MEMORY RESEARCH
IN AOTEAROA, NEW ZEALAND

MASSEY UNIVERSITY
WELLINGTON CAMPUS
12 NOVEMBER 2015
<table>
<thead>
<tr>
<th>Time</th>
<th>Panel</th>
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<tbody>
<tr>
<td>3:00-5:00 pm</td>
<td>Panel 1</td>
<td>New Orleans</td>
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<tr>
<td>5:00-6:30 pm</td>
<td>Panel 2</td>
<td>New Orleans</td>
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<td>6:45-9:15 pm</td>
<td>Panel 3</td>
<td>New Orleans</td>
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Panel 1: History and Memory in America

Panel 2: Memory, Place, and Emotion

Panel 3: Memory, Place, and Emotion
music

rendition (chord) (chord)

and in the formation of new ones

in a world of emotions is the world of musical participation.

The power of music to evoke emotions and to transcend boundaries
between cultures and peoples is well demonstrated in the work of
the late German composer Karlheinz Stockhausen, whose compositions
often challenge traditional notions of harmony and melody.

In the context of music education, the concept of 'musical
participation' is crucial. It acknowledges that music is not just
something to be passively consumed, but an active part of the
experience. Through participation, students are encouraged to
embrace their creativity and to explore new ways of expressing
themselves.

Professor Paul Tassell

School of Music

Keynote Address

"They're playing our tune!"