Researching practice and forming related evidence-based practice has become a natural part of teacher educators' role. This paper, drawing on dialogic theory, teacher experience, perspectives from initial teacher education and awareness of current national music education priorities, aims to demonstrate what teachers do when presented with the opportunity to change practice through research simply because they know they need this pedagogical development. Evidence is gathered from Masters Theses, questionnaire responses acquired during a dialogic and music conference in March 2014, and from national responses to an ongoing debate about dialogue in music hosted online, weekly, by one of the researchers.

Current emphases in secondary music education tend to be on: skills based learning (playing a guitar or keyboard, composing, passing Associated Board exams etc); 'finding your own value' in musical self-expression (school performances, out of school or collapsed day activities and some aspects of 'musical futures'); and, sometimes, on cultural and social aspects of music (reggae and blues or use of local narratives, like the Black Shuck story in Suffolk, as a starting point for music making). Schools also tend to assume that the more time is spent actually making music, the better a lesson is. 'Talking' activities, then, can easily be seen as irrelevant. When we examined this assumption, through marking theses and interviews with interested young teachers, we found that 'exploratory talk' (Mercer and Littleton, 2006) was assumed to be part of the composing, singing and instrumental technique learning processes, but just isn't recognised as contributing much to pupils' learning. As a result, we argue, teachers often miss valuable opportunities to make exploratory talk integral to the lesson's 'line of enquiry.'

This initial recognition led us to develop 'talking points' divided into three categories (music as performance, music as social and cultural practice, big questions in music), to make working examples to trial them both with experienced professionals at a National Music Mark Conference (November 2013) and in partnership schools and to start a blog to engage music teachers nationally in the issue. We will share the results of this debate about 'dialogic' in music pedagogy the Conference. The hope is that this 'theory/teacher expressed need to practice-led' model of educational development, will, like the AfL model of Wiliams and Black, 'catch fire.'