

Fading Notes:

The State of Music Education
for the Next Generation of
Primary Teachers



A report commissioned by Music Education:
Right from the Start, to investigate the
provision of music education in primary
teaching degrees in Australia

By Dr Rachel Hocking
June 2023

Foreword

Welcome to our new report, *Fading Notes: The State of Music Education for the Next Generation of Primary Teachers*. It is the latest instalment of an ongoing partnership between Alberts | The Tony Foundation and Dr Anita Collins, aimed at examining the delivery of music education and access to music learning among Australian primary school students.

It follows the landmark 2020 report that confirmed the connections between music learning and childhood development. This time, we shine a light on whether teachers are equipped and supported to bring this important part of the Australian Curriculum into primary classrooms.

Through a survey of universities across Australia and an analysis of the treatment of music education in primary teaching degrees, we have explored the pathways currently in place for teachers to be both competent and confident in delivering quality music education.

The research ultimately concludes that diminishing levels of music education within generalist primary teaching degrees leave most teachers underprepared to meet the realities of the classroom and expectations of the curriculum. This likely extends to other areas of the Arts learning area as well.

Most graduates wrongly believe they won't have to teach music, which will be the role of specialists, and most graduates never observe a music lesson in a live setting before giving one themselves.

Narrow pathways to pre-service professional development and music specialisation further underscore the music skills gap in the primary school system and the missed development opportunities for students.

However, there are many examples of universities prioritising music education, delivering innovative learning techniques, and demonstrating dedication to professional development pathways. Some of these are instructive in navigating the complex issue of ensuring a quality music education for Australian students and advancing short- and long-term solutions.

Dr Anita Collins

Dr Collins is an award-winning educator, researcher and writer in the field of brain development and music learning. She is best known for her role as on-screen expert and campaign lead for the *Don't Stop the Music* documentary that aired on ABC TV in late 2018. She is internationally recognised for her unique work in translating the scientific research of neuroscientists and psychologists to parents, teachers and students. Dr Collins is an expert education advisor for professional orchestras, state, independent and Catholic school authorities, and Australian and international media production companies. She also has research expert roles for education systems in Australia and the UK, as well as for advocacy and not-for-profit organisations. A founder of the Bigger Better Brains education program, Dr Collins is also a founding director of the Rewire Foundation.

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About Music Education: Right from the Start

Music Education: Right from the Start is a collaborative national initiative led by Alberts I The Tony Foundation. We are driven by our collective belief in the power of music to change lives. Our initiative aims to provide quality music education to all Australian primary school children, ensuring access and equity. We believe that music education is a fundamental right and should be an integral part of a quality education.

The project is a result of consultation with diverse individuals and organisations from the music industry, education, research, and philanthropy sectors. The initiative's foundational research report, Music Education: A Sound Investment, identified several barriers to quality music education in Australia. The report was released in October 2020 and authored by Dr Anita Collins, Dr Rachael Dwyer, and Aiden Date.

One of the top barriers, and now a key focus area for the Music Education: Right from the Start initiative, was teacher education and training. In particular, the report identified that there are insufficient numbers of trained and/or upskilled teachers of music in all education systems, and this situation is predicted to worsen in the future. This report has been commissioned to gain a better understanding of the provision of music education in Initial Teacher Education (ITE) degrees around Australia. The aim was to investigate the provision, teaching expertise, number and qualifications of graduate teachers, and the trends and attitudes towards music education by ITE students in primary school degrees.

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Key findings

This report gathers baseline data about the provision of music education within primary teaching degrees in Australia. It draws on multiple sources, including publicly available university websites and handbooks, a survey of primary music university lecturers, and follow-up Zoom interviews with the same lecturers. The following findings were made:

- Music education is taught in universities as part of the Australian Curriculum content area of the Arts, not as a standalone unit. This impacts on the depth and scope of musical skills and knowledge covered.
- Music is only worth on average 1% of a primary teaching degree in Australia.
- 79% of surveyed universities teach music education in one compulsory arts unit, covering other arts areas as well. This does not enable primary teaching students to develop their own musical skills.
- On average, only eight hours of compulsory music education is offered in a primary teaching degree. This is down 53% since 2009.
- 70% of surveyed universities teach music education as an integrated discipline with other creative arts and 68% assess music education as an integrated discipline with other creative arts.
- 70% of surveyed universities teach music education as a hybrid of online and face-to-face lectures/workshops/tutorials.
- Due to lack of time, the music curriculum areas of Listening, Composing and Performing are not always entirely covered by all universities during compulsory music education when training primary teachers.
- Some universities have experienced a reduction in the time allocated to arts education due to the implementation of new literacy and numeracy requirements. However, music could complement and enhance literacy and numeracy skills, rather than compete with them.
- 43% of surveyed universities reported that less than 5% of their generalist primary teaching students had prior significant music education experience, which means that prior content knowledge cannot be relied or drawn upon when training primary teachers.
- Only 14% of surveyed universities agreed that over 80% of their graduating initial teachers can confidently and competently teach music education up to the Australian Curriculum Grade 6 level.
- 67% of surveyed universities do not offer an elective in music and 72% do not offer a primary music specialism. However, many receive feedback that primary teaching students would like to spend more time on the Arts and music education.
- For generalist primary teachers who choose to study a music specialisation (when and where these are offered), an average of 42 hours is spent on music education throughout the entire degree.
- Arts specialisations are now also being offered to primary teaching students as universities can justify the cost/numbers behind this. However, these do not produce teachers who can be primary music specialists.
- Primary music specialists are now being drawn from those who study secondary music specialist degrees. Some of these degrees offer only one semester on primary music education training.
- 20% of primary music education university teaching staff are not music specialists but are still teaching music education.
- 58% of surveyed universities reported that their primary teaching students do not observe or participate in music lessons while on practicum.
- 71% of surveyed universities stated that their primary teaching students did not expect to be teaching music in the classroom. Primary teaching students' expectations and attitudes to teaching music vary from state to state, depending on their own schooling experience with music education. Many assume there will be a music specialist available in primary schools to take on the music teaching.



- Primary teaching students do not always expect to undertake more professional development either during or after their degree. They are not always aware that their degree does not adequately prepare them for music teaching. Of the surveyed universities, only 29% reported that their students were prepared to undertake further professional development in music education.
- The inadequate provision of music education in primary teaching degrees, along with indifferent attitudes towards music teaching, is having a detrimental impact on the quality and quantity of music education in Australian schools, ultimately failing school students.

Recommendations include:



Increase the length, scope, quality and credit point value of music education and other arts areas in primary teaching degrees. This can also enhance literacy and student wellbeing requirements.



Ensure primary teaching students observe and participate in music lessons whilst on practicum.



Advocate for K-12 teaching degrees with music specialisations so that there are pathways and qualifications for those who want to become primary music specialists.



Develop free in-service music education courses that can be run both for primary teaching students and early career teachers.



Provide more support for primary music lecturers, including the formation of an association, and/or the creation of a national award to recognise excellence and/or assist with any advocacy needed.



Raise awareness of the difference between music specialists and arts specialists.



Raise awareness of the lack of fair access that Australian children currently have to quality music teaching in schools across the country.

These recommendations are further discussed in our Summary Report of key findings and solutions presented in Collins, A. & Hocking, R. (2023) *Fading Notes: the State of Music Education for the Next Generation of Primary Teachers – Summary Report*. Alberts | The Tony Foundation.



Introduction

This report was commissioned by Alberts | The Tony Foundation for the Music: Right from the Start initiative. Thank you to Dr Anita Collins for her assistance and support, to the initiative's project team for their formation of the research questions, and to the music lecturers who participated in the survey and/or the follow-up interviews. Answers to the research questions were gathered from the following:

- Published information found on Australian university websites and online handbooks.
- Through the *Alberts | The Tony Foundation Initial Teacher Education - Primary Music Education Survey*. Each of the relevant universities' primary music education lecturers were identified and invited to participate in the survey at <https://www.surveymonkey.com/r/ITEMusicEdSurvey>. The questions had been assembled by the Alberts | The Tony Foundation project team. Of the 49 institutions that were invited, a total of 36 responded and completed the survey. Some of these responses included lecturers from the same universities who worked at different campuses. Amongst the data, some respondents gave information about their secondary degrees which are also qualifying primary music specialists. This data has been removed for questions that focus on primary generalist teaching degrees.
- Through follow-up Zoom interviews with the same primary music education lecturers. Primary lecturers who completed the survey were invited to participate, and 17 chose to be interviewed. These lecturers are referred to as 'respondents' throughout this report.

This report is structured according to the proposed research questions from the project team, which are:

- What is the provision of music education instruction experienced by each ITE primary school education student?
- Who is delivering music education in ITE primary school education degrees?
- How many graduates per year exit the primary school education degree with generalist teacher education, generalist teacher education with a music specialisation education, and specialist music teacher education? Please note this includes comments on graduate numbers.
- What trends have been observed in primary school education students' experience on practicum with music education, attitude towards music education, anticipation of the need for further professional learning in music education, and participation in additional professional learning music education during their initial teacher education?

Universities have been de-identified as per the original consent agreement¹. The report's findings demonstrate that the hours spent training initial primary teachers to teach music have declined and in some cases are declining further. In addition, primary teaching students do not have time to develop their own personal musical skills and confidence, are not always taught by music specialist lecturers, and do not necessarily witness classroom music lessons when on practicum. Primary teaching students are not receiving enough training and preparation in their degrees to support their early teaching career. Pathways for primary music specialisation are not always clear. Insights, suggestions and recommendations are offered, based on discussions with primary music lecturers and observations.



Definitions

The definitions used for this report, as determined by the project team:

Generalist primary school teacher: a generalist classroom teacher who has undertaken the compulsory units in music education as part of their studies.

Generalist primary school teacher with a music specialisation: a generalist classroom teacher who has undertaken the compulsory unit in music education as well as an additional two to four units in music education as part of their studies.

Specialist primary school music teacher: a teacher who has completed substantial tertiary study in music (e.g., a Bachelor's degree), and more than four education units that are specific to music education in a primary school context.

Confidence: feelings relating to beliefs about the self, and about one's efficacy to deliver music education effectively, correctly, and consistently in the classroom.

Competence: a combination of musical skills and knowledge that students can apply to their teaching practice.

Full-time academic staff: a member of the academic staff employed by the education faculty or department of a tertiary university delivering teacher education. This is the full-time member of staff who convenes, co-ordinates and/or delivers the unit(s) in music education.

Sessional staff: a limited contract or externally employed educator who teaches part of the music education units and is supervised by an academic member of staff.

Professional educator staff: a seconded member of staff who does not hold a PhD but does have intensive teaching experience and has an extended contract with the tertiary university delivering teacher education.



1

What is the provision of music education instruction experienced by each ITE primary school education student?



The provision of music education instruction in Australian primary teaching degrees is investigated in several ways. Firstly, compulsory music education in primary teaching degrees is identified and measured through credit point value, number of compulsory music education units, and number of hours spent on compulsory music education. Teaching/learning activities, methods of delivery, and assessment in compulsory music education are discussed. Secondly, electives and specialisations in music education are explored to see how widespread these offerings are. Thirdly, the report also examines other factors that may impact the quality and success of music education, such as the prior musical experience of primary teaching students, their confidence and competence in teaching music, the timing of music education units within a teaching degree, and the increasing trend towards arts specialist teaching degrees. Overall, it will be shown that there has been a decline in the provision of music education in primary teaching degrees.

In *Appendix 1* there is a list of relevant universities with their primary teacher training degrees, gathered from publicly available information on university websites and online handbooks. These degrees were firstly identified on the accredited programs list on the Australian Institute for Teaching and School Leadership (AITSL) website², then verified via individual university websites and adjusted where needed to reflect the most up-to-date information. In total, 161 primary teaching degrees were identified³, mainly consisting of undergraduate or Bachelor's degrees, and postgraduate or Master's degrees. The list of institutions has been divided by states, with some universities listed multiple times as they offer teaching programs in different states. As a result, there are 49 unique institutions included in the list. There are 43 individual institutions in total. The degrees recorded are for primary teaching and do not include specialised music degrees for secondary teachers. Currently, some secondary music teaching degrees include a unit on primary teaching as this is a pathway for specialist primary music teachers. These secondary degrees are included where possible in discussions on specialisations.

1.1. Credit point value of compulsory music education in generalist primary teacher training degrees in Australian universities

The Australian Curriculum lists Music as one of five disciplines within the Arts learning area, the other areas being Dance, Drama, Media Arts and Visual Arts⁴. As the Arts is a core subject in the Australian curriculum, all universities teach this content area but not all universities teach all the disciplines within the content area. Most universities teach the Arts over one or two units, dividing these up into four (for example, NSW does not have Media Arts) or five disciplines (following the Australian Curriculum). Some universities also combine this with another content area, for example Humanities. Publicly available information found on university websites and online handbooks was gathered to identify the credit points from each of the 160 primary teacher training degrees in Australia, as well as the names of the compulsory arts units which contain music education and their credit points. This information is available in *Appendix 2*⁵. Percentages were used because there is limited consistency across universities with how credit points are assigned to degrees. The average results are given in *Table 1*.

Degrees	Compulsory arts	Music within compulsory arts
All degrees	5.3%	1.1%
Undergraduate degrees only	4.7%	0.9%
Postgraduate degrees only	6.2%	1.2%

Table 1: Average credit point value of music in Australian generalist primary teaching degrees (credit points are expressed as a percentage of the total degree)



It can be seen that across all primary teaching degrees, compulsory arts courses that contain music are worth on average 5% of a degree. Music is one of five arts disciplines in the Australian Curriculum, so therefore is worth an average of 1% of a primary teaching degree. In the 2009 *National Audit of Music Discipline and Music Education Mandatory Content within pre-service generalist primary teacher education courses*⁶, the average credit point value for music was 1.51% of a primary teaching degree. In 2022, based on credit point averages alone, it can be seen that the provision of music in a primary teaching degree is relatively low but is similar to the 2009 figure. The challenge of music being one of four or five disciplines within a learning area is an issue from the outset. A respondent who was interviewed noted that their primary teaching students expressed feeling overwhelmed by the workload of the Arts unit, as it covers five different disciplines, yet the credit point value does not adequately reflect this.

1.2. Number of compulsory music education units within a generalist primary teaching degree in Australia

Of universities surveyed, 79% have one compulsory music unit in their primary generalist teaching degree, as can be seen in *Table 2*. A search of online handbooks (as seen in *Appendix 2*) identified that there are some primary generalist degrees that do not offer music, whilst there are some universities that have more than two compulsory arts units which contain music. However, these results are not displayed in *Table 2* as these universities did not accept the invitation to participate in the survey.

Compulsory music units are not standalone but part of the Arts learning area units, with titles such as Arts Education, Performing Arts and Creative Arts. Throughout this report, when compulsory music is discussed, it is always as part of an arts learning area unit.

Number of compulsory arts units	Percentage of surveyed universities
0	0
1	79%
2	21%
3	0
4	0
5	0
6	0
More than 6	0

Table 2: ITE survey results for the question: "How many compulsory units containing music education would a generalist teacher study at your university/institution?"

Table 3 shows the spread of these results amongst the different states. Charles Darwin University did not respond to the survey invitation, so it is missing from the survey results throughout this report. It can be seen from this table that Queensland, New South Wales and Victoria have universities that teach music in more than one compulsory arts unit.

No. of units	ACT	QLD	NSW	SA	TAS	VIC	WA
1	100%	60%	89%	100%	100%	87.5%	100%
2	-	40%	11%	-	-	12.5%	-

Table 3: Number of reported compulsory units of music education per state



1.3. Hours spent on compulsory music education in a generalist primary teaching degree in Australia

Surveyed universities were asked how many hours are spent on these compulsory music units. These hours, as given by the respondents and clarified in follow-up interviews where possible, were found by estimating the number of hours on the compulsory arts, then dividing by the number of arts disciplines covered in these arts units. In *Table 4*, the results are given as to the average hours spent on music in face-to-face lectures/workshops/tutorials, or via online lectures/workshops/tutorials, or via a hybrid combination of face-to-face and online lectures/workshops/tutorials.

Separate figures have also been given for undergraduate Bachelor’s degrees and postgraduate Master’s degrees as Bachelor’s degrees run usually for three or four years, whilst Master’s degrees are 1½-2 years in duration.

	Face-to-face hours	Online hours	Hybrid hours	Total hours
Nationally	7.48	7.88	11.02	7.98
Bachelor’s	8.2	8.22	11.35	8.64
Master’s	5.93	7.1	8.6	6.29

Table 4: ITE survey results for the question: “How many hours of learning in music education would a generalist teacher complete across a primary teaching degree during a year not impacted by COVID?”

Whether face-to-face, online, or a hybrid model, the average compulsory hours spent on music in a generalist primary teaching degree is 7.98 hours. The national audit conducted in 2009 found that the average number of hours was 17, indicating a 53% decline over 13 years, which is concerning. *Table 5* shows a breakdown of the average hours for each state.

State	Average compulsory hours
ACT	6.5
NSW	9.39
QLD	7.95
SA	8
TAS	12
VIC	6.06
WA	12

Table 5: Compulsory hours spent on music education in a generalist primary degree in Australia per state

The Australian Curriculum was written with the expectation that generalist primary teachers will teach music in schools. Some states such as Queensland use music specialists to teach music in schools so it could be expected that their generalist music education number of hours may be lower. However, for states such as New South Wales, where there are typically no music specialists in public schools, the hours for music education training are on average quite low in order to achieve adequate music teaching skills.

The lowest reported hours spent on compulsory music in a generalist primary teaching degree was one hour whilst the highest was 19 hours. The lowest and highest reported hours for compulsory music can be seen in *Table 6*. If initial teachers do not have enough hours spent on music, they are unable to develop their own personal musical skills and confidence to teach music in primary schools. If music is deemed to have such little significance by universities and accrediting bodies that it can be taught in just one hour, it raises concerns about the values that initial teachers might take away from their music education training. The limited exposure to music education during their degree programs could potentially undermine their ability to effectively teach music in primary schools.



	Lowest reported hours	Highest reported hours
Nationally	1	19
Bachelor's	2	19
Master's	1	15

Table 6: Lowest and highest reported compulsory hours of music education in a generalist primary degree in Australia

What can be covered in these hours? As one respondent mentioned, when faced with these reduced hours, compulsory music education becomes very much about trying to arm primary teaching students with as many authentic music education experiences as possible whilst still recognising that these same students will not have the necessary skills and training to be specialist arts teachers or music teachers. Several respondents reported that primary teaching students frequently request additional hours of music education, indicating a recognition that they have not received sufficient training in this area.

1.4. Teaching and assessing compulsory music education in generalist primary degrees in Australia

The way music is taught varies between universities. Some teach music as their own discrete discipline area within the broader arts content unit, with each discipline area having its own specialist lecturer, workshops, assessments, readings and resources. Some teach music integrated with other arts areas, for example combining music and movement, so connections are made between arts disciplines. One respondent also taught using an arts immersion approach⁷. It can be seen from Table 7 that 70% of the surveyed respondents teach music education as an integrated discipline with other arts.

Compulsory music education teaching styles	Percentage of surveyed universities
I teach music education as a discrete discipline	27%
I teach music education as an integrated discipline with other creative arts	70%
I teach music education using another delivery type as described here: Arts immersion	3%

Table 7: ITE survey results for the question: "In your compulsory music education units, do you teach music education as a discrete discipline or as an integrated discipline with other arts?"

The way music is assessed also varies between universities, again with most respondents taking an integrated approach, as can be seen in Table 8. One example of an integrated assessment is where students create a soundtrack (music), then create a dance to the soundtrack (dance), then film the dance (media arts). Some styles of assessment offer students choice in which arts discipline they will focus on. This allows students to work to their strengths in the limited time given to them. However, this means that not all students are necessarily assessed on music, whether using an integrated approach or a discrete approach.

Compulsory music education assessment styles	Percentage of surveyed universities
I assess music education as a discrete discipline	29%
I assess music education as an integrated discipline with other creative arts	68%
I assess music education using another delivery type as described here: Arts immersion	3%

Table 8: ITE survey results for the question: "In your compulsory music education units, do you assess music education as a discrete discipline or as an integrated discipline with other arts?"



One respondent estimated the difference in time spent on music between assessments. According to their estimate, if a primary teaching student chose not to undertake the music assessment, they would only study four hours of music. If the student chose the music assessment, this figure would increase to 15 to 20 hours. Within the one arts unit, students could either experience four hours of music or 25 hours of music if they chose music for both assessments. This also means that the other arts disciplines are also missing out on being assessed, depending on student choices. For example, one respondent who lectures online mentioned that more students chose the music assessment over the dance or drama assessment as music was easier for them to present online.

Table 9 teases out the delivery method for music education a little more, with some extrapolation attempted from the 2009 national audit data around music education within arts units⁸. It can be seen that music education is currently primarily integrated into arts units, and the provision of standalone music education units has decreased. The small amount that is mentioned as being discretely taught within a music education unit happens to be for those K-12 education programs that incorporate a secondary music method into their primary teaching degrees.

Delivery methods of music education	2009	2022
Music education is taught discretely within a music education unit(s)	16%	6%
Music education is taught discretely within a creative arts education unit(s) (e.g., learning experience titled music education)	20%	50%
Music education is taught through a mix of discrete (e.g., learning experiences titled music education) and integrated (e.g., learning experiences focus in a creative arts unit) experiences	32%	41%
Music education is taught through integration within a creative arts unit (e.g., learning experiences focus solely on integrated creative arts learning)	32%	3%

Table 9: ITE survey results for the question: "Which description best suits your delivery of music education within the degree?"

1.5. Method of delivery in music education generalist primary teaching degrees in Australia

A mixture of online and face-to-face learning is used by 70% of surveyed universities for teaching primary music education. These are often live online lectures and face-to-face workshops. Some of the online work is also guided reading, quizzes, and other interactive activities relevant to the music education unit/s.

Delivery options	Percentage of surveyed universities
Entirely online	3%
Entirely face-to-face	27%
Hybrid of online and face-to-face	70%

Table 10: ITE survey results for the question: "How are your music pedagogy units delivered?"

Universities went to online teaching during COVID pandemic restrictions and many have kept their online classes as an option because some students prefer it. However, some respondents have reported that they have gone back to face-to-face teaching as they do not believe that music and other arts areas can be adequately taught online. Some reported pressure from universities to teach online but they have refused. One respondent acknowledged that their online teaching approach differs significantly from their in-person teaching approach, as they are unable to achieve the same level of teaching depth or facilitate as much playing and performing in an online setting. Online challenges like lack of synchronicity with sound when playing together as a group is one example. Another challenge has been the impact of the pandemic restrictions on student engagement. For instance, some activities that are typically encouraged during in-person music education, such as making a musical gesture or sound, are often met with reluctance by students when they are on camera.



Their participation online is sometimes as a viewer of a screen, not engaging the same way if they were in person.

Conversely, another respondent had found playing/singing to be difficult when transitioning to online teaching during pandemic restrictions. For a creative solution, the respondent asked their students to purchase and learn ukulele playing. They found that students developed a sense of ownership and connection to their ukuleles, which resulted in students playing a more and developing their own musical skills and musical confidence. This university has kept ukulele playing post-pandemic because of these fortuitous benefits.

According to another respondent, offering music intensives could be a solution to the challenge of balancing placements and courses, as students could focus solely on music education for a concentrated period of time. This would be an advantage, as students would observe music lessons, possibly run by music specialists. The observation could also count towards their practicum hours.

1.6. Teaching/learning experiences in compulsory music education in generalist primary teaching degrees in Australia

Interviewed respondents were asked about the types of teaching/learning experiences that generalist primary teaching students have in their compulsory music education units. Respondents mostly align their teaching with the curriculum documents required in each state, broadly covering the musical areas of listening, composing, and performing. The teaching/learning experiences for students in generalist primary teaching degrees include:

- Understanding the curriculum/syllabus documents (Note all states use their own curriculum that aligns with the Australian Curriculum, except for NSW).
- Terminology, (e.g., learning the elements of music).
- Listening (e.g., art music such as *Peter and the Wolf*, *Carnival of the Animals*). Some respondents mentioned that they do not have time to cover this.
- Responding to music (e.g., including movement or attending professional live concerts). Some respondents mentioned that they could only study this on a surface level because of lack of time.
- Playing and singing (e.g., using Orff classroom instruments, boom whackers etc.). Some who have been teaching online use 'found' instruments and body percussion. One respondent mentioned that some of their students cannot even adequately clap a beat or a simple rhythm. Some respondents mentioned they only cover rhythm and do not have time to learn how to use pitch. Conversely, one respondent mentioned that they cover up to 12 songs in their single semester arts unit. Another respondent mentioned that because their music component goes for such little time, their classes are held in a different arts room and the musical instruments that could be used for teaching remain locked up and inaccessible.
- Reading notation such as time names, sol-fa, stick notation, graphic notation, lead sheets, traditional notation. Some respondents mentioned that they do not have time to cover this.
- Analysing. Some respondents mentioned that they do not have time to cover this.
- Improvising and/or composing (e.g., creating soundscapes). Some respondents mentioned that they do not have time to cover this.
- Technology (e.g., using GarageBand to create an ostinato). Some respondents mentioned that they do not have time to cover this.
- Discussion of leading pedagogies such as Kodály, Orff, Dalcroze, etc. Some respondents mentioned that they do not have time to cover this.
- Cross-curriculum priorities (including First Nations and South-East Asian music).
- Integration of music into other subjects.
- Tailoring music activities to different ages and stages, sequential/developmental learning, and lesson planning.
- Philosophies behind the Arts and arts education.
- Incorporating music into school events. Some respondents mentioned that they do not have time to cover this.
- Music education advocacy (e.g., learning about music's impact on a child's brain).



No significant mentions were found regarding teaching generalist primary teaching students how to conduct, run an ensemble or choir, teach individual instruments, or how to arrange music. These activities typically feature in a primary school music program. Some of the Arts units offered are merely 'foundation' or 'gentle introduction' units, so students only receive 'a taste' of each art strand. The aim is to make the work as enjoyable and accessible as possible. This is achieved by using very simple activities and applying them to age groups.

Within the teaching/learning experiences, respondents mentioned different pedagogies that they use to engage generalist primary teaching students. Some incorporate group work, where students can support and encourage each other to reach the end goal, fostering a sense of community in the classroom and demonstrating that the arts are attainable. This assists with confidence. One respondent has set up an international partnership with an overseas university where international and local students create artworks that each respond to over a period of time, using different arts disciplines.

1.7. Resources used in compulsory music education units in generalist primary teaching degrees in Australia

Some of the resources that were mentioned by respondents include textbooks such as *Teaching the Arts* (Roy, Baker, Hamilton, 2019), and *Delivering Authentic Arts Education* (Dinham, 2022). Music education pedagogy methods such as Kodály, Orff, Dalcroze, R. Murray Schafer and Dr John M. Feierabend were also mentioned as being incorporated into delivery methods. Technology used during workshops/tutorials included *GarageBand* and *Chrome Music Lab*.

Because of the lack of music education for primary generalist teachers, there are many resources suggested to help with future teaching. These include lesson plans found in *Music Room* (Fairbairn, Leehy, O'Mara), *The Song Room's Arts*

Live website www.artslive.com, *Musical Futures* www.musicalfutures.org, and *The Singing Classroom* www.thesingingclassroom.com. One respondent described how they have created a significant amount of self-directed learning for interested students to look through in their own time. They make sure students have access to these materials, which the respondent regularly updates. Even after the students have finished studying the unit, they can always refer back to it, particularly when undertaking practicum.

Professional development had been offered at some institutions which generalist primary teaching students attended. These include courses offered by the Australian Society for Music Education (ASME), AMuse, Musica Viva and Sydney Symphony. Professional development will be discussed in more detail in *Question Four*.

1.8. Electives and specialisations in music education in Australian teaching degrees

In *Appendix 3* there is a list of 48 degrees, taken from published information, which offer electives and specialisations in music education. The type of degrees are as follows:

- Degrees where there are arts or music electives but the degree is not considered a specialism degree. Here, the electives will be documented on a graduate's academic transcript. There may only be one or two electives available.
- Degrees that offer 'capstones'. This means the graduate can choose their own capstone focus or research area (which could include the Arts or Music). One surveyed respondent mentioned that their arts electives were being lost to this model.
- Degrees where graduates are labelled as 'arts specialists'. This means that at least one of the Arts electives required to become an arts specialist will contain music. However, this does not create music specialists.
- Degrees where graduates are trained to become 'music specialists' in secondary schools. The degrees listed here also mention that primary



training is part of their degree and some of these degrees are also generalist primary teacher degrees, e.g., Bachelor of Education K-12.

- Dual degrees that train primary music specialists, e.g., Bachelor of Education (Primary)/Bachelor of Music. In reality, any Bachelor of Music graduate could add to their music qualification post-degree by studying a Master of Primary Teaching. However, this pathway may not offer the necessary training in known pedagogies such as Kodály, nor teach ensemble skills needed to run choirs, etc.

1.9. Compulsory and elective music education units in generalist primary teaching degrees in Australia

Survey respondents were asked how many compulsory and elective music education units generalist primary teaching students can study at their universities. The results are given in *Table 10*, as adjusted and clarified after Zoom follow-up interviews. Most surveyed respondents do not offer an elective music education unit to generalist primary teaching students (67%). Therefore, the majority of initial teachers will need further professional development in music and other arts disciplines post-graduation.

Number of compulsory plus elective units containing music education	Percentage of surveyed universities
Compulsory units only	67%
Compulsory unit plus one elective	15%
Compulsory unit plus two electives	3%
Compulsory unit plus three electives	9%
Compulsory unit plus four electives	3%
Compulsory unit plus five electives	3%
Compulsory unit plus six or more electives	0

Table 11: ITE survey results for the question: “How many compulsory and elective units containing music education would a generalist teacher with a music specialisation study at your university/institution?”

It should be noted that whilst the definition of a generalist primary school teacher with a music specialisation for this report is ‘a generalist classroom teacher who has undertaken the compulsory unit in music education as well as an additional two to four units in music education as part of their studies’, it can be seen in *Appendix 3* that some degrees are classifying teachers as having a specialisation even though they are only studying **one** extra elective in their chosen area of interest. One respondent reported having up to 80 students taking up the extra music elective. Curiously, it seems there is even a university that accredits a specialisation based on students’ prior degrees/training without offering any additional pedagogical training in that subject area. University standards and the amount of expertise they can offer to their students is decreasing.

The hours of music education offered for the training of a generalist primary teacher with a music specialisation vary greatly. The surveyed respondents reported a range of hours for music education in a primary music specialisation degree, with the lowest amount being six hours and the highest response being 198 hours. *Table 12* shows the averages for face-to-face hours, online hours and hybrid hours for a primary music specialisation degree.

	Face-to-face hours	Online hours	Hybrid hours	Total hours
Nationally	62.5	20.7	31.7	42.3

Table 12: ITE survey results for the question: “How many hours of learning in music education would a generalist teacher with a music specialisation complete across a primary teaching degree during a year not impacted by COVID?”

One respondent noted that there are even challenges with ‘specialisation’ degrees:

“... the thing that disturbs me the most, that they’re going out as primary teachers with the expectation that they’ll be teaching music. And I just find that really scary ... Let’s say they could do just one music unit and that would be called a specialisation and then they would get picked up in a school and be asked to teach music. I find that really scary and a little bit insulting to those who have really put the effort in and actually know what they’re doing. And to me, it’s just very precarious way of educating ... We would never do that for literacy and numeracy.”



1.10. Compulsory music education units for specialist music teachers in Australia

There are teaching degrees that qualify graduates to become specialist music teachers. Some of these degrees are for secondary music teaching but may have a semester on primary music pedagogy. This is to cater for the fact that many secondary music teachers are being employed as primary music specialists. For the purposes of this report, a specialist primary school music teacher is a teacher who has completed substantial tertiary study in music (e.g., a Bachelor’s degree) and more than four education units that are specific to music education in a primary school context. *Table 13* shows that, in the surveyed universities, most music education specialist degrees have four compulsory music subjects.

Number of compulsory units containing music education	Percentage of surveyed universities
No specialist music teaching degrees	56%
One compulsory music education unit	0
Two compulsory music education units	8%
Three compulsory music education units	6%
Four compulsory music education units	18%
Five compulsory music education units	6%
Six compulsory music education units	0
More than six compulsory music education units	6%

Table 13: ITE survey results for the question: “How many compulsory units containing music education would a specialist music teacher study at your university/institution?”

In *Appendix 3*, some of the specialisations listed include an arts specialisation, not a music specialisation; here, not all of the elective choices will necessarily involve music education. For example, one respondent mentioned that they were mentoring an initial teacher who had graduated with a degree in creative arts and a degree in teaching. The initial teacher had been employed by their school as an arts specialist but the initial teacher has no experience in singing as they did not focus on music during their degree. There is also no in-service teacher training course that the student can access to help improve their singing skills.

Table 14 shows the average hours spent on primary music education in a specialist primary music teaching degree. These degrees include K-12 teaching degrees where music is a secondary specialisation area. One respondent reported that they have around 20 students studying these types of degrees, majoring in music. There is only one identified specialist primary music teaching degree but it is a dual degree. The amount of music education learning reported by respondents varied, with the lowest being 30 hours and the highest being 198 hours. On average, a specialist music primary teaching degree involves around 67 hours of music education learning.

	Face-to-face hours	Online hours	Hybrid hours	Total hours
Nationally	88	0	68	66.86

Table 14: ITE survey results for the question: “How many hours of learning in music education would a specialist music teacher complete across a primary teaching degree during a year not impacted by COVID?”



One respondent reported that they offer their secondary music electives to primary teaching students. As their university is quite small, they are able to tailor these music electives to include primary school music pedagogy. This same respondent spoke of the importance of mentoring students, and how developing relationships with secondary teaching students is vital for identifying those who would make a suitable primary music specialist teacher. As they noted:

“If you see a real talent there, and they trust you and value your opinion, let them know that they would make a great primary teacher. Tell them they need to do something with their talent.”

1.11. Prior musical knowledge of primary teaching students

As can be seen in *Table 15*, 43% of surveyed universities reported that less than 5% of their generalist primary teaching students had prior significant music education experience. This is unlike other syllabus learning areas such as English, Mathematics and Science, which have often been taught through to Year 12. This demonstrates that previous content knowledge cannot be relied upon when considering hours needed for music education training.

The capability found amongst primary teaching students is wide, with some not having studied music during school whilst others have learnt musical instruments outside of school. This has an impact on confidence as primary teaching students begin their arts courses. Demystifying the Arts becomes an important aim for lecturers. As one respondent explained:

“We would never expect a teacher to come into a university degree being unable to speak the language, unable to read and write ... [initial teachers] haven’t had a music education ... so we’re starting from absolutely nothing ... we’re really good at drawing their attention about the importance of music education ... so they recognise that they are a product themselves of all of these issues that are occurring and that they do have the

potential to make a difference ... of course, your confidence and your skill level and capacity is not going to be the same as if someone had brought all of that knowledge and skills from their own childhood and their own schooling.”

Percentage of students with prior significant musical experience	Percentage of surveyed universities
None	0
Less than 5%	43%
Less than 10%	21%
11-20%	18%
20-30%	15%
30-40%	0
40-50%	3%
51% or more	0

Table 15: ITE survey results for the question: “In your experience, how many students on average in your compulsory music education units would have prior significant music education experience (e.g., completed Year 12 Music, completed AMEB exams to Grade 6, learnt music formally outside of school for 5+ years)?”

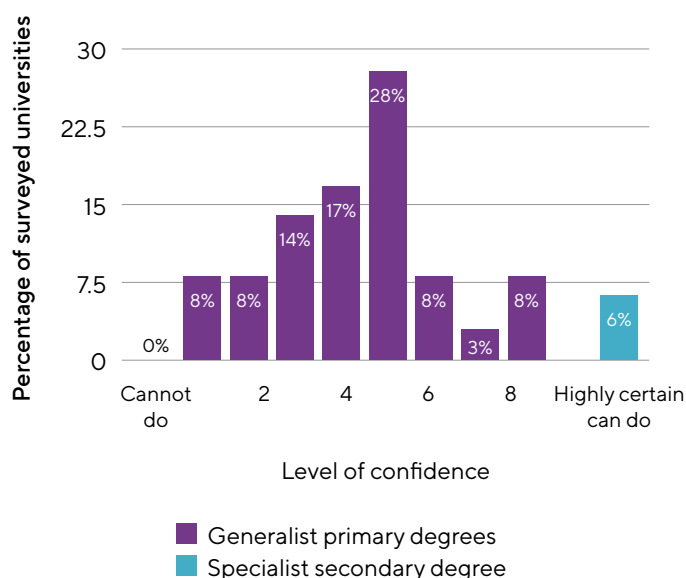
Another respondent spoke of the general overall decreased musicianship of students coming out of the school system and suggested that what is happening in universities is a flow-on effect of what has been happening in the classroom up until students graduate from high school. A respondent described using a ‘legitimated code theory’ approach to help primary teaching students recognise the value of even small amounts of musical participation (such as singing in the shower). By shifting their mindset and building confidence, this approach can help future teachers feel more comfortable with teaching music.



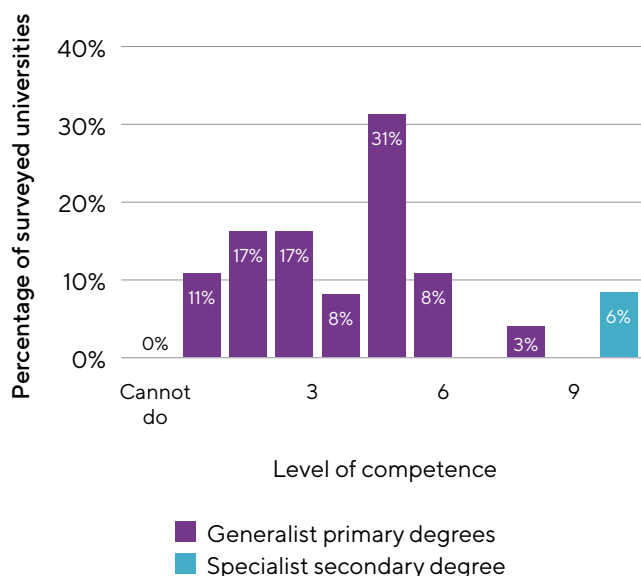
1.12. Confidence and competence of primary teaching students

Respondents from surveyed universities were asked about student confidence and competence to teach music at the end of their degree. These highly educated and experienced lecturers – experts in their fields – understand the demands of the curriculum and the necessary musical and pedagogical skills to adequately teach music in a primary setting.

It can be seen in *Graph 1* and *Graph 2* that the majority of respondents believed that their students had a low to moderate level of confidence and competence in teaching music effectively upon graduation. It can also be seen that those respondents who were highly certain that their students could confidently and competently teach music were those who were teaching secondary music specialists students.



Graph 1: ITE survey results for the question: "In your professional opinion, what level of confidence to teach music education effectively do the majority of your graduates have at the end of the degree?"



Graph 2: ITE survey results for the question: "In your professional opinion, what level of competence to teach music education effectively do the majority of your graduates have at the end of the degree?"

One respondent asked the rhetorical question:

"How can you be competent to teach music after the limited amount of time that they've been given? As we know, they're often starting their degree with little content knowledge anyway. Competence is different to confidence – you can be confident even if you don't have the skills."



1.13. Professional opinion on teaching capability of graduating students

Half of surveyed respondents felt that most of their students entering the teaching workforce from their degree/s would require further professional learning in music education to teach music effectively. This indicates that these primary teaching degrees are not adequately training students. Breaking this down even further into Australian Curriculum levels, it can be seen that respondents do not feel that their students are adequately prepared to deliver music in schools:

- Only 42% of surveyed respondents agreed that over 80% of their graduating initial teachers could confidently and competently teach music education up to the Australian Curriculum Grade 2 level. Conversely, 31% of surveyed respondents agreed that most of their graduating initial teachers cannot teach up to Grade 2;
- Only 25% of surveyed respondents agreed that over 80% of their graduating initial teachers could confidently and competently teach music education up to the Australian Curriculum Grade 4 level; and
- Only 14% of surveyed respondents agreed that over 80% of their graduating initial teachers could confidently and competently teach music education up to the Australian Curriculum Grade 6 level.

Because of minimal time available, music education units are often structured so that basic skills are passed on, student confidence is increased and lots of direction about future learning (e.g., professional development) is offered.

1.14. The timing of music education units in a generalist primary teaching degree

Success in music education can be influenced by when it is incorporated into a teaching degree, as reported by surveyed respondents. Some of the surveyed universities schedule the Arts unit during the first year of a teaching degree. This unit is well-received by primary teaching students and helps increase their engagement in the degree. However, scheduling the Arts unit before any practicum or pedagogy experience can impact negatively on student confidence and competence. If the unit is taught during the first year, students sometimes have forgotten what they learnt by the time they graduate, or have not progressed any further in the skills taught within the unit. Students can have more confidence and competence when the unit is scheduled later in the degree. By this time, students have developed planning techniques, can interpret curriculum documents, design quality assessments and are developing a professional mindset. However, even though students have developed teaching skills by the third year, it does not necessarily translate to music teaching as they do not have enough foundational knowledge and understanding to teach music in primary schools. Lack of personal musical skills is a problem that many primary teaching students have, as their degree does not allow enough time to develop their own personal musicianship. More regular timetabled sessions for musical skill development would improve confidence. It is very difficult to support a pre-service teacher to develop basic music skills – skills that should have been developed during their own primary education, within five or six weekly sessions currently offered in some arts units. Instead, shorter, more frequent opportunities to learn throughout the degree would have a much greater impact on confidence and competence.



1.15. The trend towards arts specialisations in Australian teaching degrees

It is becoming more common for universities to offer arts specialisations, following the same structure of learning areas as the Australian Curriculum. A list of these degrees can be seen in *Appendix 3*. Now, generalist primary teaching students can study a combination of electives across the Arts learning area in order to become an arts specialist. This may mean that primary teaching students may end up only studying music in one elective rather than four. For example, one respondent reported that their university had four music electives available but in reality, only one or two may be chosen by arts specialist students. When students study all four electives in music alone, then they become a music specialist. The issue here is that the Arts specialisation reduces the amount of skills and training in each of the individual arts disciplines, rather than multiplying the amount of study by the five arts disciplines. None of the Arts specialisations prepare primary teaching students to be a music teacher. One respondent mentioned that they have 25 students who will complete the Arts specialisation, all taught fully online. Another respondent mentioned that their course approach is about student awareness – that to be an arts teacher, they do not need to be a music specialist or an art specialist or a dance specialist, etc.:

“They do not need to be a musician to teach music.”

What primary teaching graduates need is to feel that they have the capability to be creative with their teaching of arts, to encourage their students’ creativity across the Arts disciplines, all framed by the curriculum documents and syllabus.

Another respondent spoke of how they were hopeful for a music specialisation when their university mandated that all primary teachers had to have a discipline specialism. The university decided against a music specialism as it was assumed there was no market for it. With arts, there is a critical mass as the content area covers five disciplines, so there possibly will be more students interested in opting for this sort of specialism. Conversely, another respondent reported that they were told by their local education accreditation authority that schools were awash with literacy and numeracy specialists, and they needed specialists in other areas like the Arts.

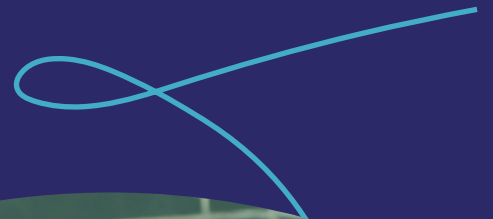
Another issue arising out of the increasing number of arts specialisations is that schools are now hiring arts teachers over music teachers. One respondent foretold that some areas will see a drop in the quality of music teaching in schools because of the lack of music education within an arts specialisation. Moreover, the Australian Government’s emphasis on literacy and numeracy units in teacher training degrees has led to a decrease in the number of music education units offered in primary teaching training programs. Music education could easily be part of the literacy solution. It is a shame that there has been no call to increase arts education.

Some respondents reported that their primary teaching students often ask for extra electives and music specialisations as they would like to become a primary music specialist teacher. These are often students who already can play an instrument and/or studied music up to Year 12 at school, so have it as an interest area. They would like to study music education, yet some universities are not offering programs in this field. Universities have a crucial responsibility to shape the future of education, and it is concerning when they make decisions based purely on economic and numerical factors. This approach disregards the needs of both the aspiring teachers and the children they will eventually educate. Moreover, it fails Australia as a whole, stifling crucial aspects of human development such as creativity, individuality, cultural life, expression, skills, and overall wellbeing.



2

Who is delivering music education in ITE primary school education degrees?



A variety of staff teach the music education component of the Arts units in Australian primary generalist degrees, depending on university resources and staff availability. The various staff situations include:

- Permanent academic staff, extended contract staff, sessional staff, professional educators, non-academic staff; and
- Staff who may have expertise areas in music education, music, arts education, another arts discipline area (e.g., visual arts), or in some rare circumstances, a non-arts specialist.

Staffing for undergraduate and postgraduate degrees may differ. For instance, a university may have permanent academic music specialist staff for the undergraduate degree but use short-term sessional academic or professional educators for the postgraduate program. It can be seen in *Table 16* that 12% of surveyed universities have no full-time music education staff at all. Most surveyed universities have one full-time music education staff member. Some respondents spoke of feeling isolated as they are the only music professional on staff.

Number of FTE staff members	Percentage of surveyed universities
No FTE staff	12%
1 FTE staff member	30.5%
2 FTE staff members	15%
3 FTE staff members	9%
4 FTE staff members	9%
5 FTE staff members	3%
Unable to say	21.5%

Table 16: Number of full-time equivalent (FTE) members of staff employed at surveyed universities who teach music education in primary generalist degrees

Number of FTE staff members	ACT	NSW	QLD	SA	TAS	VIC	WA
0	-	11%	11%	50%	-	12.5%	-
1	100%	33.5%	11%	50%	100%	25%	50%
2	-	11%	11%	-	-	12.5%	50%
3	-	11%	11%	-	-	12.5%	-
4	-	-	11%	-	-	25%	-
5	-	-	-	-	-	12.5%	-
Unable to say	-	33.5%	45%	-	-	-	-

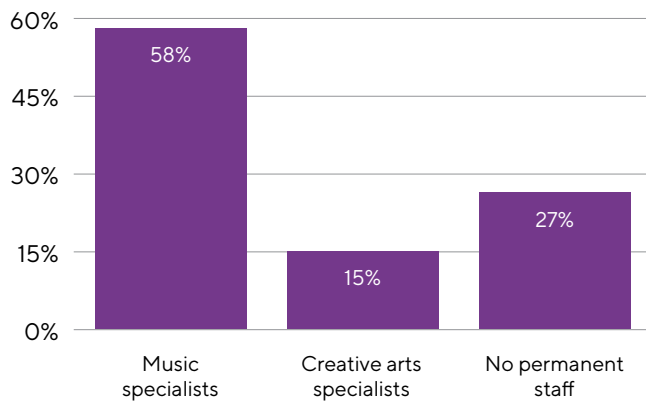
Table 17: Number of full-time equivalent (FTE) members of staff employed at surveyed universities who teach music education in primary generalist degrees, state by state

Table 17 shows how these staff numbers are distributed across the states.

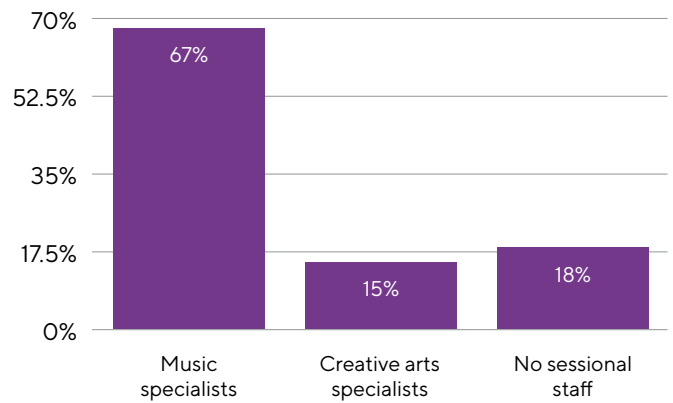
2.1. Permanent/extended-contract staffing

Of the respondents who were surveyed, 58% indicated that the music education component of their arts units was taught by music specialists who were employed on a long-term basis. *Graph 3* shows the distribution of music specialists and arts specialists amongst permanent/extended-contract staff. The majority are music specialists but it can also be seen that some primary teaching students will be taught by a non-music specialist.





Graph 3: Permanent/extended-contract staffing of music education lecturing in primary generalist degrees, as reported by surveyed lecturers



Graph 4: Sessional staffing of music education lecturing in primary generalist degrees, as reported by surveyed lecturers

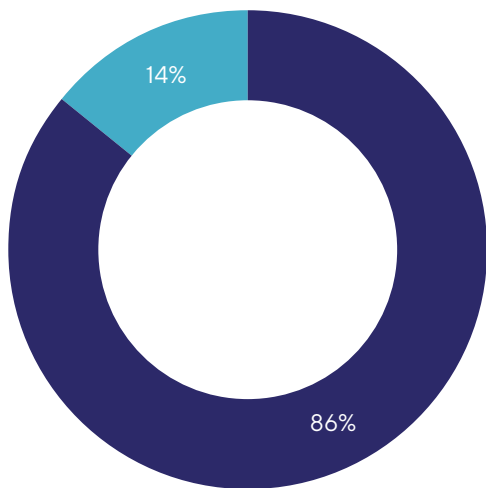
2.2. Sessional/professional staffing

According to the surveyed respondents, sessional or professional educators were used by 67% of their universities to teach the music education component of their arts units. Some also mentioned that in rare circumstances in the past, they have employed sessional staff who have not had an expertise area in music or music education or arts. A respondent reported that their university requires sessional staff teaching curriculum studies to have recent classroom experience. *Graph 4* shows the distribution of music specialists and arts specialists amongst sessional/professional staff.

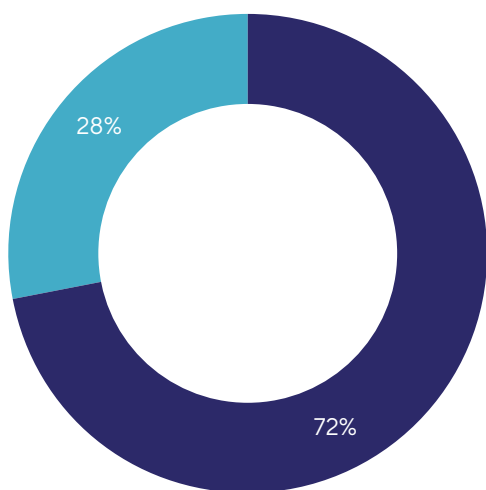
Again, it can be seen that some primary teaching students will be taught by a non-music specialist.

2.3. Combination permanent/sessional staffing

According to the survey results, a combination of permanent academic staff and sessional staff was used by 76% of respondents' universities for their music education units. In these situations, most of the teaching is undertaken by music education or music specialists, as can be seen in *Graphs 5 and 6*.



- Academic creative arts specialist
- Academic music specialist



- Sessional creative arts specialist
- Sessional music specialist

Graphs 5 and 6: Percentage of music education/music specialists where music education is delivered by a combination of staff, as reported by surveyed universities

Across all the different examples of employment situations, 80% of lecturers are music specialists and 20% are creative arts specialists. In most situations, primary teaching students are trained in music education by music experts, making most of the small amount of time scheduled for compulsory music education. In a worst-case scenario, primary teaching students may receive minimal music education taught by non-specialists without adequate musical skills or knowledge of exemplary music pedagogy.



3

How many graduates per year exit the primary school education degree with generalist teacher education, generalist teacher education with a music specialisation education, and specialist music teacher education?



3.1. Commencement numbers in generalist primary teaching degrees

During 2021, 61% of surveyed universities had more than 201 students commencing a generalist primary school education degree, as can be seen in *Table 18*⁹. The year was impacted by COVID pandemic restrictions, with many universities still teaching online and international student numbers limited.

Number of students commencing a generalist primary school education degree	Percentage of surveyed universities
1-50 students	6%
51-100 students	3%
101-150 students	6%
151-200 students	6%
201+ students	61%
Other (no access to information/data unknown)	18%

Table 18: ITE survey results for the question: "In 2021, how many students commenced a generalist primary school education degree at your university/training institution?"

Prior to pandemic restrictions, most surveyed universities had more than 200 students commencing a generalist primary school education degree. Some differences between COVID-impacted years and the years prior can be seen where universities had lower numbers. Some institutions lost students whilst others gained students, as can be seen in *Table 19*.

Number of students commencing a generalist primary school education degree	Percentage of surveyed universities
1-50 students	3%
51-100 students	6%
101-150 students	3%
151-200 students	9%
201+ students	61%
Other (no access to information/data unknown)	18%

Table 19: ITE survey results for the question: "Prior to COVID impact (2019), how many students typically commenced a generalist primary school education degree at your university/training institution?"

3.2. Graduation numbers in generalist primary teaching degrees

Table 20 shows that most primary teaching degrees have large numbers of graduating students. Among the surveyed respondents, it was mentioned that decreasing student numbers were observed in music specialist and generalist pre-service teaching degrees, with 30.5% of the participants indicating such a trend. Additionally, one respondent reported a 20% drop in graduation numbers among their students. Reasons offered for decreasing student numbers included increased competition from other providers, new entry restrictions¹⁰ and the impact of COVID. However, 22% of surveyed respondents reported an increase in student numbers, citing reasons such as meeting teacher shortages and successful promotion of primary music pathways.



Number of students graduating with a generalist primary school education degree	Percentage of surveyed universities
1-50 students	12%
51-100 students	0
101-150 students	9%
151-200 students	9%
201+ students	49%
Other (no access to information/data unknown)	21%

Table 20: ITE survey results for the question: "In 2021, how many students graduated with a generalist primary education degree from your university/teaching institution?"

3.3. Graduation numbers in generalist primary teaching degrees with music specialisations

It can be seen in Table 21 that 69% of the surveyed universities do not have primary generalist teaching students who graduate with a music specialisation. Some of the surveyed universities who did have students graduating with a music education specialisation are those who are teaching music specialist degrees for secondary teaching, so two tables are available below; one for primary generalist graduates and one for secondary music graduates. The remaining surveyed universities have smaller numbers of students.

Number of students graduating with a generalist primary school education degree specialising in music education	Percentage of primary degrees
None	69%
1-10 students	19%
11-30 students	9%
31-50 students	3%
50+ students	0

Number of students graduating with a secondary school education degree specialising in music education	Percentage of secondary music degrees
None	0
1-10 students	50%
11-30 students	25%
31-50 students	25%
50+ students	0

Table 21: ITE survey results for the question: "In 2021, of those who graduated, how many graduated with a music education specialisation? (i.e., who have undertaken the compulsory unit in music education as well as an additional 2-4 units in music education as part of their degree?)"

3.4. Graduation numbers in music specialist degrees

Table 22 shows graduating numbers in specialist degrees. Again, these have been divided into primary and secondary degrees for clarity. However, some of the primary degrees are K-12, so offer music as a secondary teaching method.



3.5. Early teacher placements

Teacher shortages have resulted in early teacher placements and primary teachers teaching in secondary schools. One respondent mentioned that, when out on placement, they have run into some of their lower grade specialists who have been teaching in secondary. Some primary teaching students have been given ‘permission to teach’¹¹ (PTT) in first and second year in regional areas where there is a teacher shortage. Whilst some of these PTT teachers may be quite capable, some have been put into teaching too early and do not quite have a grasp of what they need to know in order to teach. This can impact on other issues like quality of teaching in schools and early career burnout.

Number of students graduating as specialist primary music teachers	Percentage of primary degrees
None	72%
1-10 students	22%
11-30 students	6%
31-50 students	0
50+ students	0

Number of students graduating as specialist secondary music teachers	Percentage of secondary music degrees
None	0
1-10 students	62.5%
11-30 students	25%
31-50 students	12.5%
50+ students	0

Table 22: ITE survey results for the question: “In 2021, of those who graduated, how many graduated as specialist music teachers (i.e., students who have completed substantial tertiary study in music such as a BMus and more than 4 education units that are specific to music education in a primary school context).”



4

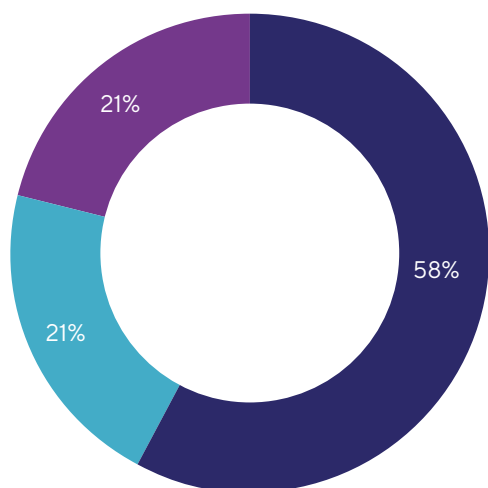
What trends have been observed in primary school education students' experience on practicum with music education, attitude towards music education, anticipation of the need for further professional learning in music education, and participation in additional professional learning music education during their initial teacher education?



This research question has been answered through a combination of survey responses based on respondents' professional observations rather than mapping trends from data collected over a period of time. The areas covered include primary teaching students' experience on practicum, their attitudes towards music education, their anticipation for professional learning both during their degree and after their graduation, and additional music education issues raised by survey respondents.

4.1. Primary teaching students' experience on practicum

Practicum is an important opportunity for primary teaching students to immerse themselves in authentic classroom teaching, observing and participating in teaching and learning within the school environment. In Graph 7, it can be seen that 58% of surveyed respondents reported that their students do not witness music lessons when on primary school teaching practicum.



- Student teachers do not observe music lessons
- Student teachers observe music lessons
- Unsure

Graph 7: Primary generalist initial teachers' observation of music lessons whilst on practicum

Some surveyed reasons include that observing music lessons is not a consideration when organising or assigning students to practicum placements. In some locations, specialist music teachers run primary music lessons (e.g., in certain states or in private schools), so primary generalist students are not necessarily required to observe specialist lessons when on practicum. Sometimes the specialist lessons are used by mentor teachers for feedback and lesson planning with their student teachers, so the student teacher misses out on seeing a music lesson. One respondent mentioned it was equally frustrating where a secondary teaching student has two areas of specialisation observes more lessons for their other specialisation rather than music during their practicum. Only 21% reported that their students did witness music lessons. Conversely, students completing a specialisation in arts or secondary music are required to observe arts or secondary music lessons when on practicum.

4.2. Primary teaching students' attitudes towards the music education component of their primary generalist degrees

The surveyed respondents reported a variety of student attitudes from amongst their student cohort. These include that students:

- Do not place much emphasis or importance on the unit.
- Do not give it the weight it deserves.
- Do not feel equipped to teach music.
- See music as an 'add-on' to mathematics and literacy.
- Assume they will not need to teach music when working in a primary school. Instead, they assume that a music specialist will teach music.
- Are not aware that the Australian Curriculum requires generalist primary teachers to teach music.



- Feel vastly underprepared to engage in any meaningful music-centred learning.
- Are positive, they enjoy the unit, and are keen to learn.
- Try their best, particularly with singing.
- Have a good understanding of primary teaching pedagogy but have a lack of knowledge and experience in music.
- Are reluctant at first but grow in confidence throughout the unit.
- Leave the unit with a positive sense about the value of music education.
- Leave the unit enthusiastic about integrating music into their teaching and learning.
- Are more positive towards the unit when they have a musical background.
- Want more hours spent on music education.
- Enjoy music over other arts areas and would like the music component extended so that their musical skills can increase.

One respondent noted that their primary teaching students recognised the value of music education so much that a significant number have signed up each year for an extra 18 hours of music education and that their university has introduced a short course for 2023.

4.3. Primary teaching students' expectations of teaching music in schools

According to the survey results, most surveyed respondents reported that their primary teaching students do not expect to teach music in the classroom, despite the Australian Curriculum assuming that they will. Specifically, 71% of respondents indicated this belief. Students' expectations of teaching music in a primary classroom differ from state to state, depending on whether they were taught in a school that had a music specialist. For example, Queensland respondents all reported that their students did not expect to be teaching music in school as Queensland has music specialists responsible for music education in public and private schools. This is reflected in *Table 23*. One respondent noted that there can be an attitude amongst the primary teaching student cohort that they do not need to attend classes in music education as music specialists will take care of music teaching in schools. The lack of awareness and value for music education among primary teaching students is a challenge that must be overcome even before music education begins in the primary teaching degree. Typically, primary teaching students overcome these stereotypes as they learn about music education.

Expectations	ACT	NSW	QLD	SA	TAS	VIC	WA
Students expect to teach music	100%	44%	-	50%	100%	29%	-
Students do not expect to teach music	-	56%	100%	50%	-	71%	100%

Table 23: Generalist primary teaching students' expectations to teach music in a primary school



4.4. Primary teaching students' anticipation of further professional learning in music education

As primary teaching students graduate and become teachers ('in-service'), they may need to pursue professional learning opportunities in music education, as their degree programs may not have provided sufficient training in this area. Surveyed respondents were asked about student attitudes towards professional learning and 29% reported that their primary teaching students have the expectation to undertake further professional learning in music education. These results across the states can be seen in *Table 24*. A range of reasons were given as to why student attitudes vary. For example, in some states where music specialists are responsible for teaching music in primary schools, generalist teachers may not expect to receive additional music training, as they

may not anticipate using it in their teaching career. One respondent mentioned that students see more value in skilling themselves in 'core' subjects such as literacy and mathematics. Some students who express an interest in music or are from a musical background indicate that they want to do more professional development in music. In one university, some students have even joined the Australian Society for Music Education (ASME) because of a respondent emphasising the opportunity of professional development. Many lecturers provide their students with follow-up lists and 'go-to' lists for further studies because, as one respondent stated:

"The number of hours for music education is completely inadequate."

One respondent emphasised the importance of professional learning in music education, but acknowledged that it may not be a priority for beginning teachers as they focus on learning to teach literacy and numeracy. Instead, early career teachers may attend professional development in music education in their fourth or fifth years of teaching.

Student expectation for in-service professional development	ACT	NSW	QLD	SA	TAS	VIC	WA
Students expect to undertake in-service PD	100%	40%	11%	-	100%	37.5%	-
Students do not expect to undertake in-service PD	-	40%	78%	-	-	25%	50%
Mixture of attitudes	-	20%	11%	100%	-	37.5%	50%

Table 24: Generalist primary teaching students' anticipation of the need for further professional learning in music education



4.5. Generalist primary teaching students' participation in additional professional learning music education during their initial teacher education

Some universities have offered additional professional development in music education to their primary teaching students during their degree. Respondents reported that where students have a personal interest in music, they are more likely to follow up on professional development that is suggested or offered. These results are shown in *Table 25*. Some respondents mentioned that cost factors and time pressures can stop students attending professional development, so these need to be taken into consideration. Some universities have more success when professional development is held on the same campus that students study their degree. One respondent noted that their summer school arts immersion professional development program was lost due to the impacts of COVID.

A university with few primary music specialists (three per year) negotiates subsidies for professional development with conferences like Kodály and Cuskelly Summer School. Conference attendance counts towards one of their four elective units, and conference assessment doubles as university assessment. This respondent would attend the conferences with their students. Their purpose was to introduce students to professional networks and

colleagues as it can be isolating working in music in a primary school, in some cases as the only music teacher. Conference attendance helps with support as well as exemplifying professional standards. The respondent commented:

“It was such a light bulb moment because all of a sudden it wasn't just me parroting on about how fantastic music education can be, and this is the pedagogy that you need to learn. All of a sudden they were surrounded by hundreds of people who are thinking the same stuff and in the same way, and it was just great.”

Another respondent spoke of a mentoring program where four times a year, students meet with experienced, often retired music educators, discussing areas such as budgeting for music programs, music education advocacy, and broader music pedagogical issues. This is intended for secondary teaching students but primary teaching students also often attend. This program is sponsored by ASME and many of these teaching students also join ASME.

A few respondents noted that if professional development is free and/or easily accessible, and counts towards teacher accreditation and training, then initial teachers would be more likely to pursue this. A reintroduction of free in-service run by a reputable music pedagogy organisation would be ideal. One respondent noted that with the compulsory music education hours being eroded within primary teaching degrees, it is up to lecturers to raise awareness amongst their primary teaching students that they will need to engage in further professional development to acquire the necessary skills for teaching music effectively as their degree fails to provide sufficient training in music education.

Students' participation in PD whilst at university	ACT	NSW	QLD	SA	TAS	VIC	WA
Students are interested and do participate	-	40%	12.5%	-	-	17%	50%
Students do not participate	-	40%	75%	-	-	33%	-
Mixture of participation (i.e., some participate, some do not)	100%	20%	12.5%	100%	100%	50%	50%

Table 25: Generalist primary teaching students' willingness to undertake professional learning whilst studying their generalist primary teaching degree

4.6. Additional issues in primary music education identified by respondents

Several comments on the issues facing music education in primary teaching degrees were generously offered by respondents. Most respondents are looking for improvements that could benefit primary teaching students.

Frequently, respondents expressed disappointment in the insufficient value placed by policy and decision makers. It is not acceptable that initial teachers are not trained or supported to adequately teach each discipline within arts. One solution to this issue could be to place well-trained music specialists in schools. Respondents often reported that they have capable and enthusiastic primary teaching students who aspire to become primary music specialists, yet are limited by the lack of options to pursue a degree in primary music education. Therefore, respondents suggest the need for the creation of a relevant qualification in their state. However, some respondents do not believe that more music specialists are the only answer to increasing the quality of music education. These respondents also believe that every single generalist teacher should be able to teach all areas of the Australian Curriculum, including the Arts learning area. One respondent spoke of the positive partnership that might result when well-trained generalist classroom teachers engage with arts specialists. The specialists can work with the gaps in arts knowledge and skills but the generalist teacher can have a holistic approach, having a greater impact on the development of their primary students as individuals.

Some respondents also noted that the quality of music education in schools has diminished in some areas. Although universities may produce well-trained primary teachers, these teachers are not always supported by decision makers such as principals to establish and maintain music programs due to differing attitudes and values. In addition, some respondents noted that arts are taught less in schools because there is no time for it and is not considered important. When capable, skillful music teachers are trying to work in these types of environments, they can feel marginalised and face early burnout.

One respondent spoke of the rights of children to access the Arts and noted that their experience also showed that parents support this. More privileged areas of society seem to have higher quality arts programs which are well-subscribed and advertised, particularly in private schools. It is unfair that not all Australian children can access similar quality teaching in their local schools because of bureaucratic decisions, arguments over funding and ill-informed attitudes around the value of the Arts. There is currently an observable divide between the vital components that the Arts teach, such as the importance of creativity, imaginative learning, social-emotional learning, 21st Century skills, and bureaucrats who are concerned with data and management, economic agendas, and a depersonalised sense of education. One respondent commented that:

“We need to hold people to account for poor decision making or anti-arts biases... We need to maintain the rage about what is not enough... Who has access? It gets back to the politics. It’s deeply offensive and it’s out there and it’s in institutions. And those people are making decisions. It’s all about that productivity mindset, which is quite the antithesis of the Arts.”

Since the onset of COVID, higher education is in such a crisis that everything comes down to cost/numbers. The Arts learning area is protected as it is a core course, so cannot be removed from teaching programs. However, the appalling lack of hours spent on music education, and other arts areas, has led some to believe that it has already been abandoned. Primary teaching students who receive as little as one or two hours on music education cannot feel qualified; they are being shortchanged in their degrees. This is often why primary teaching students are requesting for more, not less, music education training. Arts pedagogy training should be an integral part of initial teacher education, as the quality of arts education in schools is variable and unpredictable. Primary teaching students who choose arts electives understand the value of arts education; universities need to improve music education for the majority core of their primary teaching students not just those who choose certain electives. Improving music education in universities will also improve the situation for those primary music lecturers who are contending with these current challenges. As one respondent noted:

“Music has been a passion for my life and I just love teaching it. So I hope the pendulum swings back.”



Conclusion and recommendations

The music education training of primary teaching students in Australia continues to decline. Since 2009, the number of compulsory music education hours has decreased by 53%, resulting in the average primary teaching degree now including only eight hours of compulsory music education. Solutions could include introducing music specialists into primary schools to assist with the teaching of music, but pathways to becoming a primary music specialist would need to be established by teaching authorities and universities. Teacher training is one component amongst a multi-faceted and complex problem that has resulted in a lack of quality music education for all Australian children. Incorporating music education into the Arts learning area has weakened musical skills and expertise and continues to contribute to the problem. Arts subjects are often discriminated against because they are seen as components of other subjects, rather than being valued as standalone disciplines. Some recommendations to help improve the situation of music education in Australia are listed below.

Recommendations for primary music teaching degrees



Increase the hours spent on music education (and all arts areas, given that there are five disciplines within one content area). This includes using music to enhance literacy requirements and using musical engagement to increase student wellbeing and participation.



Increase the credit point value to adequately reflect the amount of work required to adequately cover all of the Arts learning area.



Develop music education units that encourage growth in musical skill. These units need to allow primary teaching students to revisit/return to music throughout their degree.



Ensure primary teaching students observe/participate in music lessons whilst on practicum.



Advocate for K-12 teaching degrees with music specialisations.

Recommendations for music education professional development providers



Develop free in-service music education courses that early career primary generalist teachers can easily attend.



Develop free professional learning for generalist primary teaching students that can be completed whilst they are studying their degree, and that can also count towards their degree.

Recommendations for teacher accreditation bodies



Allow secondary music degrees to also be specialist primary music degrees.



Allow public schools to employ music specialists to teach classroom music so that the syllabus is skilfully taught (particularly in NSW).

Recommendations for primary music lecturers



Develop an independent professional organisation, supported by meetings and/or conferences for primary teacher music lecturers.



Create a national award or another form of professional recognition of excellent standards for primary music education lecturers.



Support advocacy from lecturers for more primary music education hours in teaching degrees.

Recommendations for greater awareness



Raise awareness of the lack of follow-through from universities and government to adequately support all areas of arts education.



Raise awareness of the difference between typical music education in public and private schools, and promote the benefits of an optimal music education in both settings.



Raise awareness of the types of music education e.g., classroom music, band programs, etc., particularly for government ministers who make decisions around the provision of music.



Raise awareness about the distinction between an arts specialist and a music specialist, and promote the development of clear pathways to these careers.



Raise awareness of the current unfairness of access to arts education for Australian children.

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Endnotes

¹ For this purpose, primary music lecturers who were surveyed and/or interviewed are referred to as 'respondents' throughout this report.

² Australian Institute for Teaching and School Leadership. (2017). *Accredited programs list*. Retrieved December 5, 2022, from <https://www.aitsl.edu.au/deliver-ite-programs/apl>. Note that there are more degrees than listed on the AITSL website. Additionally, some of the AITSL degrees listed are no longer offered and/or expired.

³ See *Footnote 5* for a further explanation about the number of degrees.

⁴ The Australian Curriculum. (2021). *The Arts (Version 8.4)*. Retrieved December 5, 2022, from <https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/>. The Australian Curriculum refers to this Key Learning Area as 'The Arts' and it may also be referred to as arts, creative arts, and/or performing arts in this report.

⁵ Holmesglen Institute's Bachelor of Early Childhood Teaching (as listed in *Appendix 1*) was not included in Table 1 or *Appendix 2* as it is currently being 'taught out' and so is not accepting new students into the degree. It is changing to a degree that only qualifies graduates to teach in Early Childhood settings, not school settings. This is why there are 161 identified degrees in *Appendix 1* but only 160 degrees for 2023 in *Appendix 2*.

⁶ Hocking, R. (2009). *National Audit of Music Discipline and Music Education Mandatory Content within pre-service generalist primary teacher education courses: A report*. Music in Australia. Retrieved December 5, 2022, from https://www.musicinaustralia.org.au/wp-content/uploads/2016/02/Hocking_preservice_2009.pdf, 93.

⁷ The final line of *Table 7* and *Table 8* mentions 'Arts immersion'. Arts immersion has been described by the relevant survey respondent as 'a concept where the arts subjects are taught in two ways: as a domain of learning and as a vehicle to access other learning areas (both arts and non-arts). The arts subjects are positioned as a group of unique languages, each with their own unique literacies'.

⁸ Hocking, 2009. 89.

⁹ Percentages are rounded to nearest whole number.

¹⁰ In NSW, one university reported that entrants must gain three Band 5s in the HSC, including English, and this has resulted in a reduction in student numbers.

¹¹ Permission to Teach (PTT) is where primary teaching students are given permission to teach by their teacher accreditation authority in order to meet teacher shortages in schools. PTT is offered before primary teaching students have finished studying their teaching degrees.



Appendices

Appendix 1: The list of degrees considered for the report. These were taken from publicly available university websites and handbooks

ACT

Australian Catholic University

- Bachelor of Education (Early Childhood and Primary)
- Bachelor of Education (Primary and Secondary)
- Bachelor of Education (Primary)
- Bachelor of Education (Primary and Special Education)

University of Canberra

- Bachelor of Early Childhood and Primary Education
- Bachelor of Primary Education
- Bachelor of Primary Education (Creative Arts)
- Bachelor of Primary Education (Health and Physical Education)
- Bachelor of Primary Education (STeM)
- Master of Primary Teaching

NSW

Alphacrucis University College

- Bachelor of Education (Primary)
- Bachelor of Education (Early Childhood and Primary)
- Master of Teaching (Primary)

Australian Catholic University

- Bachelor of Education (Early Childhood and Primary)
- Bachelor of Education (Primary and Secondary)
- Bachelor of Education (Primary)
- Bachelor of Education (Primary and Special Education)
- Master of Teaching (Early Childhood and Primary)
- Master of Teaching (Primary)

Avondale University

- Bachelor of Arts/Bachelor of Teaching (Birth - 12 years)
- Bachelor of Arts/Bachelor of Teaching (Primary)
- Master of Teaching (Primary)

Charles Sturt University

- Bachelor of Education (Early Childhood and Primary)
- Bachelor of Education (K-12)
- Bachelor of Teaching (Primary)
- Master of Teaching (Primary)

Excelsia College, Sydney

- Master of Teaching (Primary)

Macquarie University

- Bachelor of Education (Primary)/Bachelor of Arts
- Bachelor of Education (Primary)/Bachelor of Psychology
- Master of Teaching (Primary)

Southern Cross University

- Bachelor of Early Childhood Education
- Bachelor of Education (Early Childhood and Primary)/Bachelor of Arts
- Bachelor of Education (Primary)
- Bachelor of Education (Primary)/Bachelor of Arts
- Bachelor of Education (Primary/Secondary)/Bachelor of Arts (with a Secondary specialisation choice of English, Maths, Modern History, or Geography)
- Master of Teaching (Primary)

The University of New South Wales

- Master of Teaching (Primary)

The University of Newcastle

- Bachelor of Education (Early Childhood and Primary) (with an Honours option)
- Bachelor of Education (Primary) (with an Honours option)
- Master of Teaching (Primary)

The University of Notre Dame Australia

- Bachelor of Primary Education
- Master of Primary Teaching

The University of Sydney

- Bachelor of Education (Primary)
- Master of Teaching (Primary)

University of New England

- Bachelor of Education (Early Childhood and Primary)
- Bachelor of Education (K-12 Teaching)
- Bachelor of Special and Inclusive Education (Primary)
- Master of Teaching (Primary)

University of Wollongong

- Bachelor of Primary Education (with an Honours option)
- Master of Teaching (Primary)

Western Sydney University

- Bachelor of Education (Primary)
- Bachelor of Education (Primary) - Aboriginal Torres Strait Islander Education
- Master of Teaching (Birth-5 years/Birth-12 years)
- Master of Teaching (Primary)

NT

Charles Darwin University

- Bachelor of Education (Primary)
- Bachelor of Education in Early Childhood Teaching (Birth to 12 years)
- Master of Teaching (Primary)



Online

Australian Catholic University

Master of Teaching (Early Childhood and Primary)

QLD

Australian Catholic University

Bachelor of Education (Early Childhood and Primary)
Bachelor of Education (Primary and Secondary)
Bachelor of Education (Primary)
Bachelor of Education (Primary and Special Education)

Christian Heritage College

Bachelor of Education (Primary)
Master of Teaching (Primary)

Central Queensland University Australia

Bachelor of Education (Primary)
Master of Teaching (Primary)

Griffith University

Bachelor of Education
Master of Primary Teaching

James Cook University

Bachelor of Education (Primary)
Master of Teaching and Learning (Primary)

Queensland University of Technology

Bachelor of Education (Primary)
Master of Teaching (Primary)

Southern Cross University

Bachelor of Education (Early Childhood and Primary)
Bachelor of Education (Primary)
Master of Teaching (Primary)

The University of Queensland

Bachelor of Education (Primary)
Master of Teaching (Primary)

University of Southern Queensland

Bachelor of Education (Early Childhood)
Bachelor of Education (Primary)
Master of Learning and Teaching (Early Years)
Master of Learning and Teaching (Primary)

University of the Sunshine Coast

Bachelor of Education (Early Childhood)
Bachelor of Primary Education
Master of Teaching (Primary)

SA

Flinders University

Bachelor of Early Childhood Education - Birth to 8
Bachelor of Education (Primary)
Bachelor of Inclusive and Specialised Education (Early Childhood)

Bachelor of Inclusive and Specialised Education (Primary)
Master of Teaching (Early Childhood)
Master of Teaching (Primary)

Tabor

Bachelor of Education (Primary)
Master of Teaching (Primary)

University of South Australia

Bachelor of Early Childhood Education (Honours)
Bachelor of Primary Education (Honours)
Master of Teaching (Early Childhood)
Master of Teaching (Primary)

TAS

University of Tasmania

Bachelor of Education (Primary)
Master of Teaching

VIC

Australian Catholic University

Bachelor of Education (Early Childhood and Primary)
Bachelor of Education (Primary and Secondary)
Bachelor of Education (Primary)
Bachelor of Education (Primary and Special Education)
Master of Teaching (Early Childhood and Primary)
Master of Teaching (Primary)

Deakin University

Bachelor of Early Childhood and Primary Education
Bachelor of Education (Primary)
Master of Teaching (Primary and Early Childhood)
Master of Teaching (Primary and Secondary)
Master of Teaching (Primary)

Eastern College Australia

Bachelor of Education (Primary)
Master of Teaching (Primary)

Federation University Australia

Bachelor of Education (Early Childhood and Primary)
Bachelor of Education (Primary)
Master of Teaching (Primary)

Holmesglen Institute

Bachelor of Early Childhood Teaching - currently being 'taught out' as the degree is no longer offered

La Trobe University

Bachelor of (Early Childhood and Primary major)
Bachelor of Education (Primary major)
Master of Teaching (Primary)

Melbourne Polytechnic

Bachelor of Education (Early Years and Primary)



Monash University

Bachelor of Education (Honours) (Early childhood and primary education)
Bachelor of Education (Honours) (Primary and Secondary)
Bachelor of Education (Honours) (Primary education)
Bachelor of Education (Honours) (Primary education)/ Bachelor of Arts
Bachelor of Education (Honours) (Primary education)/ Bachelor of Business
Bachelor of Education (Honours) (Primary education)/ Bachelor of Fine Art
Bachelor of Education (Honours) (Primary education)/ Bachelor of Music
Bachelor of Education (Honours) (Primary education)/ Bachelor of Science
Bachelor of Education (Primary and secondary health and physical education)
Bachelor of Education (Primary and secondary inclusive education)
Master of Teaching (Early childhood and primary education)
Master of Teaching (Primary and secondary education)
Master of Teaching (Primary education)

RMIT University

Bachelor of Education (Primary and Early Childhood Education)
Bachelor of Education (Primary and Physical Education/ Sport)
Bachelor of Education (Primary)
Bachelor of Education Primary and Disability (Inclusion)
Master of Teaching Practice (Primary Education)

Swinburne University of Technology

Bachelor of Education (Early Childhood and Primary)
Bachelor of Education (Primary)
Master of Teaching (Primary)

The University of Melbourne

Master of Teaching (Early Childhood and Primary)
Master of Teaching (Primary)

Victoria University

Bachelor of Education (P-12)
Master of Teaching (Primary Education)

WA

Curtin University

Bachelor of Education (Early Childhood Education)
Bachelor of Education (Primary Education)
Master of Teaching (Early Childhood Education)
Master of Teaching (Primary Education)

Edith Cowan University

Bachelor of Education (Early Childhood Studies)
Bachelor of Education (Primary)
Master of Teaching (Early Childhood Studies)
Master of Teaching (Primary)

Murdoch University

Bachelor of Education (Early Childhood and Primary Teaching)
Bachelor of Education (Primary Teaching)
Bachelor of Education (Primary, 1-10 Health and Physical Education)
Master of Teaching (Primary)

The University of Notre Dame Australia

Bachelor of Education (Early Childhood and Care: 0-8 yrs)
Bachelor of Education (Primary)
Bachelor of Health and Physical Education (Primary) (and Honours)
Master of Teaching (Primary Education)

The University of Western Australia

Master of Teaching (Primary)

Appendix 2: Publicly available information for 2023 – primary teaching degrees in Australia as found on university websites and handbooks

Headings:

State - this is the location of the university which aligns with state accreditation and state curriculum requirements.

University - this is the name of each university offering primary teaching degrees. Some universities have campuses in more than one state.

Degree - this is the name of the primary teaching degree. Some degrees are undergraduate and some are postgraduate.

Degree CP - this is the total credit points of studies required by the university to successfully pass the degree.

Link - this is the publicly available website link which gives the degree information.

Compulsory Arts Unit/s and University Code/s - this is the name/s of the compulsory arts unit/s that contains music education.

Arts Unit CP - this is the credit points allotted to each individual arts unit.

Arts % of Degree - this is the total percentage worth of the arts unit/s within the degree.



Appendix 3: Publicly available information for 2023 – degrees that have a music or arts specialisation, or that offer electives for further music studies

Headings:

State - this is the location of the university which aligns with state accreditation and state curriculum requirements.

University - this is the name of each university offering primary teaching degrees. Some universities have campuses in more than one state.

Degree - this is the name of the primary teaching degree. Some degrees are undergraduate and some are postgraduate.

University-Defined Specialisation Area - this is the specialisation label that the university gives the degree. Some are not specialist degrees but chosen electives will show up on graduates' academic statements.

Compulsory Arts Unit/s and University Code/s - this is the name/s of the compulsory arts unit/s that contains music education.

Creative Arts or Music Electives - these are the elective choices that contain the option to study music. Arts units that do not contain music have been omitted.

Appendix 4: ITE primary music education survey questions

These are the questions that were asked in the survey:

1. What is your name? (First, second)
2. What is your email address?
3. What is your job title?
4. At which university or training institution do you teach?
5. At which campus/es do you teach?
6. What are the degree names where initial generalist primary school teachers and/or initial specialist primary school music teachers are taught music pedagogy (e.g., Bachelor of Education (Primary))?
7. In 2021, how many students commenced a generalist primary school education degree at your university/training institution?
8. Prior to COVID impact (2019), how many students typically commenced a generalist primary school education degree at your university/training institution?
9. In 2021, how many students graduated with a generalist primary education degree from your university/teaching institution?
10. In 2021, of those who graduated, how many graduated with a music education specialization (i.e., who have undertaken the compulsory unit in music education as well as an additional 2-4 units in music education as part of their degree)?
11. In 2021, of those who graduated, how many graduated as specialist music teachers (i.e., students who have completed substantial tertiary study in music such as a BMus and more than 4 education units that are specific to music education in a primary school context)?
12. In your experience, how many students on average in your compulsory music education units would have prior significant music education experience (e.g., completed Year 12 Music, completed AMEB exams to Grade 6, learnt music formally outside of school for 5+ years)?
13. Please give the name of each unit and degree in which music pedagogy is taught (e.g., Unit name: Creative Arts, Music; Degree: Bachelor of Primary Education). Include compulsory units and elective units.
14. How are your music pedagogy units delivered? Select.
15. How many compulsory units containing music education would a generalist teacher study at your university/institution?
16. How many compulsory and elective units containing music education would a generalist teacher with a music



- specialisation study at your university/institution?
17. How many compulsory units containing music education would a specialist music teacher study at your university/institution?
 18. In your compulsory music education units, do you teach music education as a discrete discipline or as an integrated discipline with other arts?
 19. In your compulsory music education units, do you assess music education as a discrete discipline or as an integrated discipline with other arts?
 20. How many hours of learning in music education would a generalist teacher complete across a primary teaching degree during a non-COVID-19 impacted year?
 21. How many hours of learning in music education would a generalist teacher with a music specialisation complete across a primary teaching degree during a non-COVID-19 impacted year?
 22. How many hours of learning in music education would a specialist music teacher complete across a primary teaching degree during a non-COVID-19 impacted year?
 23. Which description best suits your delivery of music education within the degree?
 24. In your professional opinion, what level of confidence to teach music education effectively do the majority of your graduates have at the end of the degree?
 25. In your professional opinion, what level of competence to teach music education effectively do the majority of your graduates have at the end of the degree?
 26. In your professional opinion, to what extent do you agree with the following statements for over 80% of your graduating students:
 27. At which degree year is the compulsory music education component delivered and what perceived impact does this have on student confidence and competence?
 28. Are the music education components of your degree(s) delivered by a permanent/extended contract academic staff member?
 29. Are the music education components of your degree(s) delivered by a sessional or professional educator member of staff?
 30. Are the music education components of your degree(s) delivered by a combination of permanent/extended contract academic and sessional or professional educator members of staff?
 31. If the music education components are delivered by a combination of academic, sessional and/or professional educator staff, what is the experience of the academic in music education?
 32. If the music education components are delivered by a combination of permanent/extended contract academic, sessional and/or professional educator staff, what is the experience of the sessional and/or non-academic staff in primary music education?
 33. How many FTE equivalent members of staff are employed at your university who teach music education?
 34. What are your observations regarding graduate numbers from music specialist and generalist pre-service teachers? (For example, are graduate numbers increasing or decreasing?)
 35. What are your observations regarding the experience of pre-service teachers in music education during practicum? (For example, do they observe music lessons during practicum?)
 36. What are your observations regarding students' attitudes towards the music education component of their degree?
 37. What are your observations regarding students' level of expectation that they will actually be delivering music education as part of their professional practice?
 38. What are your observations regarding students' level of interest or perceived need in the students in further professional learning they will need in music education when they are an in-service teacher?
 39. What are your observations regarding students' level of participation by pre-service teachers in professional learning in music education while completing their degree?

Additional Zoom interview questions included:

- Which music activities are included in your teaching/ learning experiences for students (e.g., responding, analysing, listening, playing, improvising, composing, reading etc.)?
- Considering music advocacy and teacher training, are there any additional issues you would like to mention that we may not be aware of?



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