. She felt pressure when needing to help her son with his Maths work; she could not brush him off because she was busy, because her son's work is just as important as her own students learning. Rahele needed to ultimately recognise that she can only do her best and cannot be everything to everyone at the same time. She was aware that her daughter was not completing any of the work from school during the shutdown but noticed that she was keeping a journal full of thoughts and illustrations during this period. This was not an activity that her daughter needed to do at school, but Rahele acknowledges that learning outside the classroom is a valid way of learning and was happy to support her daughter's learning in the way that *she* wanted to explore the world. The situation was a unique one that Rahele needed to navigate on a day-to-day basis.

Furthermore, the pandemic and its resulting shutdown created a space where Rahele was able to consider those bigger existential questions referred to earlier. Uncertainty around how long the pandemic might last led to questions from her children around how life might change and what might happen in the future. Rachel welcomes these discussions; an opportunity to take a step back and look at the world. Many questions arose during this time: "Am I contributing to how fragile the world is right now?", "How, why, what do I value?", "Am I all about the dollar and pursuing my job?" Questions that she did not have time to think about when she was busy rushing around to get through in her non-pandemic daily life. Rahele hopes that families might have had these conversations in the stillness and quiet of the shutdown and perhaps re-evaluated. She would like to think a lot of families are a bit stronger after this for having spent a lot more time together.

Seemingly meaningless activities like cooking (from scratch) or doing the dishes (handwashing) together took more time in the past because people did not have dishwashers or instant food, and important conversations opened up within families over such activities:

> What if the apocalypse came tomorrow? That does cause you to start thinking about what's actually important. Some of these questions get asked as a joke, what would you take with you? One of my Year 9's actually said just before we finished up, if the apocalypse did come tomorrow, what would you take with you? I said to them, "my family". "No clothes Miss?" *shakes head,* "My family".

Teasing out the threads

Rahele has a number of main themes that stand out in her narrative. In order to be her authentic self, she has managed a number of things, from figuring out her unique voice to putting together working roles and hours that best suit her skills, talents, and family schedule. She has maximised on her relationship between nursing and music through effectively creating her own job based on her unique strengths and skills.

Rahele's teaching style comes as a result of her own journey, discovery, and acceptance of her own contralto voice. She encourages her learners to sing the material that they want to and recognises that they are also on their own journey of discovery. Rahele feels that it is important to be kind and treat her learners as they are. She sees teaching as an extension of the joy she feels being a musician. Rahele explored education in general from broader perspectives – looking into the whole system from a bird's eye view, wanting to question the driven and money focused way that society operates now, and subsequently the way that we school our children within this system. The system, like an ecosystem is vulnerable to becoming upset, such as the challenges of managing life/school/family/economic commitments throughout the recent pandemic shutdowns. Rahele has

valued this time with her family and appreciated being able to reflect on what is important to her. She has also realised that music is the constant thread that runs through everything in her life.

Interlude 5: Career/life management/balance

Rahele's reflections on her voice being different to what people thought it should be and how they often thought that she should work harder to fit into the mainstream box, feels like a smaller version of how music out in society gets squeezed into a number of different boxes to fit whoever needs or wishes to consume it.

Rahele challenged the system both for herself and as a musician, but also in terms of creating a teaching life that she could manage, and to do this she played to her strengths. This individual approach to the way that Rahele has done things also raises the much bigger question around whether our education system in turn adequately develops the strengths of our learners. What do we want from our schools? Does maintaining Music in secondary schools as a "high art" while at the same time as a luxury subject serve the needs of learners, and subsequently raises the question – what are we educating for? I have often heard the term 21st century learners, who have now lived through local and global events such as 9/11, the Boxing Day Tsunami, the Arab Spring, the Fukushima Daiichi nuclear disaster, the Christchurch earthquakes, followed by the Christchurch Mosque shootings, and now the Covid-19 global pandemic. Today's youth are going to have to deal with the consequences of inadequate climate decisions made by previous generations, as well as the situation here in Aotearoa New Zealand where rent and house prices have increased dramatically (Bell, 2021) and the cost of education to learners and their families is continually growing. The UNESCO Road Map (2006) upholds a place for the Arts in education because of the way that they are transmitters of "cultural traditions and artistic practices" (p. 5), which because of the modern lifestyles of busy parents and changing family structures, are at risk of being lost. These changes raise the question of whether it is sustainable for the education system to continue in the way it has previously, or if new skills and new approaches to help 21st century learners to navigate an increasingly complex world would be more appropriate.

Many teachers including Music teachers and the participants in this research, are currently struggling to maintain a healthy work/life balance. The Covid-19 pandemic has exacerbated this and consequently people are weighing their choices up, perhaps more so than they did in the past. I remember being interviewed many years ago (around 2005) as part of an Educational Review Office review of the school I was teaching at. At the time I thought that they would be more interested in compliance – that my paperwork and administrative tasks were as they should be, but instead the reviewer spent an hour with me asking questions around how I was managing the running of a Music department at the same time as parenting a young family. I remember being surprised and also having little faith that my role would be made easier as a result of me sharing.

The situation has not improved since then; the Education Review Office Covid Report, 'Learning in a Covid-19 World: The Impact of Covid-19 on Teachers and Principals' cites that only 56% of respondents were happy with their work, and only 32% found that their workload was manageable (p. 5). While there was acknowledgment that both teachers and principals were struggling, the first suggestion that Ruth Shinoda (deputy chief executive of ERO) made In a Radio New Zealand interview (2021, Dec 7) was "there were things schools could do to ease their workload next year" (para. 15), noting that it is expected that teachers will start to come down with Covid and at the same time will also need to continue with hybrid teaching in 2022. Placing the onus on already stressed principals, teachers and stretched resources does not seem to be a wise way to move forward in solving the problem without more widely examining the stresses that existed in the education system before the pandemic. Increasing administrative teacher workload was mentioned by nearly all participants. This is outside of the normal class planning and marking, and ranged in scope from writing annual board reports, reports home to parents, paperwork around trips and events outside of the classroom, NCEA management, writing school newsletter and yearbook articles, managing the ITM program and staff, operating performance groups, and from 2021, planning around how to implement the upgrades to NCEA. It is also normal for Music teachers to

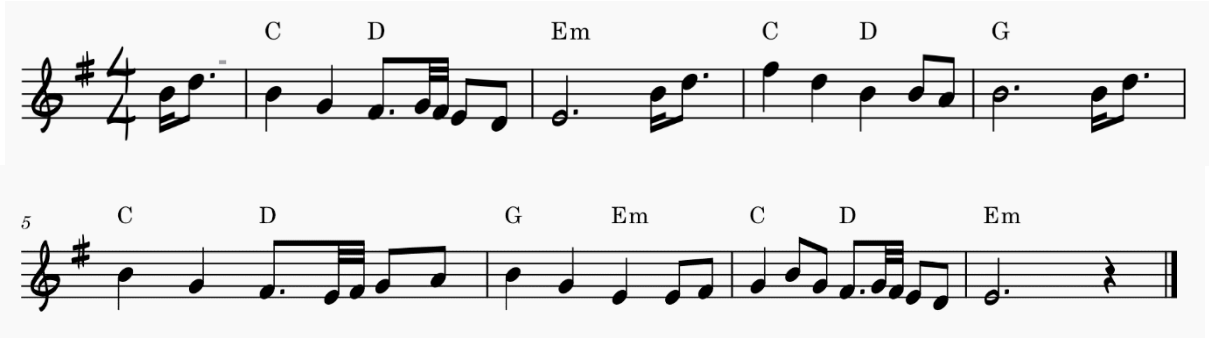
teach in other subject areas such as Maths or Social Sciences, to fill gaps in their timetables, adding to workloads and taking them away from their departments.

Music teachers in this study have talked about their struggles to navigate the increasing workload both before and during the pandemic, and in order to manage the balance between their jobs and musical lives many have simply made their musical lives exist through school. To make life and work easier Music teachers have established and operated musical groups and events in areas that they are strong in for example, Darren in orchestras, Van Gabil through chamber groups, and Rose through running choirs, musicals, and the Irish string group. Post-earthquake Christchurch meant that Rahele gave up her performing life and focussed on the musical development of learners and her own children instead and in so doing, she changed her role into a more manageable one. For most schools, a willingness to direct ensemble groups is an implicit part of the hiring of Music teachers and is a normal question to be asked at job interviews. In other words, how much of their own time Music educators are willing to give to the school influences whether or not they are employable. Music teachers argue that extra-curricular activities are essential and valuable; learners thrive as a result of participation, lifelong memorable learning experiences are created, they foster community and in fact is one of the best parts of both teacher and student experience at school – and all of these things are valid. However, the expectation that Music teachers should create and direct ensembles, productions etc. in their own time has a significant impact on teacher wellbeing especially on those teachers who are the only Music teacher at their school. Some participants report that they are unable to be involved in their own musical groups outside of school due to the demands of their job and consequently participants leaving teaching or reducing their hours so that they can make more music provides evidence of declining wellbeing and an acknowledgement that aspects of the role of a Music teacher are problematic. Perhaps the teacher-musician tension is actually inbuilt into the role itself; the expectation from both schools and teachers to be both seems apparent.

During the final stages of writing up this thesis, on the MusicNet (Music teachers in Aotearoa New Zealand) forum many Music teachers have been discussing how they are managing workload. Some report that they are running up to fourteen extra-curricular groups simultaneously without much assistance from support people (for example, Arts coordinators). At the time of writing the Covid Omicron outbreak is active in schools across the country and there are new rules for performance groups that mean that groups that include singers and/or woodwind and brass instruments must rehearse outside, in a space that has outdoor air flow. Despite the obvious problems that could arise through having to do this (weather, illness etc.) many Music teachers have gone to great lengths to ensure their performance programmes continue, taking steps such as erecting marquees outside the Music classroom (using the Music department budget to pay for it). Many Music teachers on MusicNet report that they are struggling to manage busy departments while incorporating these new restrictions (Personal correspondence, 2022). Maintaining a healthy workload is continuing to be a problem that impacts on the wellbeing of Music teachers across the country.

While Rahele's approach to creating a liveable workload was to combine a number of smaller roles together, Rose who, like nearly all of the participants in this study felt the same way about managing her workload, took more radical steps to realign her work-life balance.

Rose



Rose's first interview was my first interview for this project. She's in her 40's, a Mum, and working full-time at a semi-rural school close to a major city. For our conversations we are at school, in her office and just minutes before one conversation she had been running a rehearsal and sound-check for her student's upcoming NCEA solo performances. It is like she switches hats in an instant, turning from a teacher to a woman talking about herself, her life, and experiences. The office is small, stacked with papers on a colleague's desk and Rose's desk has bits of sound recording equipment on it, like she never sits down to work there - it is more of a safe place to put valuable things. Her writing task is beautiful; Rose writes lovingly of a tune shared with her by a friend, accompanied by beautiful scenery and a memorable up all night encounter with special music that she then shares with her daughter and son. They continue to play that piece together even today, as the kids grow up and are attending high school themselves; they still play and experience music making as a family – that is one significant theme for Rose's relationship with music.

There has never been a time in Rose's life where she did not play music every day. She is unable to imagine what life would be like without music; in fact, the thought horrifies her. When thinking about this Rose notices that all her friends, excepting her work colleagues, are musicians, and she wonders what people do if they don't have music – "It's such a great social connection that if you don't have that, I dunno, you'd go for a ride together? You'd get really drunk? I dunno."

I'm the youngest of a big family, and I can remember stuff from when I was really little, because you do remember, when something awful happens to you when you are that young. I remember because it was dramatic and exciting – a bike fell on me when I was about two and a half, and it broke my leg. I can't remember it being particularly bad, but I was in a hip cast for six weeks, and then a knee cast for eight weeks. It was a really bad break. So that's fourteen weeks at that age when I couldn't do anything, I couldn't walk. I'd learnt to walk and I'd learnt to do all the things you learn at that age, and suddenly I couldn't do any of them. During the day I was still too little to read, and everybody else was at school. One of the only things I could do was I could listen to stuff. It was immoral for my parents to put on the TV during the day, and I'm not sure that we even owned one at that stage. So my Mum would put on both stories, and also lots of songs on records, and I could sit in the lounge and listen to them, and that was the only entertainment that we had. I listened to music for hours every single day for a really long period of time. I've often wondered if that's why out of all of my family, I was the one who became most interested in it because I had this huge experience of music, and not by choice. None of my siblings, who were very high achieving people and did well at everything, none of them were musicians. I often wonder as well if that's something I chose because it wasn't already taken; maybe it was like a thing to pick.

It was when I was a teenager that I was really allowed or encouraged to play in front of other people, which I completely loved and still love. That's why I'm a teacher, because it's just like that – you get to show off in front of people. In my early twenties I worked professionally just as a musician for quite a long period of time. I worked as a repetiteur. I worked in a covers band, and I did both of those things at the same time, which was interesting. The repetiteur work is really socially taxing; it's all about managing everybody's personalities as well as playing the music, and under quite stressful circumstances. And working in a covers band, funnily enough, is a bit like that too – there's lots of reading of the room and managing people who are in the bar. That was all in my early twenties when I did a lot of professional work, and I didn't really have another job. It made me realise that getting paid for it complicated matters – there were some aspects of my music making that I didn't

want to be paid for because it takes away your control over it. I still play at a session on Monday nights – it used to be a paid job but when we changed locations they offered us money, but as a collective we decided that we didn't want to get paid for it. That means we have total control over who is playing, how long we play for, and what we play. The bar knows not to ask us to play more upbeat songs – in exchange they get some random form of entertainment, and we got their space. And it has been really good. I found the repetiteur work and the covers band work fitted in well with having my first child, as I could do both jobs because they were at night, and she was asleep.

(*When*) I was in my thirties, had a young family, and I was working as a musician, I was also working at the public library. I was struggling financially and looking for a career that might be more professional. I liked my job in the library, I planned and ran lots of cool activities for kids, but when I looked at the Master of Library Information Services, which my Mum has done, none of the things that I liked in my job were present in the qualification! Somebody suggested to me that I might like teaching, and so pretty much on a whim I was like, cool, that'd be really good. If someone had made that suggestion after I had finished university, I would have been horrified. It would have sounded like a terrible career that I would have had no interest in, but by then I had done lots of teaching already, in both private and group music. I trained in Music and English, and here I am.

Now they (my children) are older and there's only one adult at home, so I can't go out at night and leave them. There's lots of musical things I want to go out and do – and if I can't take them with me then I can't actually go. I'm lucky my genre is family friendly and I'm not playing jazz in a bar till 2 in the morning or anything like that. They just come and join in, or they get bored and disappear. So now I can play once a week in public, and I do concerts about once a month.

I'm trying to give my children the kind of musical upbringing that I would have liked but didn't have. My parent's always thought music was really good. They appreciated it, and they paid for lessons and would let me practice and not complain about the noise. They were good like that, but they didn't have a lot of musical confidence themselves, because of the kind of academic high achieving

people they were, they were often fearful about not doing things well. I know lots of musicians who have that, and I think it's a real shame. In the folk music community people get to lose that fear right from the start, you get to play without being worried about it. There are people who are pretty average and that's fine, and they don't need to feel anxious about it 'cos that just kills it. That's not what the folk music community is about. It's a playing environment where people who can't play very well are all very welcome and often get way better because they are welcome, and they're allowed to make noise and be part of it without being good. We all learn stuff off each other and it's very forgivable to not be very good. But the actual sound overall is always good and nice to listen to. It's a really nice international community, people turn up from all over the place and they know the same stuff, together, and that's kind of cool. I think it reflects my wider beliefs about music, being really accessible, but good in the sense that it has attention and care paid to it. It is sometimes simple music, but some of the things that people are doing with it are really complex, and lovely, and require incredible technique. That sits well with me philosophically. In this situation I don't get much pleasure in playing a piece that's too hard for anyone else to play. We might go do that in a concert instead, or we might play it at the end because people might want to listen to it.

Having a relationship with music is kind of like having a boyfriend, but one that you can completely control. (laughs) That sounds really terrible, doesn't it? But it's something that's yours, and it fulfils that same gap that people have, I think. It's a something, a thing. It's definitely a social activity for me too. It's a lot about communicating with other people, whether I'm playing for them or playing with them. For me, a musician is a person who has some kind of involvement with music. And presumably some kind of creative involvement rather than just a passive involvement. It doesn't have to be playing or writing.

I think New Zealand culture is a bit funny because here, people have identities as musicians. There's other parts of the world where I've travelled where that's not such a thing because it's just more common. In terms of sport, New Zealand has a great attitude towards sport and the fact that lots of

people consider themselves, as well as other things, to be a sportsman or sportswoman, and they might not be very good. We still think of a musician as someone being really special who's really good at something. I think it excludes people who would like to think of themselves as having a musical identity but feel like they're not good enough and we don't have that with sport. Lots of people are in soccer teams and they're really shit and they just go on and lose every week. Sometimes they want to win and they wish they didn't lose, but no one ever suggests that they should stop playing soccer. I think there's people who would like to think of themselves as having a musical identity but feel like they're not good enough, and we don't have that with sport. Kids don't say in class 'well I really like guitar so I'm going to keep playing it…I'm never going to be a professional guitarist and probably all I'll ever do would be sit around the lounge and play guitar with some mates, but I'm going to'. Kids don't really say that, it's not encouraged. Peru has it with dancing. People dance and they dance socially and everybody dances, and everybody learns to dance. Some people aren't great to dance with, but it would never occur to them that they shouldn't dance. The idea of having talent is a dominant one in New Zealand, but even still, no one ever suggests that anyone should stop playing sport, but I think they do say that with music. I think one of the things that's happened in New Zealand is if you want to do music then you have to pay for it. Whereas with sport, at the community level it's generally very cheap. It's okay for my daughter to play canoe polo, which costs $40 for twenty weeks, and involves boats, helmets, transport and access to a lake. For her to have cello lessons for ten weeks, it's $450. Now it's lovely that I can afford that, but there's a big difference there. At school, you could probably pick something from Kapa Haka and everyone would probably know it. It's the only thing we have left like that in terms of music and culture. Whereas you could actually get all the Year 9's together and say right we're gonna play football. Some of them wouldn't like it, but they would all know what to do.

One other thing I want to add is that I find that if I devote too much time to teaching then I just stop playing as well. If I didn't do any music outside school, I would have so much more time to do this job, and I'd do it much better. Or would I though? Would I actually do it better or would I just

become a person who taught and didn't do. I'm completely addicted to playing live. I play at least once a week and I have done ever since I was like fifteen and I've never ever stopped doing it, even when I had babies and they were tiny. I'm out playing every Monday night and then I get home late from work on a Tuesday, quite grumpy and tired. It's a continuing tension but I don't want to let that part go or I feel like I'll completely lose my motivation. I've been playing for so long I would miss it too much. At times I've thought it would be a good idea to do less of it. I'd be a bit less tired, but I would be really unhappy. Although my musical life and my school life do fit together really well, I've got clear priorities. My musical life comes first and school comes second.

Rose's relationship with music and how that comes out in teaching

Rose's main aim in the classroom is to teach her students to engage with music to the same extent that she personally does herself. Learning skills such as focussed listening and playing an instrument are, to Rose, skills that can provide a lifetime of enjoyment. She finds that motivating learners with exams and grades works for short periods of time, but ultimately is not lasting: "Practical music, actually playing, is amazing! When I'm teaching practical music, where I'm heading is 'but it will feel so good when you can do this'." Rose describes a student of hers who recently spent four days in the auditorium setting up and running the sound desk for their NCEA solo performance assessments. This student put a lot of work and time in for no personal gain and he did not take the easy opportunity to skip any classes so he could set up either. He just wanted to make sure that the sound for the concert was right, and Rose can relate to this. She finds that that is where the reward ultimately lies; the reward of "getting it right" and making the students performances sound really good.

Rose's favourite thing to teach is constantly changing. Sometimes she especially enjoys teaching composition, and when she teaches Level 1 NCEA Music she makes the composition standard compulsory for all learners. It is an exciting standard to teach because so many learners have never

attempted to write any music and there is a perception among them that it is a difficult thing to be able to do. Rose's excitement comes when her learners are able to write and submit a piece of music, even if that piece is very average. She says to her students: "it's like having a baby but a wee bit easier".

Despite enjoying teaching composition immensely, Rose notes that her strengths probably lie around aspects of music that she has more direct experience in. In her Sound Recording class she feels that she can speak with reasonable authority and notices how well her learners respond when she tells them actual stories about her musician work; work that she is still currently engaged and active in. Because of this she can sometimes come to work and say "in the weekend I used this new kind of microphone, it's amazing. I've brought it to school" and as a result her learners can better relate to the information and skills that they are learning in class. Conversely, when Rose has had to teach a subject that she has not taught before she does not have any real-life examples that she can pull out and use: "I just don't have any of those and it's awful." When Rose taught Dance this year, the only way she could manage that was to just go home and learn all the choreography she needed before teaching it. This added to the challenges already inherent in her role. When talking about her teaching strengths Rose talks about how they probably lie in ensemble work:

> I play a lot with my classes, I play with the kids, well for them but with them heaps. And I really like that, it's one of my favourite things, and it puts you on quite an even footing in a really nice way.
>
> When I'm in a Music class I still feel more like a musician than a teacher, definitely. I think that's good for the kids, that I'm a musician who has chosen to teach and not the other way round.

Rose's wide musical background makes her knowledge relatable to most things that the students are doing. She has experienced formal music training, working in a rock band, and as a repetiteur, writing music for people, performing Celtic music, playing in shows, jazz combos, and doing

transcriptions of early music. This in turn means she can cater for a wide range of learners including both experienced performers and those learners who do not like getting up on stage. Conversely, Rose has improved some of her own musical skills such as singing, because of becoming a teacher. When in class Rose feels like a musician who is able to share her musical life and experiences with her learners. When she is performing she can see how being a teacher and having insight into how people learn, is helpful. Because she plays with people with different abilities she can help others, but she also helps herself when she is working with more able musicians. Teaching is thus an extension of being a musician.

> You've got to find meaning and connection with the thing that you're teaching first and then use your skills, I mean you learn tricks being a teacher, and then good ways to teach people things. It's all just stuck together.

The rewards of the job for Rose are showing and guiding learners to have rich musical experiences, so that they can develop the same relationship with music that she has in her own life. Rose notes that her broad career path has given her a wide appreciation for many different styles of music and that she does not have difficulty relating to the different cultures, genres, and musical experiences that her learners bring with them into the classroom:

> The only students I have trouble with are students who have had no musical exposure at all, cos I don't really know what that's like, and I feel really sad for them. When I say no musical experience, they don't even really have a favourite band. If they have a favourite band then I've got a starting point, or something they like, some part of their cultural identity that's musical. Any of that's ok, it's just that if there's nothing it's really hard.

Challenges of the role

Rose's typical school day depends on what time of year it is and other factors such as activities that are going on in the school etc. A light day would involve arriving at work for morning briefing at 8.20am. She would have some time to plan or review, then teach classes. The day would include some chatting with colleagues and perhaps a duty and a short meeting. A heavy day would involve starting at 6.15 for CACTUS (an early morning fitness/boot camp activity for staff and students), breakfast with the students, shower, briefing, normal school day, a twenty-minute break after school followed by a production rehearsal. Planning for classes on a heavy day would be done at home after rehearsal. Rose also typically works for a week out of each two-week school holiday during the year, marking finished work and planning for the term ahead. Rose finds that nature of the job to be variable. Sometimes she works with adults, others with teenagers. At times she is teaching a whole class whereas at other times she works with individuals and small groups. In Year 9 all students take Music so she would work with learners who have a wide range of interest levels in the subject. Many think that they are not talented, so struggle to engage with the class.

For Rose, the nature of what she teaches has also changed over the years. While she was initially exclusively teaching Music, this has changed over time and now her teaching skills have also extended to encompass Maths, Sound Technology, and Dance, in addition to both teaching online as well as face to face. This has been one out of a number of challenges that Rose discussed. When she is working with learners, Rose believes that it is vital for her to first find meaning and connection with each thing that she will teach, and then use her teaching and musical skills to teach those things. She finds that she is uncomfortable teaching material that she is unfamiliar with. Rose reflects that for the first couple of years in the job, she probably did a better job than she is doing now but feels that the pace at which she was working was unsustainable for her. She was working in post-earthquake Christchurch and felt a massive sense of responsibility to her learners. They had experienced disruptions and were living disrupted lives that carried on constantly for a number of

years, and they were always moving. Rose felt this sense of unmanageableness keenly and eventually chose to move to a different school, where she reduced her role to a part time one.

> Now I've got much better at working out how much effort I'm going to put in at work, which sounds lazy, but it's about what you can manage. I really try, when I'm talking to the new teachers here, to encourage them to not to feel like they have to, they just need to work out how much time and energy they've got and then just spend that, because teaching is endless.

Rose is happy to give up her time to run performance groups at school, but the trade-off is that she often does not get the breaks she needs for eating, resting, and talking to colleagues. Upon reflection, Rose is glad that our interviews were held at different times of the year. In a previous role Rose was the Head of a Music department, and she remembers the "massive amount" of administrative work that went with the job. As a HoD she managed a staff of eleven itinerant music teachers, and was responsible for their timetables, communications with their learners and their parents/caregivers, as well as organising and managing relieving teachers for when her staff fell sick or were away. She feels that this role is generally unacknowledged in schools and in the way the hours were set. Rose had one hour a week to do what was essentially for her, a three hour a week task. The size of her department did not really make any difference either, the amount of work exists regardless of how big the department is. Furthermore, Music teaching involves a high number of night-time hours, due to evening performances and assessments, as well as school functions and attending concerts in the community outside of school. Despite evening performances and running extracurricular groups being a favourite part of Rose's work, she feels that they take up a large part of the time she spends there. During breaks at school, especially in her previous role, the department still needed looking after. Rose used that time to supervise the gear, students, manage practice room bookings, rehearse the choir; "With so many groups you end up choosing between killing some kids dream of having a school orchestra or like actually having a lunch ever." All of these

aspects of the job combined makes for a “really huge day.” Extra tasks like organising the pianos to be tuned, fixing guitar strings, and maintaining equipment in the auditorium cause Rose tension. She likes things to be done nicely, but over time has had to learn to let go and instead asks her students to do many of those things. She does struggle with that, describing herself as a control freak who likes things to be perfect. But when people sometimes come to her and complain about her students not doing a good job, Rose no longer worries as she recognises that the workload is often too big for her to manage on her own. Schools are also places where learners learn to do stuff and they always need to be engaged in that ongoing process of learning and improving.

The constant pushing of learners towards Merit and Excellences goals is another aspect of teaching that makes Rose feel uncomfortable. She does not like making that a teaching goal, and in her own work, Rose has reworded Merit and Excellence goals into something more palatable: the task of making sure that learners know what Merit and Excellence grades look like so that they know when they are doing something really well. Rose says how she really hates talking about Merits and Excellence grades, so she does not discuss it much in her classes. She goes on to say that she definitely talks to her learners about how to improve their work, and what their work could look like, but struggles with the nature of assessing:

> It doesn’t matter whether it’s being assessed or not. It’s not really about Merits and Excellences, it’s about, are there kids in your class who can learn to do this thing better? In real life, when you are performing, you don’t give yourself a grade, but you do evaluate your performance. You think ‘there weren’t many people there tonight. I wonder if we need to play some more engaging repertoire’. You review that all the time. You rate yourself, but you don’t grade yourself. I always say to kids that your self-review is so important because when you leave school, or university, that’s all you’ll ever have. You actually have no other tool, for the whole of the rest of your life, to work out whether you are doing the right thing, except your own self-review.

> Which is actually something else I spend ages on when I'm teaching too. Kids think self-review is for getting better grades, not to teach them what to do when there aren't grades any more. I'm always thinking about how to prepare them for being alive for another seventy years. You know, not a job or career, but also the bigger picture. They need to know how to be alive.

Rose also feels that now, in the classroom, she teaches so much more than Music. She spends a lot of time teaching other skills such as management and organisation. Part of that is managing the large scale involved in most music projects, for example learning pieces and programmes of music for performance assessments, which involves the development of a range of skills and needs to take place over several months. Rose goes on to say that when working with her online students she spends the greater part of their conferences talking about things that are not to do with the actual content of the course. Learners want to discuss things like managing how they are feeling about their work. Comments like 'I don't want to start' or 'it's not good enough' or 'it's overwhelming' or 'I can't stop comparing myself to this other person who's better' or 'I feel like I already know how to do all of this', and 'I can't see that there's anything in this for me' arise regularly. Such conversations are not restricted to senior students who have NCEA worries; junior students are also asking about how to manage their performance and academic anxieties. Rose believes that these conversations are important and fundamental to the point where at times content is not always at the forefront of her teaching. Content is especially important at junior level because learners can gain a sense of security when they have learnt the skills and knowledge needed to demystify Music. Management of the other things like fear and nerves, and encouraging her learners occur on a personal level. Rose notes that Music is a very public learning area, perhaps more so than other curriculum areas:

> Kids get frightened that they might not understand something in Maths and might not be able to do it, but they don't worry about everybody else seeing them like that.

> In Music they do worry about that because it's fundamentally a thing that people see.

In a perfect world Rose would de-privatise Music education, making music learning widely accessible. She would like her learners to arrive at secondary school in Year Nine having had lots of musical experiences. Having had experiences such as singing together, playing an instrument, and quiet focused listening would mean that her learners would possess basic musical knowledge and skills, and they would not be starting at the beginning in the Year Nine Music classroom. A Year Nine Music course could be something that learners opt into at secondary school because they had already had experience in a Music classroom, but Rose finds that this is not currently the case. She finds public perception of Music education to be the opposite also:

> I had a conversation with a woman I know last weekend. She would be in her sixties, and reasonably well off, and assumed that everybody has had formal music lessons growing up. I said that wasn't the case for most of my students at all.

While she likes the senior level NCEA Music Standards, Rose does not feel that the quantity and quality of Music education at primary levels is sufficient. Year Nine Music is supposed to sit at Level 4 in the curriculum, and while Rose hears lots of nice comments from her Year Nine learners around how much they are enjoying the course, she is frustrated that they do not arrive at secondary school already knowing lots about music. To illustrate, Rose goes on to say that in Year Nine, French students are able to start at curriculum level 1, and commonly work through levels 1 and 2 in their first year of French, but Music learners are expected to start at level 4 when all too often they have not achieved the previous curriculum levels. Students at Rose's school come from a number of contributing primary schools that each have different amounts of time dedicated to Arts education; many learners have often not studied any music for the previous three years. They are not working at level 4 of the New Zealand curriculum, and overall have had very uneven musical experiences.

> If I look at the gap in Maths, it's not the same. You don't get kids who are like, what's a shape? Or who struggle to think of a song they know. Someone's not choosing to train those specialised teachers, and it's been chosen to not have them in the classroom.

When comparing Music to Maths, Rose highlights the strengths of the Music curriculum because its flexibility allows Music teachers to teach who they are; it honours the range of experiences, styles, and skills that individual Music teachers bring into their classrooms. The Maths curriculum states things very specifically, for example, that learners need to be able to find the third side of a triangle, but the Music curriculum is far less prescriptive; Music students need to be able to develop ideas. Teachers might decide that it would be handy for their learners to be able to find the root note of a chord, because it appears in the list of things that they need to be able to do for the external exam, but Rose notes that the really specific curriculum things in other learning areas sit much further up the curriculum. This makes the Music curriculum "really open", and it is not until students reach NCEA Music in Year 11 that the curriculum starts to narrow.

Rose's personality fits that of a teacher

Rose repeats the question back to me - do teachers have stereotypes? She describes herself as bossy and controlling, and yes, that does fit into the stereotype of a teacher that Rose has in her mind. She has been known to use her teacher voice at home, with her family, but maintains that she was like this before she became a teacher, and not as a result. Rose muses at how she found a profession where she could behave as her normal self and get paid for it. In another interview, she describes herself as being optimistic and pragmatic. Rose does not always agree that she is stereotypical though. For example, she does not really care about how students wear their uniform but polices it in the classroom because of her commitment to the idea of belonging to a community – one that requires its members to wear uniform. While discussing her future career choices, Rose notes that

her nature is that she does not want to stay in a job doing the same thing for longer than ten years, a date which, for her, is fast approaching. She could leave teaching, stay at the same school but in a different role, or do a similar role at a different workplace. However, as her school is so handy to her house, and she has school aged children, staying seems like a good idea but perhaps not in the same role. Management is appealing, though Rose would be concerned about the long hours she perceives is required to manage in a school and would hate to miss out on a role because she is a parent, or a musician.

Inequity

> I think education in New Zealand has become really competitive and I think it's to the huge detriment of students. Music's an area where that really shows.

Rose talks at length around her belief that Music is essentially a have versus a have-not's subject, and the inequities in Music education affects her work on a number of levels. Firstly, most learners arrive in Year 9 with extremely low levels of musical skills and knowledge. In a perfect world, students would arrive at Secondary School having some common cultural identity skills and knowledge. For example, they would have experienced singing, playing an instrument, and quiet focused listening. Young people would just have had more exposure to Music things, and Rose thinks this is a sad and an inequitable situation. She feels someone, or a group of someone's perhaps, has deliberately decided to not teach trainee teachers how to use Music in the classroom. It is her understanding that primary teacher trainees receive something like fourteen hours only of Arts instruction, which Rose feels is woefully inadequate.

This is further exacerbated by the nature of many school Music festivals, for example, The Big Sing and specifically the Primary Schools Music Festival Special Choir.

> I wouldn't want to not have them, in the sense that they are real life performance situations, but from a teaching perspective, a lot of those things have turned into a competition between teachers and schools. The winner is the person with the biggest staffing resource or the biggest budget. It's almost 100% not about the student talent. Because music is fundamentally not competitive. I know competition drives up standards, but I actually really don't like it, and it puts a lot of pressure onto Music teachers.

Where Rose lives the auditions for one special choir are held in a richer part of town and the student demographic of this choir reflects this. She notes that recently, it was only because a principal of a local school was prepared to drive kids to rehearsals that children from the area were able to participate in the special choir and subsequently gain the insightful musical knowledge and experience that comes through participation. When she suggested that location may be a barrier to many children being able to participate, the response was 'well if their parents can't be bothered bringing them…'. Such attitudes in these events are unhelpful and as a result, school music festivals and events have become competitions where schools and teachers with the biggest budgets are more successful as opposed to celebrating the talents of all participating students. While this competition does improve the quality of choral singing and certainly there is much that students can learn from hearing other choirs, Rose observes that in the past when she has had her choirs participating, it is disheartening when her learners realise that the schools with more resources fare better and that they do not have a chance of getting anywhere in the competition. Rose wonders whether promoting musical events as needing to be competitive is more about trying to make music 'respectable' across society, when actually she feels that the act of making music is something that is inherently not competitive. It is also not fair to promote school music events that say they promote inclusivity but in actuality do not provide truly equal access for students to participate in their special groups and choirs.

Realisations

Rose wrote about the interview process being enjoyable, with well-chosen questions that raised things that she had not necessarily thought about very much. Despite this, during our conversations she spoke quickly and with confidence and our sessions were wrapped up efficiently. When she reflected about the whole process Rose found that she enjoyed the interviews and talking about her life and work. Rose was glad that her thoughts had all been written down; she felt that she would never remember them all but upon reading the transcripts she was impressed that she had had so many. Some of her thoughts, she mused, were even quite interesting. Rose was impressed about all the philosophical nature of many of the thoughts that she had and noted that at busier times of the year she would have struggled to be able to think that way. Having the interviews at different times throughout the year aided her thinking and Rose found it interesting to read her narrative at a different point in the year because she was busy and had not been thinking that way at the time of reading; she did not have the headspace. Rose also thought that she sounded a lot more articulate than she remembered being and wished that she sounded that way in when she is in front of a class!

Teasing out the threads

While Rose is happy because she can manipulate her musical and teaching lives, to some extent many of her frustrations are the result of things that she cannot change. They are things in the system often to do with broad societal beliefs that can result in inequities or competition, as the result of the prevalence of the idea that musicians must have virtuosic talent and that making music is not for everybody. Lack of access to musical opportunities and musical learning in the primary and intermediate years is also a factor that is not the fault of learners. The thing she *can* change is how she manages the situation and Rose's experience in her role has led her to realise that teaching is a never-ending job that she can walk away from when she needs to.

Rose navigates many of these tensions through considering herself to be a musician who teaches. Music has played an important part of her life, throughout every stage from toddler, to teen, to becoming an adult. It has shaped many of her experiences such as breaking her leg or discovering a new piece at a beautiful and unexpected moment, creating a poignant memory as the moment and the music merge. From childhood to adulthood music has been an integral part of the relationships that Rose has with people around her, her parents, friends, romantic partners, and children. It's intergenerational, creating invisible threads from Rose's parents through her and reaching to her children. She became a musician as part of growing up, as a part of her socialisation, and thus it involves close, lasting musical relationships with her family. As she got older the musical threads connected Rose to her friends too; music became a social activity as well as a family based one. Rose continues to play gigs throughout her adult life even during challenging periods logistically, like when her children were under five, and even when she knows that she may struggle at work the next day. Rose was a musician a long time before she started teaching and intends to continue in the same way even if she undergoes a career change.

She discussed how she loses her sense of self when she is not performing and making music enough. There's a significant tension for Rose here. At one stage in our conversations, Rose refers to music as being like a boyfriend, but one that she has control over. She appreciates that in the classroom she also has control over what she teaches, it is a musical situation that she maintains a large amount of control over. The musical relationship threads (sound waves, resonances) extend through Rose to her learners. She teaches things that she knows about and sees herself as a musician who passes on musical experiences and knowledge. When thinking about her musical learners it is often from a musical perspective where Rose feels a sense of equalness – she wants to teach her learners to become musicians like she is and to enjoy music like she does. Rose does this through interpreting the curriculum in a way where she teaches her class skills that she has also used and considered essential or useful in her own musical experiences. One of these skills is group performance - Rose likes jamming with her students. Playing music together also highlights the importance of Rose's

belief in participatory music philosophies where making music is an activity that everyone can engage in, where there is a space for all learners, and that it brings people together and creates its own learning community.

In her current role Rose has appreciated flexibility around her performing commitments but also wants recognition for her need to be a practicing musician through appropriate professional development, because she is also teaching those skills to her classes. While her job and music are fairly compatible roles in the sense that she is teaching her learners how to be musicians, this understanding from her workplace is sometimes not far reaching enough. Rose would like to undertake subject specific PD by making her own albums - there are things that she can learn from the experience as a musician, that are transferable to the classroom. If Rose's goal is to teach her learners how to be useful musicians this also raises the question of whether teachers of other learning areas also see their role as guiding their students to be useful in their fields. Is this belief a particularly musical or arts based one or do Maths teachers also want their students to be useful mathematicians, join in community maths activities, and make spaces for all stages of mathematician?

Finally, Rose finds that she gets more from her work by valuing the relationships that she has with her learners – the inward/outward relational ethics aspect of teaching. Teaching them life things that are bigger than Merits and Excellence grades; how to survive life without a rubric by developing healthy self-evaluation tools, the joy of music like she feels - all of the things that she likes doing in the classroom help Rose to navigate the things that cause her tension.

Over the years Rose has changed her role around to try to navigate it and to make it manageable. Starting out as a HoD in her first role, she moved schools and went part-time to avoid burnout. Now fulltime, she is once again returning to go to part-time hours next year in order to live a more balanced life as a musician-teacher.

Reflection 4: Conversations with Rose

Narrative inquiry necessitates an ongoing inner conversation from both my researcher's perspective, but also from my personal perspective. Reflecting on what went well during an interview, how a conversation might have felt to Rose, and also for me, is a reflection around the researcher-participant relationship and further explores how I might be creating a space which upholds and treasures the experiences of participants. Thinking about our relationship, Rose is a confident professional with whom I have also shared a colleague-colleague relationship. We have worked alongside each other and in a sense shared the same aims and aspirations for our students. I have been wondering how our working relationship affected the researcher-participant relationship during the time that the conversations took place, and also since. We have set working goals together, planned out assessments, established performance ensembles, gone to concerts outside of school with our students, and produced and played musicals together, so a more co-composed philosophical space already existed between us. As a result of our conversations, I have found that I have a deeper understanding of Rose's life and experiences, and this also overlaps the friendship that has continued to develop between us. Because of our conversations I further understand Clandinin et. al. (2018), when they talk about how "personal practical knowledge stems from reconstructions of past experiences and future aims so to handle present events. This fluid construct is dependent on any given context" (p. 86). Although we had already worked within and shared one context, my understanding of how Rose navigates being a Music educator has deepened through this new perspective of our researcher-participant relationship and through being granted a view of Rose's world.

It took me a long time to raise in my thinking, the influence that place may have had on the place where Rose and I conducted our interviews. We met at school in Rose's shared office and at times it seemed like the bell had literally just rung when Rose and I sat down together, still with the noise of the classroom, or of a rehearsal in our ears. She was shifting from one space where she was working

with and being responsible for learners' wellbeing, safety, and learning in a formal way, to another space where she was going to be thinking about herself, her musical self, her teaching self, and exploring her experiences and thoughts with me, and this had happened in the blink of an eye.

I wonder why it took me so long to step out of Rose's story and consider the wider circumstances of our conversations and where they were held. I don't know if it was unfair on Rose to talk at our workplace just after we had finished for the day. We did not know if we would be interrupted by her students which did happen occasionally, but perhaps the office was a space where Rose felt that she could speak freely without the interruptions from her own children, who also attended the school but who had gone home during the times we were talking. The Music office, in fact the whole Music department at Rose's school, is situated separately and away from the other classrooms in the school, so it did provide a separation from Rose's colleagues in other departments. On the other hand, the Music office was a space where we had previously both worked, made plans, and had had in depth collegial and personal discussions around a wide range of topics. It was one of the places where our work and our lives had intersected so perhaps it was a good space because it was familiar, safe, and comfortable – it was even a relatively quiet space for a usually bustling Music department. In our conversations, Rose spoke without hesitation. It seemed like she knew what she wanted to say beforehand even though she spoke about not knowing, and not realising that she did know what she wanted to say. She seemed confident and I wondered if this was because she had just come from a classroom situation where she was the person in the room who was in charge, guiding and working with her students, and was now still in that mode. Would Rose's experiences of our interviews been different if we had had our interviews at her home? - which leads me to ponder over the influence that being at work may have had over our conversations. Furthermore, how might place also influence the researcher-participant relationship with participants who did not live and work nearby?

Interlude 6: Making music as a way of life

Despite having developed identities as educators many participants were secure in their identities as musicians, sometimes seeing teaching as an extension of that. Nearly all participants had lived through changing roles (teacher, librarian, retail, nurse etc.) and throughout changing life stages yet overall, they still considered themselves to be musicians. This identity was often more significant and more meaningful to participants than the work they did to secure an income. Being a musician can be further explored in a number of ways.

Rose for example, talks about never going a day without making music, whether alone, with family or regular performance groups. Unless she is practicing for a specific (often paid) gig, then Rose's music making is a daily practice that is undertaken frequently without any expectation of specific results. This sits with Houben's work (2019) where she outlines music practice as being open ended, something that is never finished. When viewed as an everyday practice making music can be repetitive in the sense that musicians come back to play and replay the same music or sections of music, and practicing tolerates mistakes; each playing of a song or piece does not have to be a perfect performance every time. The performer is playing for enjoyment, to satisfy a need, rather than to achieve perfection. Practice is also an immersive and reflective experience. While playing we must listen to ourselves and perhaps others, have an awareness of others who might be listening (whether other musicians in the group, or audience). Players need a sensitivity to what their bodies are doing (Houben, 2019), a sense of timing (push and pull), and a feel for space/silence in their music. The time, place and who-withs of making music is flexible and for all these reasons the practice of music making then becomes a regular habit – part of life and a way of living. It occurs across different settings and situations, and this stands out through what participants have discussed. Whether music making has occurred at home, at school with students (as Darren and Shaun discuss) or at gigs, participants have made meaning out of the experience. It is tied up with what they do and who they are. It is a common thread for participants to have reorganised their

lives around their need to make music regularly. Music becomes a reality in its own right, a way of life. Furthermore, the actual music that musicians practice often expresses emotions around life events and moods that they are experiencing. It can be tied in with aspects of the yearly calendar - Christmas music for example, or music for a birthday party, or the changing of seasons. External factors such as the weather or a busy day can also influence a player's choice of music.

The everyday lives that we lead are political, and music making is not a practice that is immune from this. Participatory music making shows itself to reflect both be a way of life and its politics. In the words of Turino:

> As relatively cooperative, egalitarian spaces that are about sociality, bonding, and fun, rather than about hierarchy, competition, financial achievement, or the creation of art objects, participatory performance provides a powerful experiential model of alternative values and ways of being for people in capitalist societies. Repeated involvement with participatory performance creates a special social space for habit change necessary for developing alternative, sustainable ways of living (2009, p. 95).

Shaun and Rose talked about the spaces that are created when people make music together, and regularly creating a participatory music making spaces. In such a space everyone is welcome, people from more than one generation are present and there is a part for everyone to play no matter how experienced they are as a musician. Participatory music groups promote social cohesion and become cultural expressions of the time, place, and groups that people belong to. All of the participants in this research started music as a result of encouragement from or direct participation in music at home, as children. Some learnt and practiced at home by themselves, and others made music regularly with their parents and siblings. Not all of the participants stayed in the same musical traditions and genres as those in which they were raised but as adults they continued to make music as a way of life, nevertheless. Participatory music spaces can also happen in schools, practice rooms and classroom settings, and provide music performance spaces for educators as well as students.

Also mentioned by Turino (2009) in the above quote, are two aspects of music making that align themselves with political beliefs. First is that of making one's own music as a way to counter the neoliberal creation of music as an economic product and secondly that of making music as a way of observing environmentally sustainable ways of living. Theoretically, once a person owns a musical instrument then there is not any need to keep purchasing more (although I have found that I tend to pick up new instruments and subsequently need those). Despite this I have been playing the same violin since I was fifteen and in my case, it originally belonged to my great-grandfather. I have not needed to continuously purchase new violins (neither did several previous generations in my family) as the consumerist model would have me do, hence the reason that making music informally at home or in a group is a sustainable and disruptive practice. Jamming with others is a practice that can last a lifetime as evidenced by the various ages of participants who talk about their continued music learning and skills. As an extension of this, participants see themselves as passing on lifetime musical skills in an intergenerational sense to their learners also. They are proud when their students go on to achieve recognition in wider society especially when they get to perform together. Skills and knowledge that might be perceived to be important in order to secure a non-music related job are not necessarily seen as being important to Music teachers who see this part of their job as being outside of the system, as being alternative. Even though the curriculum paints Music to be a learning area where employment is possible, participants end up having to navigate their way through these tensions that rise through their role; between nurturing musicians for life and producing virtuoso-type students who will follow music as a career, participatory based music or presentational music, music for everyone or only for the talented, the pull between participants wanting to perform but needing a 'day job' for income. The educator/making-music/schooling tensions that Music teachers experience as part of their work with learners also applied to themselves at some point. The tension between music making being a daily practice and wider society emphasising music as being a career reserved for talented people is real, and given the fact that each participant has a degree in music shows that they have all considered or even attempted a career in performance music at some stage

of their lives, before settling on teaching. Going back to the “we teach who we are” premise, learners must in turn also feel the tensions of this positioning through the viewpoint of their teacher.

In Chapter Four the conversations, reflections, and maps were presented as Narrative texts. The narratives used both the direct words of participants, as well as further points told from their perspective that were written by the researcher. Interludes expanding on key themes from the narratives were included along with researcher reflections showing how I navigated the data collection process, as well as the thinking that took place as a result. Musical snippets were included with each narrative as a musical homage to aspects of each musician/Music teacher’s personality. Further analysis and discussion of the narratives will occur in the following Discussion chapter.

Chapter 5: Discussion and Conclusion

In the previous chapter the narrative texts were presented alongside key areas that participants had raised. Schooling, the Covid pandemic, colonisation, curriculum, life/work balance, and making music as a way of life all surfaced as valid considerations in the ways that Music teacher participants navigated their work. In this Discussion chapter the significance of this research for both teachers and schooling are discussed, as well as further interpretations that can be made of the narratives through using two theoretical lenses: Parker Palmer's "we teach who we are", and Marx's Theory of Alienation. Implications are then examined, and recommendations made.

The significance of the study

Using narratives as the method and the output for this research gives the work a distinctive flavour because the voices of participants are highlighted. Giving time and space for the telling and revisiting of life events captures the way that participants think and speak as well as considering what they think about and how they do things. This creates a backwards-forwards continuum where they can ponder how the past has affected their present and future. Ken Robinson (2022) refers to this in the following quote which summarises this aspect of narratives well:

> There is a myth that we often hold to be true: that our lives are linear. This myth tells us that we are born, we grow, we go to school, and if we work hard and pass the tests, we graduate and go on to university. In university, if we work hard, we will earn a degree and go on to employment. Once employed, if we work hard, we will work our way up the ladder of success. One day we will retire and live out our days worry-free, basking in the glow of a life well lived. While it's a pretty story, it is for the most part fictional. Life may work like this for a small group of people. And yes, we may all begin as babies and grow at roughly the same rate as one another, and there may be

> various milestones we all aim to hit at certain points along the way, but the actual flow of our lives is much more fluid than this story would have us believe. For most of us, the only time our lives look this sequential and intentional is when we sit down to write our résumés, at which point we do our absolute best to hide the total chaos we've been living through in order to make it seem like we've been following an elaborate life plan (Robinson, 2022, p. 7).

As discussed throughout this research, narrative inquiry provides a unique opportunity to engage in dialogue with real people about how their lives play out in actuality, with its messy busy-ness, complex relationships, and unexpected twists and turns - and this is why using a narrative methodology is important. Talking is a powerful method of gathering data. It is not a tick-the-box exercise – time can be taken to go into more depth or to clarify what participants mean. It is not a case of fitting participants' voices into a previously decided upon format or process. Participants can change the way their story flows as they reflect upon decisions and choices taken in their lives. The participants in this study are musicians who are Music teachers who are both children and parents and all the other roles they have played in their lives put into one. Music teachers' real lives can be messy, chaotic, busy, or poignant as they react and respond to events around them. They are navigating the changing and growing nature of their families, as well as changing educational policies and priorities that require constant adaptations to work practices. At the same time participants themselves learn and grow as they live their lives amidst these constantly changing environments. Sharing this as part of this research meant that real relationships needed to be developed between myself as a researcher and each participant. This took place over time and across numerous conversations.

The written narratives stand as the most important finding in this research. There is already a wide range of useful research that evaluates and analyses curriculum (for example, Drummond, 2003; Rohan, 2004), policies (Ray, 2009, Thwaites, 2009), societal values, or educational trends (Brown et

al., 2008), but using narratives contributes richer understandings by recognising and building on the knowledge from existing studies. There are parallels between the personal nature of narratives and the nature of music; both contain a high level of realness. Authenticity is important; it is important that Music teachers are also practicing musicians, and it is also important that the six narratives in this research show the real lived lives of the people involved. Both music and narrative inquiry encompass an engaging of the heart and mind through authenticity; they are personal endeavours that show each character and lived lives – including time, place, events, decisions made, and relationships. Music reflects our humanness, and through narratives, connections are able to be discovered around how music does this for both musicians and Music teachers. While participants understand living in and with music, and through their work they show learners how to also enter into this world, often participants do not perceive that the wider system that Music teachers work within does not always share those same understandings. Sharing both music and narratives enables participants to have a voice and play a part in explaining their musical lives, experiences, and perspectives. The narratives raise a number of key findings that can be explored further and in more detail.

Challenging the musician-teacher dichotomy

While musicians move into teaching for a variety of reasons (financial stability, few available choices at the time, to challenge stereotypes portrayed in music), participants all expressed a desire to share how much joy and excitement that they themselves get from music making. This is something that they wish to share with their learners in particular and a whole culture within a school can grow out of the safety, security, collaboration, inclusive culture, and creative buzz that takes place in a Music department. Music teachers, perhaps unlike educators in other learning areas, want to grow the population of musicians so that their learners can also experience the joy of knowing in music that they do. When thinking about what participants did not say it should be noted that no participants

mentioned that teaching naughty learners or managing behaviour added to their stress levels. Despite anecdotal evidence that learners with challenging behaviours have increased throughout the pandemic (Gerritsen, 2022A), participants set up their work in a way that meant they experienced the opposite – through choosing set works that their learners might be able to connect with or works that showed valuable life lessons to their learners. Participants often encouraged learners to select their own material to perform as a tool to engage; evidence that participants took the time to get to know the learners in their classrooms rather than problematising difficult learners. Participants also believed that creating musical opportunities gave their learners a place to belong and augmented the positive learning environment that their learners were experiencing.

Participants in this study all experienced musical learning at home as children; it was part of their socialisation and culture and was present in relationships with family members. Music still holds relational connections in adulthood, forming bonds between participants and friends, romantic partners, and parents and children. Activities outside of work hours continued to be (but not exclusively) music related and diverse, including performing in ensembles, live mixing for others, and even page-turning for a classical ensemble on one occasion. Growing up in a musical household supports musical relationships between family members of differing ages, both inter-generational and also within the same generation. This is not the same as learning Music in a year group at school and reflects a more traditional and organic approach to musical learning. Here, more experienced members of the group also role model and show less experienced or younger members of the group what to do. In a family context, teaching music becomes an extension of playing and part of what would occur at a family get together or jam session. Presenting the musician-teacher tension as a dichotomy therefore has flaws, because teaching and playing can be closely intertwined. When writing the narratives of musicians, Strand noted that:

> The narrators … suggest that creating music and teaching music are integrally related. The impulses that lead to becoming a good teacher can also direct and

> inspire creative musical expression… creating music meets a need to develop oneself, to organize the world around us, and to address the needs of our students (2009, p. 310).

Through these experiences, and while participants often spoke positively about teaching, they widely acknowledged that they see themselves as musicians first. However, the situation is more nuanced than being either one thing or the other; teaching music involves making music and vice versa.

Music, musicians, and school

Participants have a strong connection with music on many levels; they have dedicated themselves to music making for decades and in all cases in this research, since childhood. By the time they reached tertiary study participants had been both studying, making, and teaching Music for more years than they had not. The musicians in this research outlined their relationship with music across a range of musical areas:

Firstly, high levels of logical thinking and analysis are embedded in musical experiences. While many music pieces and songs are short they generally follow a set structure that uses repetition of chords, melody, riffs etc. Across the years that learners spend in the secondary Music classroom learning to read music is a skill that can be developed to a high level of fluency, depending on what instrument a learner plays. Currently in Year 13 NCEA Music one entire written external exam is dedicated to harmonic analysis – the understanding and analysis of chords and chord patterns. Some pieces of music can be between thirty minutes to an hour long (which develops the ability to follow long temporal structures), written for large numbers of instruments in a range of clefs, timings, and keys. Developing an understanding of the complex roles, functions, and technical capabilities of many

instruments simultaneously is part of the journey of music learning – through both physical and digital instruments.

From a te ao Māori perspective, music is also a way of deeply knowing and understanding; from the physical world, and spiritual world it holds situated cultural knowledge, stories, and whakapapa. Akin to trying to verbally describe music, translating or attempting to explain forms and functions of Māori music into English can be an unsatisfying and reductionist endeavour. At best, we can turn to the words of composer Tenga Rangitauira. When writing about mōteatea, a "lament, traditional chant, sung poetry" (Moorfield, n.d.), he writes:

> Some people think they're merely a melody with words…Within the mōteatea are *kura huna*, or secret knowledge. They give us not only a glimpse into the customs, the language and beliefs of the time, but also an insight into our ancestors' way of thinking and their emotions at the time of composing (2022, para. 7-8).

In mainstream schooling and music understanding context has been an important part of musical knowing, but as a result of colonisation the concept of music containing a broader range of types of knowledge has been somewhat disregarded. In his teaching Shaun is challenging this through normalising Māori music and language in his teaching. The UNESCO Road Map for the Arts (2006) acknowledges that "tangible and intangible aspects of cultures are being lost because they are not valued in the education system or are not being transmitted to future generations" (p. 6). It supports knowing through the Arts as having the potential to support the passing down of "cultural knowledge and expressions" (p. 6). It is envisaged the 2023 curriculum refresh and the 2024 refocused NCEA curriculum will broaden the scope of musical understanding to include mātauranga Māori. The globalisation of the music industry has also meant that pop songs are more likely to be sung in English and often focus on heterosexual romantic relationships. This musical format has been privileged in mainstream society and affects the perception that some have around who musicians are, what they do, and what kind of value they add to society. It is important to learn about the

different contexts, meanings, and purposes of music – not exclusively Western music – as well as the music works that learners themselves are playing.

Other forms of music knowing include improvisation and composition; both include in-depth knowledge of musical elements and understanding of how to manipulate musical elements to create and communicate feel that others can relate to. Composers must also simultaneously develop knowledge of how to both manipulate musical elements and the ability to articulate one's own voice expressively in sound. As in playing in a group or ensemble, writing music can vary widely in scope from small and intimate to huge, universal, and vast, depending on the composer's intentions.

Performing music encompasses the many hours that participants have spent alone playing and practicing their instruments. Learning to make music involves developing understandings and knowledge of a wide range of skills. The science of making sound, developing technical knowledge related to the physical possibilities and limits related to different instrument(s), and self-knowledge of how to be expressive and how to play expressively were aspects that Music teachers in this research referred to. The long hours involved in learning an instrument and the fact that musicians generally practice alone could also contribute to Music teachers managing in conditions at school where they also work alone and are often physically isolated from the wider school community. For Sylvia, Shaun, and Rahele, learning and exploring music happened at the same time as growing up and challenging aspects of their families' lives and beliefs. Social bonding through the teenage years also expanded musical horizons and was intertwined with identity forming experiences for Rose and Van Gabil. All participants played in musical groups and still do, many spanning a diverse range of musical genres. Here they brought awareness of their own musical selves and their capabilities and combined them with the skills of others. This occurred both in formal groups that might have involved being assessed, as well as informal groups where collaboration and self-evaluation took place as part of owning one's role in the group.

All of these aspects and experiences make music deeply immersive for participants, from harmonic analysis to composing, arranging, knowing, thinking in, and making music and sound. The broad scope of musical knowledge and skills might also contribute to the depth of musical engagement that musicians in this study experience – there is something in music for everyone. Drawing from all these characteristics of music, participants develop (to different extents depending on the individual) the following broader skills and awareness's:

- Knowledge of self, including healthy self-review and evaluation skills
- Interpersonal relationship building skills, including experience of trust
- How to play with others – awareness of surroundings
- Musical and contextual knowledge
- Analytical knowledge
- Expressive emotional knowledge
- Physical embodied knowledge
- Creativity – confidence to improvise and musically problem solve
- A sense of musical fun, joy, and excitement

Collins (2020) outlines in her work the wide-ranging benefits of music learning for children. She uses these benefits as a basis for her argument as to why music should be foregrounded in primary school education. By extension, musician participants in this research have developed their musical skills and knowledge to further and deeper levels because of continuing their music learning into adulthood – to ways of thinking and being (*I feel that that certainly defines me … to not play trumpet anymore isn't something that I would ever contemplate)*. For participants, specific pieces of music have stayed with them throughout their lives – their soundtracks are not just music that they listened to at different times in their lives as might be the case for non-musicians. They also encompass playing music, alone or with different people, in different places, paid or unpaid, formal

and informal, and even different musical parts within a work across different performances over time.

Music is also an integral part of the wellbeing of Music teachers in this research. When examining their identities, participants struggled to contemplate about what they or other people would do without it (*a world without music would be cataclysmic for me. I can't even imagine it. It'd be grey, music is the colour. I'd be pretty bored and I wouldn't have much to offer).* Music makes Music teachers happy (*that was my happy place after school*), (*playing invigorates me and being in these ensembles invigorates me).* At different points in their lives when participants have not been able to keep up a continual involvement with their own music making, then they have missed it. Rahele, Rose, and Van Gabil all outline how these negative impacts have been to the extent where they were willing to change the nature of their employment to make time to play (*for me it is, it is the point. It's the whole point) (there were people who just need music in their lives and … if they don't have it, they can't be happy).* Music even comes into the way that participants think in everyday situations, for example Shaun struggling to sleep in the hospital because he could not figure out the timing of the nearby machine's beeps. A significant finding of this research shows that music is so engaging that Music teachers cannot shed their connection with it – and this perspective highlights what a potentially powerful learning tool music can be for learners too. Finally, there is one aspect of musical knowing that perhaps stands out more for participants than all the aspects described above – that is the heart, mind, and spiritual element of music that is difficult to describe in words. Kurt Vonnegut put it whimsically when he said, "virtually every writer I know would rather be a musician… because music gives pleasure as we never can. Music is the most pleasurable and magical thing we can experience" (Vonnegut, 1999, p. 47), meaning that there reaches a point where words cannot express things to the same depth that music can. This remains a significant reason why participants continue to maintain their relationship with music today.

The changing nature of being a secondary Music teacher

This research recognises that being a Music teacher has always been a challenging role. One of the reasons cited for this is around the time Music teachers spend engaged in extra-curricular activities. Van Gabil and Darren both explain that the workload has grown across the decades. They have lived through and implemented changing perspectives and policies within education that have led to new and increasing amounts of administrative requirements. The curriculum has gradually become more standardised so that all learning areas 'fit' into the same format and subsequently progressions through the Music curriculum do not always occur in a musically logical way. In other words, "we have made important what is examinable, rather than examining what is important" (Personal correspondence with Patrick Shepherd, 2022). While participants are generally happy with the way that Music as a subject area has evolved over the years (moving away from a written and academic focus to a practical one), there is frustration. Issues such as an ongoing erosion of trust in teacher judgements and the time and administrative burden in tasks such as moderation requirements were raised throughout the conversations. Added tools of accountability (writing board reports, EOTC forms etc.) take more time to complete than the time allocated to be a Head of Department; in smaller schools that allocation is as little as 1 hour per week. Without a high level of administrative support within the department, Music teacher participants use their evenings and weekends to do these tasks so that they do not fall behind with their teaching and planning.

All participants in this research strongly emphasised that an important part of their role is to provide musical opportunities for their learners; it was a strong message throughout the conversations. Aside from a genuine need to pass on the joy of music making this also stems from consistent and practical concerns around the lack of Music education at primary school level. Combined with the increasing use of short one or two term Music courses in Years 9 and 10, Music teachers must provide opportunities to support their learners to reach the standards necessary to pass NCEA Level 1 in Year 11. Furthermore, teachers having to justify their learner's grades in the format of a Board

Report could lead to comparisons being made of teachers across a school and this raises the issue of how the status of Music as a learning area is seen within schooling. The system privileges logical and linguistic ways of knowing and doing and this becomes evident when comparing how many hours of music learning young people have experienced by the time they reach Year 11 (also because of how it is timetabled) when compared to how much time they have been able to spend engaged in English and Mathematics learning. The focus of schooling, according to the Music teachers in this research, has seen a shift to being dominated by measures of accountability, paperwork, pressure to constantly strive for a narrow view of betterment – a constant and specific targeting of gaining qualifications and skills for the purposes of future study or employment. It is possible to comprehend at this stage of the discussion how Music teachers may feel pulled away from their music making selves. Their constant striving to create musical opportunities for their learners can result in them being seen as having different priorities to the rest of the school. For example, learners arriving to class late because they have been in a rehearsal, or learners who skipped class to hang out in the safe space of the Music department or leaving class to attend an instrument lesson - these situations can be negatively perceived as the Music teacher not being supportive of the school's values.

Participants themselves have found ways of working around parts of their jobs; ways that reflect who they are and what they perceive their role to be. Situations such as Van Gabil avoiding some administration-focused meetings that he thought irrelevant by scheduling rehearsals at the same time (thus prioritising music making), or Shaun teaching his students waiata (songs) to normalise the use of te reo Māori (also giving him the opportunity to subversively (in a good way) increase cultural awareness through the school), and Sylvia taking on the role of co-ordinating Te Kotahitanga also shows participants aligning their work with their beliefs.

One point that was under-emphasised by Music teachers in this study is around the huge scope of what participants do. During the data collection process Van Gabil had entered eight different

ensembles into the Chamber Music competition and this was something that he did not explicitly mention - this would involve a huge number of rehearsals each week. I made this discovery when I went to the Chamber Music competition finals, which Van Gabil still attended despite not having any learners from his school making it through to this final stage of the competition. What participants often did not overtly explain was the extent of their work; how spending time, lunch breaks, weekends, instruments, learners, music stands, sheet music, tidy uniforms, travel, and transport etc. is implicit in what they do. Participants for the most part did not talk about the actual number of extra-curricular groups that they ran, perhaps remaining modest about their achievements and the immense amounts of effort they were putting into their work. Music teachers might also not think to mention this because it is normal that they would run numerous extra-curricular groups as part of their everyday work. It did come up as a stress factor in a MusicNet discussion under orange light Covid settings, where Music teachers were required to run rehearsals outdoors if there was singing, brass or woodwind instruments involved due to the contagious nature of Covid. It should be noted that the number of extra-curricular groups that Music teachers ran was only highlighted when the continued running of those groups came under pressure. Support from colleagues was mixed across participants' schools; Music teachers in this study often spent breaks rehearsing in the Music department which meant not socialising with colleagues over coffee or lunch. Van Gabil felt that misunderstandings and judgements were made by other teachers around the amount of skill and time needed for students to sound adept on their instruments (remembering the public nature of music making), yet for other participants (Sylvia, Shaun), colleagues rallied to support Music making in their schools. It is here that participants felt their lives and work would be easier to navigate if for example, learners entered secondary school having had more musical experiences or that the priorities of schooling were too skewed towards mastery in certain learning areas at the expense of Music education.

Interpretations of the significant results

At the heart of this research stands the narratives – the authentic, experiential, subjective, lived experiences and feelings of a number of individual Music educators. The narratives themselves are storied experiences revisited and reconstructed by participants (Clandinin & Connelly, 2000). Theories can be used by the researcher to generate further understandings, to problematise, extend, or to further speculate on things that were raised in the narratives. Theories in narrative inquiry are guides rather than a being a shape that the narratives need to be manipulated into or constrained to. Using theories as guides involves bringing in my researcher lens and my own interpretations into the process and is separate; it does not belong to the narratives themselves. It gives me, as the collector of the narratives, a space to think further and problematise, to engage with the narratives discursively in different ways.

We teach who we are?

In his work, Parker Palmer explores the idea of "we teach who we are" (1998, p. 2), and this lens has underpinned both data collection and analysis in this research. Parker goes on to explain that "teaching, *like any truly human activity*, emerges from one's inwardness, for better or worse" (1998, p. 2, my italics). In essence, narrative inquiry involves the exploring of the inner self and while Palmer is talking about teachers, music is also a deeply human activity that "emerges from one's inwardness". The idea of "we teach who we are" can easily be extended to being a musician. Breaking this idea down further, participants in this project acknowledge that they are musicians. They value and promote music as an authentic activity as well as a way of thinking, being and doing. They have spent their lives around music experiences and consequently recognise and accept the diverse range of personalities and skills that find a place in the world of music, and they work towards (re)creating those opportunities and collaborative spaces in their classrooms and Music departments. In the classroom Music teachers have a lot of autonomy over what they teach, what

Music learners listen to and play, and what music works are studied. Music teachers in this sense are still connected with music. It might not always be the music that participants themselves listen to or play but it will be music that they can relate to; music that they can draw out relevant and teachable musical concepts from. Music teachers do share music that they are closely connected to. Perhaps they themselves wrote it, studied it as part of their own musical journey, or discovered it on their own, or with special others. Van Gabil playing his own work to his class is an example of this. Because of this deep connection and an openness to help their learners also foster their own musical connections, participants retained a pedagogical flexibility based around the needs and experiences of their learners.

On this note, sharing and playing music together can be a situation where both teachers and learners share the same vulnerable space. There are several aspects around vulnerability that can be further explored. Building a classroom culture which enables tolerance and acceptance as part of the sharing is something that Palmer advocates as being vital in a meaningful learning experience. Shaun, Rose, and Rahele talked about learning and teaching songs that their learners wanted to engage with, and Van Gabil played his own work to his class; both examples of situations where music experiences were shared from a personal and vulnerable perspective. Building on this music-teacher connection, classroom Music can end up being selected from works that have learning value for various reasons but can also cater for and reflect the musical tastes of the learners in each particular class and school. Through thoughtful selection of classroom music, Music teachers in this study are role modelling their desire to create a safe musical learning space for young people.

Palmer (1998) discusses vulnerability in the sense that teachers are also learners – the classroom is a learning space which works at its best when all present are open to and feel safe to share and learn from each other. “Relational trust is built on movements of the human heart such as empathy, commitment, compassion, patience, and the capacity to forgive” (Palmer, 1998, p. xxv). When teachers learn about the cultures and musical loves of their learners they are in turn role-modelling

empathy, curiosity, and open-mindedness back to their learners (*musically you can find something that gets them and that can send them on their way, gives them motivation. You can see their soul a little bit*). Shaun adds that sharing and valuing Māori culture, making space for te ao Māori in the classroom space helps Māori learners to thrive.

Palmer also posits that:

> To become a better teacher, I must nurture a sense of self that both does *and* does not depend on the responses of others – and that is a true paradox. To learn that lesson well, I must take a solitary journey into my own nature *and* seek the help of others in seeing myself as I am – another of the many paradoxes that abound on the inner terrain (1998, p. 76).

This idea can be extended to becoming a better musician. To become a musician, it is necessary to practice and develop independently, taking note of how one learns, what is challenging and how to personally work through those challenges. At the same time the experience of playing in a musical group provides the opportunity to learn an equally important but different range of skills: playing in time, dynamic balance, and feeling the vibrant energy of jamming in a group. To further extend, this paradox can also be related to performing. Musicians care about what their audience thinks and can easily fall into harsh self-evaluation as a result. At the same time, they genuinely need to perform as a means of authentic self-expression. Perhaps this particular way of looking at the paradox contributes to Music teachers seeking to create a safe and inclusive space for their learners. When related to the paradox of navigating the inner and outer worlds of musicians who teach, Palmers thinking also counters the musician-teacher dichotomy. Music teachers can learn from their musician selves just as the musician self can learn from the music teacher self. Both can inform each other and make up an integral and human wholeness. Music itself also has an inner outer flow. Musicians must share the music that they play and write otherwise the experience of it is meaningless. Music needs listeners, an audience to participate in the performance occasion. The act

of sharing means that the music blossoms and becomes fully realised; it sings and resonates, vibrates, energises, and develops meanings for those listening.

Looking outwards, it is interesting to note what Music teacher participants in this study critiqued and what they did not. There was general support for how Music is presented in the curriculum (Rose, Sylvia, Darren) but wider criticism for how it is delivered (if at all), as a result of how Music education is undervalued across the school system. Rose raised issues of equity just as Shaun highlighted the importance of making space for Māori learners, with Rahele being the only participant who questioned the place of Music education within the bigger global and neoliberal society within which we all operate. This reinforces O'Neill & O'Neill's (2008) suggestion that teachers do not critique the official curriculum so there is little knowledge or understanding around its "hidden meanings and agendas" (p. 11). According to Bates (2021):

> As people who were themselves socialized within a capitalist totality …teachers may have a tendency to take neoliberalism for granted as the natural order of things and pass its corresponding rationalities along to the next generation through learning experiences and classroom environments that parallel and support exploitive capitalist structures (para. 7).

Activist academics such as Apple (2004), Giroux (2012, 2013), hooks (1994), and McLaren (2003), highlight that there is room for teachers, including Music teachers, to be active around questioning what and how they teach but that this can be challenging due to Music teachers also being raised in this environment. Teachers, as intelligent and educated thinkers, occupy a space where they can choose whether to "perpetuate or challenge and disrupt neoliberal rationalities" (Bates, 2021, para. 7). In this study musician participants raised issues around inclusiveness and equality to an extent; all participants expressed their desire to share with their learners the joys of music and to invite them into the world of musical knowing, arguing that it is a wonderful place to be part of. The extent to

which participants critiqued the wider system came down to individuals teaching who they are, and there is great potential for Music teachers to develop a more critical approach into musical learning.

Theory of Alienation

Approaching the narratives with a wider lens prompts further questioning around how societal systems and values might create problems rather than Music teachers themselves being a problem. Problematising Music teachers directs the focus away from the source of each issue and blames individuals for their struggles. Participants easily identified that their roles had changed over time but did not always see societal beliefs and systems or schooling as being root causes of the increasing size and complexity of their roles. Musicians and music, both as an activity and a learning area has been problematised in some research (de Bruin, 2016; Harrison, 2010; Roberts, 2004) when the issues could be interpreted as being more systemic in nature. Using a twenty-first century interpretation and extension of Marx's theory of Alienation can also provide some insight into how issues that Music teachers face are systemic. The theory posits that for a number of reasons, work separates us from our human essence (Øversveen, 2021).

While recognising that manual labour is often the key focus for Marx's theory, the overall idea can be extended to the role of secondary Music teaching which has a number of comparable aspects, especially around the effects that the busy-ness of the Music teacher role has on those who perform it. Marx argues that work (in his argument, manual labour) separates us from developing and maintaining important connections, leaving us less than whole as a result (Øversveen, 2021). On a personal level teaching Music in a secondary school environment can create tensions in Music teachers' lives, where they struggle to be able to engage in the making and performing of their own music due to the busy nature of the role; a busy-ness that has increased over the years, particularly around the increasing level of administrative tasks. One participant explained that even though he found managing a department and completing those administrative tasks to be a personal strength,

he still looked to roles outside of teaching so that he could get back to making music on a regular basis. Some participants set up school-based extra-curricular musical groups that they could participate in themselves and be a part of because they did not have regular times that they could commit to regular rehearsals with outside groups. When participants have been able to maintain their own performing lives it has been necessary to choose between being tired at work the next day or being unhappy because they have not been able to perform. Maintaining a connection with musical experiences has caused ongoing tensions and affected the well-being of participants. Furthermore, this disconnection occurs at a cultural level because the role separates Music educators from their families (and friends), from the places where participants learned and developed their musical identities in the first instance.

If music is a way of communicating 'that which cannot be said' then by extension music can be held up as being a language in itself. In the context of schooling music exists within a hierarchy of languages and ways of knowing. Participants understand the psychologist Howard Gardner's work (2011), which validates music as its own form of intelligence and knowing, but the theory seems to have fallen into disuse as the curriculum has become guided by different philosophies. Øversveen (2021), when writing about alienation as a theory notes that:

> In order to more fully understand the causes and consequences of alienation in contemporary society, it is necessary to consider an often underappreciated feature of Marx's thought, namely his assessment of capitalism as a force of socialization (p. 9).

In other words, we are socialised into thinking from a capitalist mindset – one where our efforts are focused on valuing the seeking of employment, status, and pursuing the generation of money. Drummond (2003) and others argue that the curriculum is designed to serve these ends (Apple, 2004; Giroux, 2012, 2013). Participants wanting to connect with music – whether that be with family, friends, or learners, can be seen as buying out of what we are expected to believe in,

because their priorities are different. They are spending their leisure time engaged in music making instead of contributing to the economy through spending their income for a hobby.

Musicians make a concession when they enter the classroom teaching space where they are not separated from music. It is a way for them to earn money as well as be engaged with music making and promoting and sharing the things they love about music in order to create musically enabled learners. The New Zealand Arts curriculum does allow for choice in how it is delivered and what music could be played in classrooms so Music teachers must therefore deliver a curriculum that aligns with their beliefs around what music is important for learners to be exposed to. Participants overall did not talk about being unhappy with the curriculum document itself, instead discussing issues around how it is taught and administrated, especially at senior levels. It is at this point that Music teachers find maintaining their connections with music to be challenging; the busy-ness of their job contributes to a sense of disconnection with their own musical practices (Darren, Rose). In addition, some Music teachers raised concerns around how music is seen across society. Shaun talked about how people would question his choice of degree, believing it would lead nowhere in terms of a viable career path. Rose discussed at length some differences between music and sport, noting that music was seen as an endeavour that only people with talent should engage in, and that there was a huge difference in the cost of accessing music activities when compared to sports, for her teenage children.

A 2014 study of American music listeners found that 93% of people listen to music – 75% listening actively on a regular basis (Neilson, 2015). If society values music to this extent then why is it not structured to not allow musicians to make a living? Would we have fewer music teachers if performing musicians were better supported? Why is being a musician as a career choice so frowned upon? Are there are too many people aspiring to be musicians – do we not need any more? Despite the global pandemic and with the support of the existing Voluntary Music Code, “commercial radio networks and stations playing contemporary New Zealand music collectively

played more than 20% local music content in the (2020) calendar year" (NZ On Air, n.d.). This would imply that there is room for more local musicians. Despite this, radio stations in Aotearoa New Zealand are still mostly owned by global corporations who have their own goals and agendas (Zita, 2002). Perhaps the high rate of local music being played is because currently there are a number of local musicians who have been successful at international level, who have gained placings in the charts, and have subsequently received airplay in Aotearoa New Zealand (NZ On Air, n.d.). Teachers of music in this research, while still connected with music through their work, are navigating the realities of understanding the real-life value of music for learners, while existing in a society that in practice sees music as an economic commodity.

Implications: In the world

Ken Robinson (2022) likens the gradual and constant assault on the education system to the equivalent situation humans are facing with the environment. New ways of thinking and doing will be necessary for future adults to navigate this uncertain future, where alternative ways of thinking and doing will become increasingly useful. Music teachers and musicians can contribute to this space. Academics, artists, and activists have been talking about some of these wider issues for a long time – much of the knowledge is not new (Iggy Pop (BBC), 2014; Chomsky, 1999; Collins, 2020; Greene, 2000; Shepherd, 2017). The Covid-19 pandemic has created new opportunities to forefront the wellbeing of teachers, learners, and families and this has put the spotlight on the inhuman and polarising demands that neoliberal economics has on society, the workplace, and schooling. Music teachers in this study had to adjust their lives and work significantly as a result of ongoing school shutdowns and rostering teachers and students home due to sickness. Participants who were parents were able to spend more time with their children and this led Rahele and Sylvia to question the nature of their children's schooling, and wonder how, as Music teachers who are also mothers, life balance was achievable when they were simultaneously working with their students online as

well as their children at home. Although the pandemic caused significant stress and disconnection for some participants, questioning the nature of their lives and work was a positive step and highlights the need for ongoing discussion around the wellbeing of Music teachers.

Learning music and having musical experiences provides a counterpoint to this dominant discourse. Music is a powerful and engaging tool for learning and through many issues that communities around the world have faced, music has played a part in bringing people together and collectively facing their struggles. This research adds to the growing body calling for radical thinking and action, yet for musicians working collectively is not radical but a normal way of thinking and doing. There is room in this space for increasing learners (and society's) social and conscious awareness of the value of music, not in a controversial sense, or in terms of its employment or economic value, but music as a social bonder creating space for people to collaboratively experience and connect through music. Seeing music as a way of thinking, interacting, or understanding the world, as a way of holding knowledge, is an inclusive space that can engage and excite learners – especially those who might be disengaged with schooling and who might feel disconnected with the magic of learning. Making music brings learners of all ages together and in a world which is characterised by disconnection on many levels, there is a role and a place for everyone in a musical environment.

This research offers insights on a range of levels from which recommendations can be made. Firstly, it stands as a rigorous and ongoing re-evaluation of where we are going as a society and how education fits within that. During the time that this research was conducted the world changed in dramatic ways that forced people to ask questions about the way they were living their lives. Like growing concerns around nurturing wellbeing, concern can be expressed with regard to education; the way it functions, and its purpose moving forward in a world that is existing under a number of imminent threats, ranging from climate change to the conflict in Ukraine and at a local level in Aotearoa New Zealand – the dramatic rise in living and housing costs. Ken Robinson in his final work, calls for a new approach to the way we see education, one that would do away with the current

learning areas which have “been biased toward narrow forms of academic ability” (2022, p. xxiv). Instead, more equitable and sustainable learning areas that open up diverse ways of thinking including “creativity, critical thinking, citizenship, collaboration, and compassion” (p. xxv) could be developed.

Musical thinking can be employed as a way for Music teachers and learners to explore these new learning areas. Participants in this research commonly saw the purposes of musical learning as being different to other goals that are promoted within schooling, and there are common spaces connecting music learning with Robinson’s learning areas. Van Gabil highlighted the collaborative-ness of learning in an orchestra, Sylvia discussed the safe, compassionate space that is the Music room, and Rose and Shaun talked about developing a healthy self-reflection toolbox through learning an instrument – and this could be extended to include critical thinking in the context of wider music learning. Creating musical opportunities for learners made the Music department an exciting and inclusive place that often had a different culture to that of the wider school and organically encompassed many aspects of Robinson’s learning areas.

Framing music as both an inner world and an outer world (Donaldson, 2012) opens valuable insights; a way of exploring new territories in socially bonding ways that contributes to ethical thinking and behaviour around what is right, embracing holistic connections and shared commonalities that unite the struggles of different groups and encourages, by extension, collective action. Becoming connected to shared experience here is a way of showing solidarity. In a pre-recorded speech at the 2022 Grammy awards Ukrainian president Zelensky tapped into the power of using music as a social justice tool by saying:

> The war. What is more opposite to music? The silence of ruined cities and killed people …. Our musicians wear body armours instead of tuxedos. They sing to the wounded in hospitals. Even to those who can’t hear them. But the music will break through anyway.

Critical theorist Paulo Freire advocated conscious reflection, dialogue, and action as tools for transforming one's environment (Freire Institute, n.d.). There is space within this pedagogy to use music – musical critical reflection, musical dialogue, and musical action for the same purpose, and music educators in this research did this to differing extents. While they recognised that both personal wellness and inequities in society (especially around access to music) were important, balancing both at the same time caused ongoing challenges.

Finally, the global Covid-19 pandemic has encouraged people to re-evaluate their lives, work, and priorities, and as a result there has been growing interest around the world towards the concept of a Universal Basic Income (UBI), which would give "every adult a fixed amount of money, regardless of their employment status" (Standing, 2021). UBI has been trialled in more than twenty pilots in a range of countries and, according to Standing (who is an academic and Professorial Research Associate at SOAS, University of London) has experienced consistent successes. The idea of a UBI has been around for centuries and is hailed as a means of alleviating poverty and upholding fairness (in the sense that it would be paid to every individual, closing the gender pay gap, for example). Aside from alleviating some financial stresses, receiving a UBI could encourage people to examine how they spend their leisure time, with a post Covid renewed focus on well-being. There would be room for community-based groups to grow, ranging from exercise groups, Men's Sheds, waka ama, kapa haka, craft collectives, to community choirs, bands and even orchestras. Musical opportunities could be offered support through utilising community spaces such as public libraries. In a trial experiment Wenande (2019) found that when receiving a UBI participants' engagement with education grew; it would be possible to include musical opportunities and musical learning within this area.

Implications: At school

On a practical level outsiders might think of Music teachers as people who merely teach learners how to play their instruments, but in reality they teach much more. The narratives illuminate and

highlight the wide scope of work that participants do as well as raise ideas about learning that may benefit the wider field of education. One strong and applicable theme was that participants in this research constantly strove to create exciting and meaningful musical opportunities both in and out of school for their learners. These opportunities occurred in new ways (Van Gabil teaching a string group in class as a practical way of accessing music knowledge), as well as the more traditional ways in which they themselves learned to be musicians (for example, running school productions as Rose did). Because of the personal nature of music, Music teachers in this study also developed musical opportunities to cater for the musical preferences of all their learners in different ways. Doing this showed their awareness of individuals musical tastes, abilities, and prior learning, even when they were entering into new genres and instruments that they were unfamiliar with. Examples of this awareness showed through Van Gabil establishing a rock music festival, or Shaun exploring ways to enhance the learning of his student who had already sold tracks to globally recognised musicians.

The professional entity of the school might benefit from teachers sharing their learning journeys in their respective fields, in similar ways to which sharing is embedded within school music spaces. Schools collectively learning about their staff and the diversity of knowledge and skills contained within the campus develops awareness of and empathy towards each other's situations. Creative collaborating could start to be built organically as a result of these ideas coming together in the staffroom. Furthermore, some of the challenges that Music teachers experience could be better and more widely understood if school managers were included in the collaborative space of the music room. There would be positive flow on effects to learners if all teachers had a greater understanding of the work that all their colleagues do.

Furthermore, this research raises questions around what quality PD looks like. Evidence from both participants and research shows that Music PD is lacking at primary school level (Browne, 2022; Rohan, 2004), while at secondary level, Rose felt that PD which involves further musical learning for Music teachers is discouraged. As secondary teachers are expected to be professionals who are

skilled in their own fields, encouraging ongoing study and development within music seems logical and would not only increase the skills and knowledge that Music teachers have but also their passion, which is essential for teachers to retain (Alton-Lee, 2003). Music as a learning area and an activity is characterised by participants 'doing', rather than being a passive participant and this is appealing for many learners. Rose suggests that the school's version of what PD should look like is very different to what musicians would find useful as PD. Alfie Kohn (2004) notes that "in many cases, teachers may come to realize that the default approach to instruction has the effect of inculcating passivity" (para. 35). By extension, this idea might give us insights about the relationship between people's creative capacities and how, or whether they are realised through schooling. Robinson (2022) emphasises that creativity should not be pigeonholed to just meaning the Arts but developed across all learning areas, and that can take place as a result of taking a practical 'doing' approach to learning. Increased PD in secondary teacher's own fields might increase teachers' awareness and knowledge towards creating creative and dynamic learning environments at school. Kohn (2004), while writing about critical pedagogy, offers some further insights into the benefits of teacher's ongoing learning that might enhance school thinking:

> Teachers can emphasize the ideas in a given field that they are still personally struggling to make sense of. The passion they probably feel about such issues is likely to facilitate students' engagement even as it communicates two equally important messages: that people continue to be genuinely curious all their lives and that adults, including teachers, may be uncertain and even clueless about some things (para. 43).

This sits in agreement with Palmer's work around vulnerability – teachers and learners alike might benefit from creating time and space to collaborate and learn together:

> We have to be secure enough to welcome challenges without becoming defensive or reverting to practices that are fundamentally autocratic. We need to remind ourselves just how much social, moral, and intellectual growth will be sacrificed when

> getting or keeping control of the classroom is our paramount goal (Kohn, 2004, para. 58).

As an aside, at the time of writing it has become common for schools across Aotearoa New Zealand to roster home teachers for one day a week (Gerritson, 2022), to manage the high number of staff absences due to Covid. This has given teachers who are well some time to complete marking, run online tutorials, and to stay up to date with administration tasks. Considering the growing amount of such work that participants have needed to navigate over time, making this a permanent arrangement would have positive impacts on the wellbeing of Music teachers.

Teaching in music raises further extendable ideas in relation to the purpose of education and educational delivery. The idea that the role of secondary education in particular is to prepare learners to enter tertiary study or an apprenticeship is outdated and limits learning areas to include only those that are seen as useful in meeting these ends. Schooling might benefit from a curriculum that also sees its purpose as educating learners around the variety of ways that they can spend their lives – both leisure and working, as well as considering potential changes in lifestyle that future learners will need to navigate.

While the actions and beliefs of the Music teachers in this study belong to each individual, there is a collective 'music room' approach that can be taken as a result of learning about their experiences. Such an approach is inclusive and engaging for learners and provides a wonderful example of how teachers can take risks through collaboration in the classroom for the benefit of their learners. This approach can again be expanded into other learning areas. Participants in this research felt strongly about the importance of Music teachers being authentic and experienced musical practitioners; this is a significant finding. It was important for Music teachers to role model; there was little respect for Music teachers who did not regularly perform, compose, or have some kind of continuing involvement with music either on a professional or amateur basis. Music teacher participants regularly shared their practice with their learners, often playing alongside them in school-based

ensembles and productions (Darren, Rose, Shaun), as well as sharing their own compositions and stories about their own musical experiences and learnings (Rose, Van Gabil). This is another aspect of the job that is seen as integral for Music teachers that might differ from the practices of teachers in other learning areas.

Participating Music teachers had a genuine need to share the joys of studying Music because of the sense of awe and wonder towards music learning that they themselves still felt. Music is a universally loved thing and while it is engaging and exciting to listen to, the feeling of being able to play music as well as understand it amplifies its energy and connection. Music has great potential as a source of creating engaging learning experiences across all learning areas, as well as its value through being its own learning area. The education system in Aotearoa New Zealand can learn much from the level of enthusiasm that participants in this research showed towards their subject, their learners, their extra-curricular work and the resulting excitement and buzz that takes place in their Music departments. The ideas behind Lucy Green's work (2001, 2008), which involves looking at the organic nature of how teenagers form bands (within friend groups, working and practicing together in music studios, using an organic and democratic process), could easily be extended to a wider 'music room' philosophy that encompasses values and approaches that participants in this research also found to be important. As illustrated in the diagram (Fig. 4.1) these approaches work more effectively when a safe and inclusive space has been established:

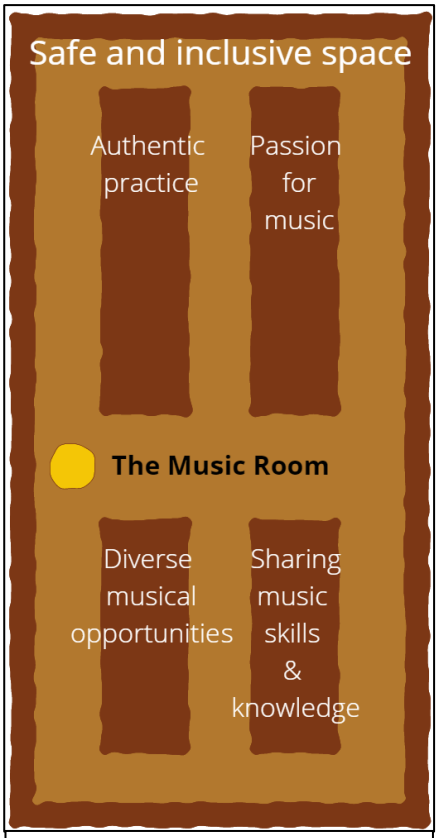


Fig. 4.1: The Music Room: A pedagogical approach?

- Co-creating safe and inclusive spaces for learners

- Being authentic and real in one's music practice
- Sharing one's own skills and knowledge as a result of practical experience and reflection
- Creating and supporting musical opportunities for a diverse range of learners
- Sharing a passion for learning in, with, and through music

To address the research question, and systemic issues aside, these five points show the participants underlying views towards what is important to them in their work and what they do to navigate their roles while simultaneously cherishing their musical identities. Music teachers need time and space to actively create these conditions in their departments; they do not happen by accident. Yet the 'music room' philosophy is one that could be examined as a way of seeking balance and inclusivity in other Music departments that might be looking for direction as well as being a model that could be applied in any classroom across any learning area.

Future studies

This research has a specific focus; to learn about the lives and work of Music teachers in light of the range of tensions and issues they face both inside and outside the classroom. There is room for more research to be undertaken as a result of these findings, and through unanswered questions that arose throughout the research process but fell outside of the research brief:

- Questions have come up around what primary school Music looks like in Aotearoa New Zealand, and whether it is consistent across schools. Research to examine how best to offer support to primary school teachers to promote Music education at all levels of schooling would be relevant, with the intention of also providing practical action and support. This could happen at university level, in teacher's training courses, at CoL (Community of Learning) level (through appointing an Arts across the schools position), or through the re-

establishment of Music Advisors for schools. This type of research could be disseminated via MENZA as well as being conducted through the Ministry of Education.

- Further research is necessary to determine the extent of Music teachers views around whether it is important to seek societal change, or equitable and social justice-orientated outcomes through Music education. To what extent do Music teachers uphold the ideals of the current neoliberal curriculum? To what extent do they, as a group, want to see change? How might Music teachers in Aotearoa seek social justice orientated outcomes in their classrooms? What collaborative opportunities and potentials could be realised if membership and participation in MENZA was strongly encouraged or compulsory?

- Solutions-focused research examining how can the playing field, in terms of equal access to Music education, might be further equalised throughout schooling in Aotearoa New Zealand. Whose role is it to do this? Is it up to music advocates, music-based charities, Music teachers, schools, or the Ministry of Education to promote music? Will the curriculum continue with its employment focused aims, or will other educational philosophies (Dewey, for example) better serve learners in Aotearoa New Zealand?

- What would a curriculum based on Robinson's (2022) learning areas look like? Where might music sit within its framework? Could it be tweaked or built upon to reflect a kaupapa Māori approach that would be better suited to the needs of learners in Aotearoa New Zealand?

Coda

As David Byrne wrote, music is “powerful stuff” (2012, loc. 43). Within the world of music lies vast opportunities to explore its many aspects, from cultural knowledge, history, the physical requirements of learning to play an instrument, interacting in a group and performance skills, the logical thinking required to read and analyse music, as well as the heart and emotional connections that music brings; without which the point would be lost and music would be meaningless. It has been the role of musicians and Music educators of the past, present, and future to help learners and listeners navigate not only the intricacies of music, but the complexities, the “crackly texture” (Wyman, 2004) of real life. The Music teachers in this research brought the outside world into the classroom for their learners. They themselves are simultaneously on their own learning journeys. This research provides an inside view of their lives before and during the global Covid-19 pandemic. It forefronts and gives voices to their stories and how they brought themselves and their personalities into their work, as well as how they navigated the tensions and ongoing obstacles and changes they encountered every day. Music teachers work tirelessly to help develop their learners into excellent musicians who listen. It is important to listen to their experiences, through their words and stories.

The collaborative, inclusive, and sharing nature of music, making music, and music classrooms could be used as a model for promoting Robinson’s new learning areas because learning about and making music also encourage the development of curiosity, critical thinking, and creativity. As a result of this research, recommendations can be made on a number of levels:

1. **Recommendations for policy**

Expand and fund the Itinerant Music programme into all schools in Aotearoa, including those at primary level. Introduce audits to ensure the system is transparent and funds are correctly used

to hire itinerant music teachers. Include in the ITM funding, the cost of a musical ensemble or kapa haka tutor for every school, depending on the needs of individual schools. Aside from the direct benefits that learning an instrument brings to learners (Collins, 2020), tensions for Music teachers around learners being ready to achieve senior NCEA Music qualifications would be lessened. More learners entering secondary schooling with a greater exposure to musical learning would enable teachers to focus more on skills such as group performance and composition.

2. Recommendations for curriculum

Re-introduce the regional role of the Music Advisors working through the Ministry of Education. This could also be accomplished with the support or collaboration of both MENZA and the local branches of Music Teacher's Associations. Music Advisors are well placed to support school Music programmes at both primary and secondary level because they have a well-rounded understanding of what support Music teachers need. Music Advisors could produce professional development programmes and music resources to better support primary school teachers. They can also assist with NCEA moderation sessions which would remove the burden on individual secondary Music teachers or regional subject organisations to organise. This could contribute to lessening administrative tasks for Music teachers as well as building connections between Music teachers across schools.

3. Recommendations for teacher education

Introduce mandatory Music Education requirements in throughout Bachelor of Education degrees and post-graduate primary teacher training courses. This would involve substantially

increasing the amount of training in learning musical skills, such as playing an instrument, music theory, and composition.

4. Recommendations for school leadership:

Broaden the scope of secondary PD offerings including supporting teachers to seek opportunities to undertake PD in their field. This would both refresh and maintain teachers' passion for learning and skills in the field as well as supporting educational goals towards supporting teachers to be lifelong learners. Music teachers especially would benefit from being supported in their music practise from a wellbeing perspective, and also as a way of recognising that being connected to their music is an important factor in their role both in the classroom and as part of extra-curricular activities.

5. Recommendations for secondary Music teachers:

Music teachers are also musicians who should seek to continue performing, composing, and engaging in musical activities. It would be helpful for Music teachers to build connections, both musical and educational, with other educators. This could be done in a number of ways; through inviting colleagues into the music space (where they might eventually feel comfortable to run an extracurricular music group), as well as being an active member of MENZA (through which Music Education can be advocated for) or the local Secondary Music Teacher's Music Association (where connections can be fostered with other Music teachers). Becoming involved with the local CoL might also be beneficial, with a view to supporting local primary teachers to use more music and arts in their everyday classroom practices.

This research explored the ways that Music teachers navigated their lives and work. The reason that this question was worth asking arose from key tensions that arose in my own life as a secondary Music teacher. Talking to six secondary Music teachers over multiple conversations about their experiences as musicians who work in the secondary Music classroom raised several key issues that warranted further exploration. It is important for Music teachers to be able to maintain their musical practise. This research shows that it is common for musicians to have learnt music from a young age having been raised in a household where music making is an everyday happening. Participants in the research see themselves as being musicians in a deeper way than being teachers; being a teacher is more of an extension of their musician selves. But while their musical identity helps inform their teaching identity, it does also work the other way around – the teaching identity helps to inform the musician's identity.

Having musical skills is one reason that musicians are employed as Music teachers and without the space to nurture their musical selves, Music teachers can become disconnected – not only from their musician selves but also from their families and wider cultural connections. Within the Music room there are some key practices that are co-created between teachers and learners through music; authentic practice, sharing skills and knowledge, creating music opportunities, and sharing musical passions. Music teachers want to create and support musical opportunities for their learners both inside and outside the classroom and to some extent they buy out of instigating change in wider systems because of their high level of engagement with music. In the words of Aldous Huxley:

> Music "says" things about the world, but in specifically musical terms. Any attempt to reproduce these musical statements "in our own words" is necessarily doomed to failure. We cannot isolate the truth contained in a piece of music; for it is a beauty-truth and inseparable from its partner (1931, p. 57).

Musicians who enter secondary Music teaching are passionate about music and want to share this passion with learners. Knowing and understanding in music is deeply personal yet creates bond with

others. It connects people to their histories and cultures and at the same time expresses the full spectrum of emotions. Music is a rich and encompassing experience, as Huxley says, a “beauty-truth” that has the potential to contribute to humankind successfully navigating the future.

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Appendices

Please note that two significant changes occurred throughout this project. Firstly, my surname changed from Webb to Utting, hence the different name on this documentation. Secondly, my second supervisor changed to Patrick Shepherd.

1: Ethics Approval

UNIVERSITY OF CANTERBURY
Te Whare Wānanga o Waitaha
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HUMAN ETHICS COMMITTEE

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Ref: 2018/32/ERHEC

22 August 2018

Tanya Webb
School of Teacher Education
UNIVERSITY OF CANTERBURY

Dear Tanya

Thank you for providing the revised documents in support of your application to the Educational Research Human Ethics Committee. I am very pleased to inform you that your research proposal "An Antiphonal Ballad: The Stories of Music Teachers' Lives and Work" has been granted ethical approval.

Please note that this approval is subject to the incorporation of the amendments you have provided in your email of 19th August 2018.

Should circumstances relevant to this current application change you are required to reapply for ethical approval.

If you have any questions regarding this approval, please let me know.

We wish you well for your research.

Yours sincerely

pp R. Robinson

Dr Patrick Shepherd
Chair
Educational Research Human Ethics Committee

Please note that ethical approval relates only to the ethical elements of the relationship between the researcher, research participants and other stakeholders. The granting of approval by the Educational Research Human Ethics Committee should not be interpreted as comment on the methodology, legality, value or any other matters relating to this research.

F E S

2: Information letter and consent form

School of Education, Health and Human Development

Telephone: +64 021 087 63266

Email: **tanya.webb@pg.canterbury.ac.nz**

04.11.18

UNIVERSITY OF CANTERBURY
Te Whare Wānanga o Waitaha
CHRISTCHURCH NEW ZEALAND

An antiphonal ballad: The stories and experiences of music teachers' lives and work.

Information sheet for Secondary School Teacher participants

Kia ora, my name is Tanya Webb, and I am a PhD candidate at the University of Canterbury, Christchurch, NZ, as well as a secondary school Music teacher. I am conducting research that explores the multiple roles and identities that Secondary Music teachers in Aotearoa New Zealand live and experience. For my PhD thesis, I hope to work with a small number of Secondary Music teachers to develop rich and in-depth narratives that explore the relationship between ourselves and our work.

To this end I would like to conduct a series of interviews (3, using Skype if long distance) with you, regarding the dual roles of being both a musician and a teacher. Each interview will last for a maximum of one hour and will be held monthly over three months. You will also be invited to write personal reflective journals about the interviews, and will have the opportunity to share photos, letters, recordings etc. to further illustrate your experiences. We will then discuss the narratives in terms of any themes that can encourage new ways of seeing and understanding our stories. The final stage of the project will be undertaken by myself only and involves analysing how the themes and values from the narratives are reflected in our lives. I will reflect on and suggest 'next steps' with regards to how I can continue to develop as a reflective and responsive Music teacher.

In total, a maximum of ten hours, spread over a period of no more than five months, will be required. I would like to invite you to be a participant in my research; your participation would allow me to further develop my skills as an aware and authentic Music educator.

Because of the personal nature of collecting narratives, there may be times when discomfort regarding (re)telling stories of the past may be experienced. As the narrative interview process seeks to create a supportive environment, you will be able to invite a support person of your choosing (they would be asked to sign a confidentiality form). In addition, if you find that you need to, I can get in touch with a qualified councillor.

Participation is voluntary and you have the right to withdraw without penalty. You may ask for your raw data to be returned to you or destroyed at any point. If you withdraw, I will remove information relating to you. However, once analysis of raw data starts in July 2019, it will become increasingly difficult to remove the influence of your data on the results.

The results of the project may be published, but you may be assured of the complete confidentiality of data gathered in this investigation: your identity will not be made public. However, while you will not be named in the project, the Music education community is a small and your participation may be such that you may possibly be able to be identified. To ensure that your identity is kept confidential, a pseudonym will be used for you and others you may mention, and your school will be referred to using a descriptor only, e.g. a large, urban co-ed school.

The data that will be collected from you will only be accessed by myself. The working narratives will be shared with you (so you can comment on what has been written), as they are written up. If you wish to view videos of any of your interviews you are free to do so. Data will be stored on my password-protected laptop, and backed-up onto a password-protected USB drive kept at my home, and will be destroyed after ten years of completion of the project. A PDF of the final version can be made available to you upon completion of the project. Please indicate this on the consent form and a copy will be emailed to you. After the whole project is completed, the final thesis becomes a public document and will be available through the UC Library.

Please indicate to the researcher on the consent form if you would like to receive a copy of the summary of results of the project.

The project is being carried out as a requirement for my PhD in Education by me, Tanya Webb, under the supervision of Janinka Greenwood and Stuart Wise. They can be contacted at janinka.greenwood@canterbury.ac.nz, or stuart.wise@canterbury.ac.nz respectively. They will be pleased to discuss any concerns you may have about participation in the project.

This project has been reviewed and approved by the University of Canterbury Human Ethics Committee, and participants should address any complaints to The Chair, Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz).

If you understand and agree to participate in this research, please complete and return the consent form to me, at my email address above, before the 20th of November 2018.

Ngā mihi mahana,

Tanya Webb

School of Education, Health and Human Development
Telephone: +64 021 087 63266
Email:
tanya.webb@pg.canterbury.ac.nz

UNIVERSITY OF CANTERBURY
Te Whare Wānanga o Waitaha
CHRISTCHURCH NEW ZEALAND

An antiphonal ballad: The stories and experiences of music teachers' lives and work.
Consent Form for Secondary School Teacher participants

Please tick the following statements as applicable:

- I have been given a full explanation of this project and have had the opportunity to ask questions.
- I understand what is required of me if I agree to take part in the research.
- I understand that participation is voluntary and I may withdraw at any time before July 2019, when the data analysis phase will commence. Withdrawal of participation will also include the withdrawal of any information I have provided should this remain practically achievable.
- I understand that any information or opinions I provide will be kept confidential to the researcher and that any published or reported results will not identify the participants or their place of employment. I understand that a thesis is a public document and will be available through the UC Library.
- I consent to data being collected in the form of audio and video recordings of interviews, written tasks, and other data that I may wish to submit.
- I understand that all data collected for the study will be kept in locked and secure facilities and/or in password protected electronic form and will be destroyed after ten years.
- I understand the risks associated with taking part and how they will be managed.
- I understand that I can contact the researcher Tanya Webb or supervisors Janinka Greenwood (janinka.greenwood@canterbury.ac.nz) and Stuart Wise (stuart.wise@canterbury.ac.nz) for further information. If I have any complaints, I can contact the Chair of the University of Canterbury Human Ethics Committee, Private Bag 4800, Christchurch (human-ethics@canterbury.ac.nz)
- I would like a summary of the results of the project.
- By signing below, I agree to participate in this research project.

Name: Signed: Date:

Email address *(for report of findings, if applicable)*:

Please complete, sign, scan, and return this consent form to tanya.webb@pg.canterbury.ac.nz by the 20th of November 2018.

Regards,

Tanya Webb

3: Conversation/Interview question prompts

Note that the questions were designed as guidelines and starting points – some interviews strayed in a good way as participant's told their stories and went where they wanted to go. Not all participants talked around all of the questions and points.

Interview #1:

Explain purpose of the interview: Participant will hopefully talk more but overall, more of a conversation in tone. I'll send transcripts for comments/editing.

Situating ourselves – when, where, what kind of society did you grow up in.

- Initial writing task
- A good learning experience that you had as a musician, either in school or out.
- Becoming a musician
- How does music convey who you are?
- What I discover when I think about being a musician is...
- Musical identity – what do others say about your music, that reveals who they see you as a person?

Anything else you wish to add as a result of the conversation or of the writing task?

Interview #2:

- Any thoughts from the last interview?
- Being a teacher
- Identity of a teacher
- Describe a typical day at work
- Changes from when you started teaching, up until today
- What's the stereotype of a teacher and how do you fit/not fit into that?
- Your philosophy of teaching - examples
- Roles – are you a Music teacher or a Maths teacher?
- Workload?
- What about asking what teachers think of the new NCEA – what should be kept or dropped, externals, score-reading, aural?

Mapping task to come...

Interview #3:

- Questioning the question – "How do Music teachers navigate their identity as educators?" Maybe it should be "How do *musicians* navigate their identity as educators?"
- Thoughts from the mapping exercise – talk me through your map...perimeters, borders and things in your landscape

- You've described a typical teaching day.. what's your favourite thing to teach? Any particular topics?
- How is this related to your skills and knowledge as a musician? (we teach who we are)
- How/have your favourite things to teach changed over time?
- What do kids like about your teaching/classroom?
- How have you changed as a musician over time?
- Where do you think education is going in the future, and what is it in your teaching that supports your students (in terms of what we are preparing our students for)?
- Will you stay in teaching? Why/why not? (new NCEA?)
- Are you a musician or a teacher? What else are you? List describing words...

4: Writing tasks

- Initial

Hi,

Thanks for agreeing to participate in our first interview on Wednesday afternoon this week. To start off our interview/conversation process I would like to ask you to prepare a piece of writing in advance.

Could you please write about a piece of music that means something to you, who you are, one that defines you – perhaps it's associated with a life event, or maybe a piece of music that is your favourite for some reason. Can you please share why it is important to you, and how it fits into your musical/life journey.

If you could email your writing to me before our interview we can use it as a discussion point.

Thanks again and see you (with my researcher hat on) on Wednesday!

Tanya

- Mapping task

Kia ora and Happy New Year!

I hope your term has started off well.

Attached is the transcript of our second interview – thank-you we are nearly there!

There are two tasks to complete between our second and third interviews:

i) Please read through the transcript and correct/add in anything you would like to. Write a brief reflection outlining your thoughts on how the interview went for you – how you felt during, and whether any new thoughts that occurred to you after the interview. Did you learn anything new after reading your transcript?

ii) Mapping task: Using a large sheet of paper, design a map that explores the roles/places/ideas that we are discussing – a map of your life/landscape. You can design your map to look however you wish e.g. Treasure island, actual map of where you live, LOTR fantasy map etc. Label you map with the *markers of your landscape*, and feel free to use colour. Please photograph/scan your map and email it through with your reflection. Below are some quotes about mapping are included to start your thinking.

Thanks so much, I hope that we can plan to have our final interview in around ten days/two weeks – could you please suggest a convenient time?

Warm regards,
Tanya

Maps have been an important but underestimated part of human society and development. They show familiar lands in a new way, and they feed an urge for discovery that open up previously unforeseen frontiers.
I believe that maps uniquely illustrate humanity's continuing courage and journey of exploration in a beautiful and underappreciated art form (p. 9).

Vargic, M. (2015). *Vargic's miscellany of curious maps: The atlas of everything you never knew you needed to know*: Michael Joseph.

All maps are the products of human imagination. They are scripts of thought and reasoning and embody all manner of storytelling; each line, shape and symbol has a purpose, a value, a direction and a significance for those who create the maps and for all those who interpret them. And in remembering those maps, perhaps many years later, the lines gather new meanings as they run through our minds (p. 20).

Lewis-Jones, H. (2018). *The writer's map: An atlas of imaginary lands.* Thames & Hudson.

My aspiration is that these limits will prompt viewers to go beyond it, to map their own lives and imagine other ways of mapping….perhaps to become themselves some of the living books of this city or their cities, or to recogonize that they always have been" (p.9)

Solnit, R. (2010). *Infinite city: A San Francisco atlas.* University of California Press.

The maps and texts in this book also serve this purpose – to unhinge our beliefs about the world, and to provoke new perceptions of the networks, lineages, associations and representations pf places, people and power" (p. 6).

Mogel, L. & Bhagat, A. (2008). *An atlas of radical cartography.* Journal of Aesthetics & Protest Press: