This is the published version


Available from Deakin Research Online

http://hdl.handle.net/10536/DRO/DU:30067114

Reproduced with the kind permission of the copyright owner

Copyright: 2014, ANZARME
Scene 2

<table>
<thead>
<tr>
<th>Performers</th>
<th>Dawn Joseph &amp; Kay Hartwig</th>
</tr>
</thead>
<tbody>
<tr>
<td>Centre</td>
<td>Brisbane</td>
</tr>
<tr>
<td>Email</td>
<td><a href="mailto:dioseph@deakin.edu.au">dioseph@deakin.edu.au</a></td>
</tr>
<tr>
<td></td>
<td><a href="mailto:K.Hartwig@griffith.edu.au">K.Hartwig@griffith.edu.au</a></td>
</tr>
</tbody>
</table>

**Title:** Preservice Music Students Explore African music in an Australian Tertiary Context

**Brief Biographies**

Dr Dawn Joseph is a Senior Lecturer at Deakin University (Australia). Dawn researches, publishes and reviews in national and international journals in music education, teacher education, multiculturalism and aging in the arts. She is Chair of the Australian Society for Music Education (Victorian Chapter) and a member of the National Committee.

Dr Kay Hartwig is a Senior Lecturer at Griffith University (Australia). Kay teaches in both undergraduate and post graduate programs at the university. She researches, publishes and reviews in national and international journals in music/arts education and teacher education. She is National Immediate Past President of the Australian Society for Music Education and secretary of ANZARME.

**Abstract:**

Australia is a very diverse country where difference is celebrated and embraced as a way forward to learn of other people, their music and culture. This paper focuses on the teaching and learning of African music where music and culture is shared in a music workshop with preservice teacher education students. The music-as-culture approach presents an opportunity for preservice teachers to experience, connect and engage with non-Western music. This paper forms part of a research project titled “Pre-service teacher attitudes and understandings of Music Education” that started in 2013. Drawing on data from student questionnaires, author participant observation and reflective practice in April 2014, the findings highlight the experiences and practical engagement of an African music workshop in teacher education courses in Queensland (Australia). The authors assert as music tertiary educators they have a responsibility to teach their students about different music and songs from other lands. The workshop was concerned with the experience as it was lived, felt and undertaken (Sherman, Webb & Andrews, 1983). Generalisations cannot be made from such a small qualitative research sample, however, it is hoped that the reflections made by the students and authors are insightful and will provide a platform for further dialogue regarding what is relevant and valuable for student teachers as they prepare to be future music teachers.